

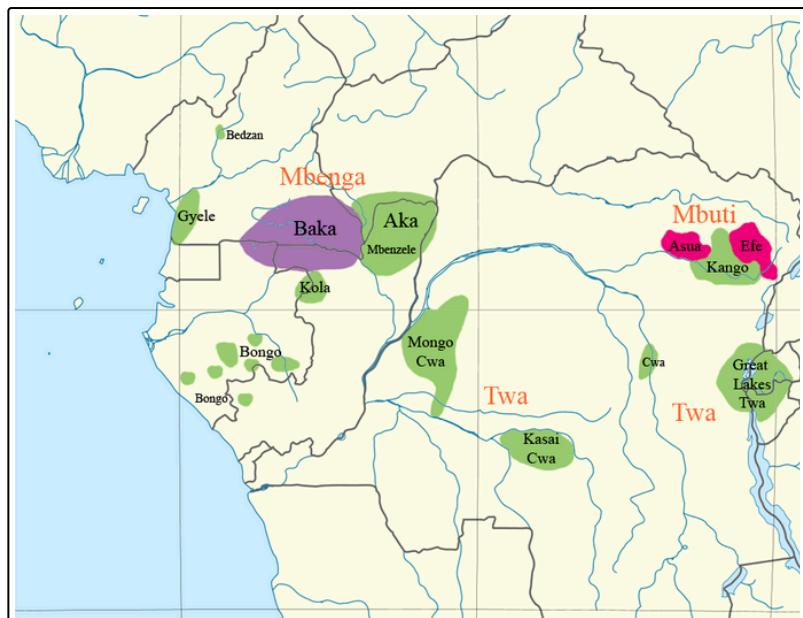


Aka people

The **Aka** or **Biaka** (also *Bayaka*, *Babenzele*)^[1] are a nomadic Mbenga pygmy people. They live in southwestern Central African Republic and in northern Republic of the Congo. They are related to the Baka people of Cameroon, Gabon, northern Congo, and southwestern Central African Republic.

Unlike the Mbuti pygmies of the eastern Congo (who speak only the language of the tribes with whom they are affiliated), the Aka speak their own language along with whichever of the approximately 15 Bantu peoples they are affiliated.

In 2003, the oral traditions of the Aka were proclaimed one of the Masterpieces of the Oral and Intangible Heritage of Humanity by UNESCO. They were featured in the July 1995 National Geographic article "Ndoki: the Last Place on Earth"^[2] and a 3-part TV series.^{[3][4]}



The distribution of Congo Pygmies and their languages according to Bahuchet (2006). The southern Twa are not shown.

Society

A traditional hunter-gatherer society, the Aka have a varied diet that includes 63 plants, 28 species of game and 20 species of insect, in addition to nuts, fruit, honey, mushrooms and roots.^[5] Some Aka have recently taken up the practice of planting their own small seasonal crops, but agricultural produce is more commonly obtained by trading with neighboring villages, whom the Aka collectively term as Ngandu.

From the Ngandu, they obtain manioc, plantain, yams, taro, maize, cucumbers, squash, okra, papaya, mango, pineapple, palm oil, and rice in exchange for the bushmeat, honey, and other forest products the Aka collect. There are over 15 different village tribes with whom the approximately 30,000 Aka associate.



A family from a Ba Aka pygmy village in the Democratic Republic of the Congo 2006.

As a result of their hunter-gatherer lifestyle, which frequently exposes them to the blood of jungle fauna, they have among the highest rates of seropositivity for Ebola virus in the world.^[6]

Sex roles

In the Aka community, despite a sexual division of labor where women primarily serve as caregivers, male and female roles are highly flexible and interchangeable. Women hunt while men care for children, and vice versa, without stigma or loss of status. Women are not only as likely as men to hunt but can even be more proficient hunters. Aka women have been observed hunting even during late stages of pregnancy and returning to hunting shortly after childbirth, sometimes even carrying newborns while hunting.^[7]

While tasks and decision-making were largely shared activities, leadership roles such as kombeti (leader), tuma (elephant hunter), and nganga (top healer) are consistently held by men in a community studied by anthropologist Barry Hewlett.^[7]

Parenting

Physical closeness is highly valued in the upbringing of young children among the Aka community. Babies, starting from around three months old, are almost constantly held by either one of their parents or another caregiver. It is uncommon to find a cot in an Aka camp because it's unheard of for parents to leave their baby unattended; instead, infants are held all the time. Fathers of the Aka tribe spend more time in close contact to their babies than in any other known society. Aka fathers have their infant within arms' reach 47% of the time and make physical contact with them five times as often per day as fathers in some other societies.^[5] Aka fathers are even known to bring their infants along to social gatherings, such as their equivalent of a pub, with the baby attached to their chest or even nursing from their nipple, while they enjoy palm wine with other men.^[7] The men also help the women, by feeding their children. It is believed that this is related to the strong bond between Aka husband and wife. Throughout the day, couples share hunting, food preparation, and social and leisure activities.



Woman with baby in southern Central African Republic in 2014

History

The lifestyle of the Aka has been shifted from their traditional customs by European colonialism. The slave trade of the 18th century caused the migration of several tribes into Aka lands. These tribes subsequently became affiliated with the Aka. By the end of the 19th century, the Aka were the major elephant hunters providing tusks for the ivory trade. Affiliated tribes acted as middlemen in these transactions.

From 1910 to 1940, the Aka lands were part of French Equatorial Africa, and nearby affiliated tribes were forced into rubber production by the colonialists. These laborers occasionally escaped into forests inhabited by the Aka, increasing the demand for bushmeat. To meet this demand, the Aka developed the more efficient method of net hunting to replace traditional spear hunting. This caused a change in the social structure of the Aka: net hunting was seen as less physically challenging than using spears to kill game, and so women were encouraged to take part in hunting activities.

In the 1930s, the French pressed the Aka to move into roadside villages. However, like the Efé of the Ituri rainforest, most Aka disobeyed and retreated into the jungle, with few joining the new settlements (except for a few villages in Congo-Brazza).

Today, economic pressures have forced the Aka to further deviate from their traditional customs. Many Aka now work in the coffee plantations of neighbouring tribes during the dry season instead of hunting as they would have done, and others have found employment in the ivory and lumber trade.^[8]



Woman hunting in southern Central African Republic in 2014

Conservation efforts

The World Wildlife Fund of Washington, DC, has worked with the Aka since the 1980s to protect gorilla habitats, minimize logging of forest, and promote other conservation efforts while empowering the Aka and other indigenous peoples. (needs to be evaluated)^[9]

At a United States congressional hearing in 2021, John H. Knox testified that WWF provided financial and material support to Protected areas in Africa despite knowing, often for many years, that human rights abuses were alleged to have taken place there.^[10]

Music

Their complex polyphonic music has been studied by various ethnomusicologists. Simha Arom has made historical field recordings of some of their repertoire. Michelle Kisliuk has written a detailed performance ethnography.^[11] Mauro Campagnoli studied their musical instruments in depth, comparing them to neighbouring pygmy groups such as the Baka Pygmies.

Aka musicians appear on *African Rhythms* (György Ligeti, Steve Reich and Pierre-Laurent Aimard, 2003), *Echoes of the Forest: Music of the Central African Pygmies* (Ellipsis Arts, 1995), *BOYOBI: Ritual Music of the Rainforest Pygmies* (Louis Sarno, 2000), and *Bayaka: The Extraordinary Music of the BaBenzélé Pygmies* (Louis Sarno, 1996).

Films

The 2013 film *Song from the Forest* tells the story of American Louis Sarno who lived among the Bayaka pygmies in the Central African rainforest for 25 years and travels with his son, 13-year-old Samed, to New York City.^{[12][13]}

Notable people

- Simon Samba, Central African politician

See also

Other Pygmy groups:

- Efé
- Baka
- Twa peoples

Anthropologists studying the Aka:

- Barry Hewlett
- Michelle Kisliuk

Books

- *Seize the Dance! BaAka Musical Life and the Ethnography of Performance* by Michelle Kisliuk (Oxford University Press, 2000).
- *Song from the Forest -- My Life Among the Ba-Benjellé Pygmies* by Louis Sarno (Houghton Mifflin 1993).

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External links

- Article: "Are the men of the African Aka tribe the best fathers in the world?" (<https://www.theguardian.com/parents/story/0,3605,1506843,00.html>)
 - Fieldwork about Baka, Aka and other pygmy groups (<http://www.maurocampagnoli.com/>)
 - African Pygmies (<http://www.pygmies.org/>) with photos, music and ethnographic notes
 - www.songfromtheforest.com (SONG FROM THE FOREST official website) (<http://www.songfromtheforest.com/>)
 - Countries and Their Cultures: Aka (<https://www.everyculture.com/wc/Brazil-to-Congo-Republic-of/Aka.html>)
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Iso-Polyphony

Iso-Polyphony (Albanian: *Iso-polifonia*) is a traditional part of Albanian folk music and, as such, is included in UNESCO's intangible cultural heritage list.^[1] Albanian Iso-Polyphony is considered to have its roots in the many-voiced vajtim, the southern Albanian traditional lamentation of the dead. The instrumental expression of the Albanian Iso-Polyphony evolved into the Albanian kaba.^[2]

All four regions of southern Albania—Lalëria (Myzeqe), Toskëria, Çamëria, and Labëria—have polyphonic song as part of their culture. A related form of polyphonic singing is found in northern Albania, in the area of Peshkopi; Polog, Tetovo, Kičevo and Gostivar in North Macedonia; and Malësia in northern Albania and southern Montenegro.^[3]

Labëria is particularly well known for multipart singing; songs can have two, three, or four parts. Two-part songs are sung only by women. Three-part songs can be sung by men and women. Four part songs are a Labërian specialty. Research has shown that four-part songs developed after three-part ones, and that they are the most complex form of polyphonic singing.^[4]

The Gjirokastër National Folklore Festival, Albania, (Albanian: *Festivali Folklorik Kombëtar*), has been held every five years in the month of October since 1968, and it typically includes many polyphonic songs.^[5]

Geographic distribution

The Albanian polyphonic traditional music is performed in two dialects of Albanian: Tosk and Lab. The Tosk musical dialect comprises the Albanian ethnographic regions of Toskëria, Myzeqeja, and Chamëria, while the Lab musical dialect comprises Labëria.^[6]

Iso-Polyphony



A traditional male group performing

Native name	Iso-polifonia
Stylistic origins	Albanian music
Typical instruments	Human voice

Albanian folk iso-polyphony

UNESCO Intangible Cultural Heritage

Country	Albania
Reference	00155 (https://ich.unesco.org/en/R_L/00155)
Region	Europe and North America
Inscription history	
Inscription	2008 (3rd session)
List	Representative

Origin

Albanian Iso-Polyphony is considered to have its roots in the many-voiced vajtim, the southern Albanian traditional lamentation of the dead.^[2]

Many scholars who have studied the Albanian iso-polyphony and in general the polyphonic music of the Balkans consider it an old tradition that dates back to the Thraco-Illyrian era.^{[7][8]} There is a lack of historical documentation of the Albanian polyphonic traditional music. However, since it is considered the product of oral transmission down many generations, scholars came to their conclusions by analyzing this musical tradition that continues to be performed in modern days. There are found many specific features of the Albanian polyphonic tradition that indicate its ancient origin: the pentatonic modal/tonal structure, which is widely thought by scholars to represent an early beginning to the musical culture of a people; the presence of recitative vocals, because when the melody of the vocals is not developed, the tradition is thought to be in a more primitive phase; the presence of calls and shouts, which indicates a primitive phase of development in the musical culture of a people; the a cappella singing style, which suggests an old age of a musical tradition since it lacks of instrumental accompaniment.^[8]

Although the region was under the dominion of the Byzantine Empire for many centuries, the Balkan polyphonic traditional music had a different development than medieval Byzantine music. The Balkan tradition was non-institutionalized and has been continually collectively formed, while the Byzantine music was created by individual composers and was institutionalized. The Balkan tradition has been transmitted orally down the generations, and its performers were common people musically illiterate, while the Byzantine music was widely documented, and has been performed by professionals who were trained and educated. The two musical traditions lived side by side for centuries, therefore they would have had a mutual influence on each other. However, it is thought that the interaction between the Albanian polyphonic traditional music and the Byzantine music has been relatively small.^[8]

Evolution

Albanian polyphonic traditional music is thought to have been composed in its beginnings of only two melodic lines: the *taker* (Albanian: *marrës* – 1st voice)^[9] and the *turner* (Albanian: *kthyesh or pritës* – 2nd voice). The turner likely played initially a non-specific melodic role, a style that can still be found in the two-voiced polyphonic singing of the women in Gjirokastër.^[6] It is thought that over time the turner have gradually become more precisely defined melodically; the tradition of two-voiced (taker and turner) in which the turner plays a clearly defined melodic role is found today among the men of Dukat.^[6] Although it is typical in Gjirokastër and Dukat, two voice iso-polyphony can be found in many Albania areas, such as in Korçë, Librazhd, Pogradec, Kolonjë, Fier, Shpat i Sipërm of Elbasan, Myzeqe, Vlorë, Berat, Mallakastër, Gjirokastër, Lunxhëri, as well as in Albanian speaking areas of Zajas, Kiçevë and Tetovo. The two voice iso-polyphony can also be found in the Arbëreshë of Calabria. According to scholar Vasil Tole thinking about the two voice polyphony as a first stage of the development of the iso-polyphony is incorrect, because the two voices actually play three voices, so the two voice iso-polyphony is a "hidden" way of a three voice iso-polyphony.^[10]

The next melodic line to evolve into Albanian traditional polyphony is thought to have been the *drone* (Albanian: *iso*),^[11] which seems to have adapted naturally to the two previous melodic lines, giving rise to the three-voiced polyphony. The introduction of the drone was a significant artistic achievement because it brought the diversification and the enrichment of the harmonic interplay between melodic lines. The drone is very common in today's Albanian polyphonic tradition, and it is rare to find varieties without it nowadays.^[12] Although currently the three voice iso-polyphony can be found in mixed gender musical groups, traditionally it was sung only by men.^[13] The areas where the three voice polyphony is typical are those of Skrapar, Gramsh, Devoll, Gjirokastër, Kolonjë, Sarandë, and Vlorë.^[13]

The last melodic line to evolve into Albanian traditional polyphony was the launcher (Albanian: *hedhësi* – 3rd voice),^[14] which gave rise to the four-voiced polyphony. The introduction of the launcher marked an increasing artistic sophistication; however, it did not essentially change the vocal harmony and interplay.^[15] Being completely absent in Toskëria, Myzeqeja, and Chamëria, the four-voiced polyphony exists only in Labëria, where it is found along with the more common three-voiced style.^[15] The consolidation of the four voice method iso-polyphony is due to Neço Muko in his recordings in the 1920s–1930s.^[11]

The instrumental expression of the Albanian Iso-Polyphony evolved into the Albanian *kaba*.^[2]

Plekërishte

Plekërishte is a genre of Albanian folk iso-polyphony sung by men in Labëria and is principally identified with the city of Gjirokastër and its environs. The genre is characterized by a slow tempo, low pitch and small range.

Plekërishte means both "of old men" and "of the old time" in reference to the mode of singing and the lyrical themes of part of their songs respectively. In relation to these subjects *plekërishte* songs are also called *lashtërishte* ("of the ancient time"), a term used exclusively in Gjirokastër.^[16] These specific topics have largely fallen into public disuse over the years but remain thematically notable.

Songs of the genre adhere to a slow tempo and low pitch with little vocal variation as opposed to genres such as *djemurishte* ("of young men") in particular.^[17] As all fourth-part genres they feature a third soloist (*hedhës*). While in other four-part genres the *hedhës* mainly assumes the role of secondary drone a minor third above the keynote, in *plekërishte* the *hedhës* relieves the first soloist (*marrës*) and allows him to take a breathing break.^[16] Each rendition begins with the singing of the first lines by the *marrës* and the introduction of the second soloist (*kthyesh*) and finally the *hedhës*. After the *hedhës*, the *marrës*'s lyrics are repeated by the drone group in various forms and manners.

Plekërishte songs are exemplified in the repertory of the folk group *Pleqtë e Gjirokastrës* sometimes regarded as the "last representative" of the genre.^{[16][18]} One of the best-known songs of the genre and most notable renditions of the group is *Doli shkurti, hyri marsi*, which details a battle between Çerçiz Topulli and Ottoman troops in 1908 in the village of Mashkullorë near Gjirokastër.

See also

- [Vajtim](#)

- [Ison \(music\)](#)
- [List of Intangible Cultural Heritage elements in Albania](#)
- [List of World Heritage Sites in Albania](#)

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External links

- Albanian folk iso-polyphony (<http://www.unesco.org/culture/ich/en/RL/albanian-folk-iso-polyphony-00155>) at UNESCO
- www.isopolifonia.com (<http://www.isopolifonia.com/>)
- UNESCO video in Youtube (<https://www.youtube.com/watch?v=G4V2cE-LmBU>)

Pleqërishte

- Doli shkurti, hyri marsi (<https://www.youtube.com/watch?v=qYVEWdPt5q8>) on YouTube by *Pleqtë e Gjirokastrës*
- Leshverdha drrullë (<https://www.youtube.com/watch?v=YTh8mpCe7tM>) on YouTube by *Pleqtë e Gjirokastrës*

Retrieved from "<https://en.wikipedia.org/w/index.php?title=Iso-Polyphony&oldid=1271189111>"



Angklung

The *angklung* (Sundanese: ။) is a musical instrument from the Sundanese in Indonesia that is made of a varying number of bamboo tubes attached to a bamboo frame.^[1] The tubes are carved to produce a resonant pitch when struck and are tuned to octaves, similar to Western handbells. The base of the frame is held in one hand, while the other hand shakes the instrument, causing a repeating note to sound. Each performer in an *angklung* ensemble is typically responsible for just one pitch, sounding their individual *angklung* at the appropriate times to produce complete melodies (see *Kotekan*).

The *angklung* originated in what is now West Java and Banten provinces in Indonesia, and has been played by the Sundanese for many centuries. The *angklung* and its music have become an important part of the cultural identity of Sundanese communities.^[2] Playing the *angklung* as an orchestra requires cooperation and coordination, and is believed to promote the values of teamwork, mutual respect and social harmony.^[1]

On 18 November 2010, UNESCO included the Indonesian *angklung* in the Representative List of the Intangible Cultural Heritage of Humanity, and encouraged the Indonesian people and the Indonesian government to safeguard, transmit, promote performances and to encourage the craftsmanship of the *angklung*.^[1]

Etymology

The word *angklung* may have originated from Sundanese *angkleung-angkleungan*, suggesting the movement of the *angklung* player and the onomatopoeic *klung* sound that comes from the instrument.^[3]

Angklung



Angklung with eight pitches

Percussion instrument

Classification	Idiophone
Hornbostel-Sachs classification	111.232 (Sets of percussion tubes)

Developed	Indonesia
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Playing range	
G2 - C6	medium

Indonesian Angklung

UNESCO Intangible Cultural Heritage

Country	Indonesia
Reference	00393 (https://ich.unesco.org/en/RL/00393)
Region	Asia and the Pacific

Inscription history

Inscription	2010 (5th session)
List	Representative

Traditional Angklung (Pentatonic – Slendro Scale: *Angklung Kanekes*, *Angklung Dogdog Lojer*, *Angklung Gabrag*, *Angklung Badeng*, *Angklung Bungko*, *Angklung Badud*, *Angklung Buncis*, and *angklung Calung*) and **Modern**

Angklung (Diatonic/Chromatic – *Slendro*,

Pelog, and *Madenda* Scale: *Angklung*

Padaeng)

History

According to Dr. Groneman, the *angklung* had already been a favorite musical instrument of the entire archipelago even before the Hindu era.^[4] According to Jaap Kunst in *Music in Java*, besides West Java, *angklung* also exists in South Sumatra and Kalimantan. Lampung, East Java and Central Java are also familiar with the instrument.^[3]

In the Hindu period and the time of the Kingdom of Sunda, the instrument played an important role in ceremonies. The *angklung* was played to honor Dewi Sri, the goddess of Rice , so she would bless their land and lives.^[5] The *angklung* also signaled the time for prayers, and was said to have been played since the 7th century in the Kingdom of Sunda. In the Kingdom of Sunda, it provided martial music during the Battle of Bubat, as told in the Kidung Sunda.^[6] The oldest surviving *angklung* is the *Angklung Gubrag*, made in the 17th century in Jasinga, Bogor. Other antique *angklung* are stored in the Sri Baduga Museum, Bandung.^[6] The oldest *angklung* tradition is called *angklung buhun* ("ancient *angklung*") from Lebak Regency, Banten.^[7] The *angklung buhun* is an ancient type of *angklung* played by Baduy people of the inland Banten province during the seren taun harvest ceremony.

In 1938, Daeng Soetigna (Sutigna), from Bandung, created an *angklung* that is based on the diatonic scale instead of the traditional *pélog* or *sléndro* scales. Since then, the *angklung* has returned to popularity and is used for education and entertainment, and may even accompany Western instruments in an orchestra. One of the first performances of *angklung* in an orchestra was in 1955 during the Bandung Conference. In 1966 Udjo Ngalagena, a student of Daeng Soetigna, opened his *Saung Angklung* ("House of Angklung") as a centre for its preservation and development.^[6]

UNESCO included the Indonesian *angklung* in the Representative List of the Intangible Cultural Heritage of Humanity on 18 November 2010.^[8]



An illustration of a Baduy man playing a calung by Jannes Theodorus Bik, c. 1816–1846.



Angklung players in West Java by French illustrator Émile Bayard (1837–1891).



Angklung players in Garut, West Java, before 1904



Angklung is an
intangible
cultural
heritage
element

Varieties

Traditional *Angklung*

Angklung **kaneke**s

Angklung **kaneke**s or *Angklung buhun* or *Angklung baduy* is an ancient *angklung* originating from the Baduy in Lebak, the Banten province of Indonesia. This *angklung* is used to accompany the ritual of planting rice on the fields passed down by their ancestors. *Angklung* **kaneke**s are only made by the Baduy Dalam tribe who still maintain the pure traditions of their ancestors. The names of *angklung* instruments in **Kaneke**s from the biggest are: *indung*, *ringkung*, *dongdong*, *gunjing*, *engklok*, *indung leutik*, *torolok*, and *roel*.^[9]

Angklung **dogdog lojor**

Angklung **dogdog lojor** is an *angklung* that originates from the Dogdog Lojor culture found in the Kasepuhan Pancer Pangawinan community or Kesatuan Banten Kidul scattered around Mount Halimun. *Angklung* **dogdog lojor** is used to accompany the tradition of farming, circumcision, and marriage. This *angklung* is played by six players consisting of two players playing the *angklung* **dogdog lojor** and four players playing the large *angklung*.^{[9][10]}

Angklung gabrag

Angklung gabrag is an *angklung* originating from Cipinang village, Cigudeg, Bogor, West Java. This *angklung* is very old and is used to honor the goddess of rice, Dewi Sri. *Angklung* is played during *melak pare* (rice planting), *ngunal pare* (transporting rice), and *ngadiukeun* (storage) in the *leuit* (barn). According to legend, *gubrag angklung* began to exist when Cipining village experienced a dry season because Dewi Sri did not make it rain.^[9]



Angklung kanekes or Angklung Buhun or Angklung Baduy, Banten

Angklung badeng

Angklung badeng is an *angklung* originating from Garut, West Java. Initially, this *angklung* was used for the ritual of planting rice, but now it has shifted to be used to accompany the preaching of Islam. It takes nine *angklung* to complete the *da'wah* accompaniment process consisting of two *angklung roel*, one *angklung kecer*, four *angklung indung*, two *angklung anak*, two *angklung dogdogs*, and two *gembbyung*.^[10]

Angklung bungko

Angklung bungko is an *angklung* that originates in Bungko village, Cirebon, West Java. *Angklung Bungko* is played with other musical instruments such as kendang, tutukan, kleنong and gongs. In ancient times, *angklung bungko* was a musical accompaniment to fights between villagers. The existing *angklung bungko* consists of three pieces which are believed to be 600 years old. This old *angklung* is believed to have originated from Ki Gede Bungko, the elder of Bungko village, as well as the Commander of the Navy of the Cirebon Sultanate in the Sunan Gunung Jati era around the 15th century. This *angklung* cannot be played anymore because it is fragile. The people believe that *angklung bungko* has magical powers. In ancient times, if a child was sick, when the *angklung bungko* was played around the village and accompanied by a dance, the child could recover on their own.^[11]



Angklung Dogdog Lojor.

Angklung badud

Angklung badud is a type of *angklung* that is used for performing arts at parades or carnivals. The art of *badud angklung* was born and preserved in Parakanhonje Village, Indihiang District, Tasikmalaya City, West Java. Under the care of the Kanca Indihiang Big Family, *angklung badud* in its era around the 70s can be known everywhere. The main function of *angklung badud* in society is to entertain children before the circumcision ritual. Before the invention of local anesthetics, a child who was going to be circumcised early in the morning would be paraded to the pool (*balong*) to soak in it. *Angklung badud* would be played on the way to and from the pool as the people watched, similar to a parade.^[12]

Angklung buncis

Angklung buncis is an *angklung* used for entertainment, such as the *angklung* in the Baros area, Arjasari, Bandung, West Java. The instruments used in the art of *angklung buncis* are two *angklung indung*, two *angklung ambrug*, *angklung panempas*, two *angklung pancer*, one *angklung enclok*, three *dogdogs* (one *talingtit*, one *panunggung*, and one *badublag*). *Tarompet*, *kecrek*, and *gongs* have been added over time. The *angklung buncis* has a salendro tone and a vocal song can be madenda or degung.^[13]



Angklung Buncis in Seren taun ceremony in Bogor, West Java.

Initially, *angklung buncis* was used in agricultural events related to rice. Nowadays, *angklung buncis* is used as entertainment. This is related to societal changes and less emphasis on traditional beliefs. The 1940s can be considered the end of the ritual function of *angklung buncis* in honor of rice because it has since turned into an entertainment form. In addition, rice storage barns (*leuit*) began to disappear from people's homes, replaced by sack places that were more practical and easy to carry. Many of the rice is now sold directly, not stored in barns. Thus the art of *angklung buncis* that was used for the *ngunjal* (rice-carrying) ritual is no longer needed. The name of the *angklung buncis* is related to the well-known lyrics "cis kacang buncis nyengcle...". The text is part of the art of *angklung buncis*, so this art form is called *buncis*.^[14]

Angklung calung

Angklung calung or *calung* is a prototype musical instrument made of bamboo. In contrast to the *angklung* which is played by shaking, the *calung* is played by hitting the rods (*wilahan*, *bilah*) of sections of bamboo tubes arranged according to *titi laras* (pentatonic scales), *da-mi-na-ti-la*. Most commonly *calung* are made from *awi wulung* (black bamboo), but some are made from *awi temen* (white bamboo).

The meaning of *calung*, apart from being a musical instrument, is also attached to the term performance art. There are two known forms of *calung Sunda*, namely *calung rantay* and *calung jinjing*. This musical instrument is a traditional Sundanese musical instrument, which is also known and developed in the Banyumas region. When playing the *calung rantay*, the player usually plays by sitting cross-legged, while a person playing *calung jinjing* carries the bamboo that has been lined up and plays it while standing. Initially, *calung* was performed to accompany Sundanese traditional ceremonies as a ritual for the celebration of the people of West Java, but with the development of the *calung* era, it began to be used as a musical instrument for entertainment.^[15]

Angklung Reog

Angklung Reog is a musical instrument to accompany the Reog Ponorogo Dance in East Java. *Angklung Reog* has a characteristic in terms of a very loud sound, has two tones and an attractive curved shape of rattan (unlike the usual *angklung* in the form of a cube) decorated with beautiful colored fringed threads. It is said that *angklung* was a weapon from the kingdom of Bantarangin against the kingdom of Lodaya in the 11th century, when the victory by the kingdom of Bantarangin was happy, the soldiers were no exception, the *angklung* holder was no exception, because of the extraordinary strength of the reinforcement of the rope, it loosened to produce a distinctive sound, namely *klong-klok*. and *klung-kluk* when heard will feel spiritual vibrations.

Angklung Reog Gong Gumbeng

Is a type of Angklung Reog from Sambit, Ponorogo. Shaped like Angklung Reyog but arranged from small to the largest angklung with various tones, Gong Gumbeng Angklung is the first and oldest type of pitched angklung. A set of angklung Gong Gumbeng that is more than 250 years old is now stored in the Sri Baduga Bandung Museum.

Angklung Bali

Balinese angklung called Rindik has a distinctive Balinese shape and tone. The angklung Rindik is played by hitting the bamboo like a gamelan. Rindik Bali was originally Angklung Reog from Ponorogo who was brought by later Majapahit officials.

Modern angklung or Angklung padaeng

Angklung padaeng is a musical instrument made of bamboo which is a modern variant of *angklung*. Traditional *angklung* used the slendro, peleg, and madenda scales. In 1938, Daeng Soetigna made an innovation so that the *angklung* could play diatonic notes. To appreciate his work, this *angklung* was named *angklung padaeng*, which comes from the words *Pa* (father, respected adult male) and *Daeng* (the inventor's name). The tuning used is diatonic, according to the western music system, and can even be presented in an orchestral form.^[9]



Calung rantaï, West Java, before 1936.

In line with music theory, the *angklung padaeng* is divided into two groups: the melodic *angklung* and the *akompanimen angklung*. A melody *angklung* specifically consists of two sound tubes with a pitch difference of one octave. In one *angklung* unit, generally there are 31 small melodic *angklung* and 11 large melodic *angklung*. Meanwhile, the *akompanimen angklung* is used as an accompaniment to play harmonic tones. The voice tube consists of three to four, according to a diatonic chord. After Daeng Soetigna's innovation, other reforms continued to develop. Some of them are *sarinande angklung*, *arumba*, *toel angklung*, and *Sri Murni angklung*. After Daeng Soetigna, one of his students, Udjo Ngalagena, continued his efforts by establishing *saung angklung* in the Bandung area. To this day, the area known as *Saung Angklung Udjo* is still a center of creativity with regard to *angklung*.



Daeng Soetigna in 1971.

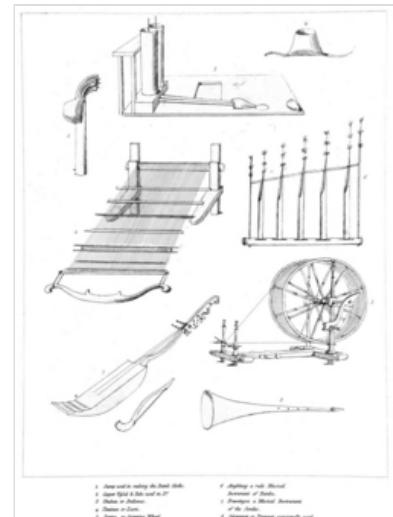
Angklung sarinande

Angklung sarinande is a term for *angklung padaeng* that only uses round tones (without chromatic tones) with a basic tone of C. The small unit of *angklung sarinande* contains 8 angklung (Low to High Do tones), while *angklung sarinande* plus contains 13 angklung (Low to High Sol until High mi).^[16]

Angklung arumba

Angklung arumba is a musical ensemble of various musical instruments made of bamboo. *Angklung arumba* was born around the 1960s in West Java, Indonesia, and is now a typical West Javanese musical instrument. In 1964, Yoes Roesadi and his friends formed a musical group that specifically added angklung to its ensemble line. They got the idea to call themselves the Arumba group (Alunan Rumpun Bambu – Strains of Bamboo). With the passage of time, the term arumba finally stuck as an ensemble of bamboo music from West Java. *Angklung arumba* is a term for a set of musical instruments consisting of at least:^[17]

-) *Angklung* – One unit of melody angklung, hung so that it can be played by one person
-) *Lodong* (big bamboo) – One lodong bass unit, also lined up so that it can be played by one person
-) *Gambang I* – Melody bamboo xylophone
-) *Gambang II* – Companion bamboo xylophone
-) *Kendang* – Traditional drum



Angklung musical instrument,
The History of Java by Thomas Stamford Raffles (1817).

Angklung toel

Angklung toel is a new innovation from conventional angklung which was already legendary. The difference between *Angklung toel* and the angklung that people have known so far lies in its placement. This angklung has a waist-high frame with several angklungs lined up upside down and given a rubber band. How to play it is quite unique, almost similar to playing the piano. People who want to play *Angklung toel* simply 'touch' (toel) the angklung according to the tone and the angklung will vibrate for a while because of the rubber.^[18]

Angklung toel was created by Kang Yayan Udjo from Saung Angklung Udjo in 2008. With this *Angklung toel*, giving a new color to the world of angklung, this type of angklung makes playing it easier and simpler.

Angklung sri murni

Angklung sri murni was created from the idea of Eko Mursito Budi for the purposes of angklung robots. One angklung uses two or more sound tubes with the same tone, so that it will produce a pure tone (mono-tonal).^[18] This is different from the multi-tonal in angklung Padaeng. With this simple idea, the robot can easily play a combination of several angklungs simultaneously to imitate the effects of melodic angklung and accompaniment angklung.



Angklung performance in Batavia (now Jakarta), c. 1910–1930.



Angklung display.



Calung Bali (Rindhik).



Calung jining performance in West Java.

Notations

Sundanese Daminatila

It's a kind of numbered musical notation like the solfège, but it uses a different system: high numbers correspond to low tones, and vice versa. This system might seem to be counterintuitive to people who are already familiar with the western solfège. There are only 5 notes used in each scales: 1, 2, 3, 4, and 5, read as *da*, *mi*, *na*, *ti*, and *la*. The absolute tones depend on the scale used and the base frequency, which don't adhere to western standards. Traditional angklung have some common scales: saléndro, degung/pélog, and sorog/madenda.

Diatonic

Diatonic notation for angklung use a numbered musical notation in Indonesia, similar notation like Jianpu, but with some different standards, like the placement of rhythm lines positions and chord notations. The musical notation is written based on movable do. The musical notation displays 1 as relative do, 2 as relative re, etc. Higher octave marked with a dot above, and lower octave marked with a dot below.

Also, some alternatives notations is writing the exact written numbers on the single angklung to the musical sheet, usually marked 0–31, 0 is the lowest tone and 31 is the highest tone.

Some angklung types contains more than one notes usually marked with English chord notation, like C, Dm, Em, F, G, G7, Am, etc. This type of angklung is used for accompanying a musical piece.

Cultural context

The creation and existence of *angklung* is something that is very important in the culture of the Indonesian people, especially the Sundanese people. At first, the function and manufacture of *angklung* were intended for certain events or ceremonies related to traditional ceremonies and rituals. Now, *angklung* has developed into traditional and modern musical instruments that are in demand not only by the people of Indonesia but also the world. The following are some of the functions of *angklung* in Indonesian culture:

Offerings for Dewi Sri

In the old Sundanese tradition, *angklung* is played as a form of calling to *Dewi Sri*, a figure described as the goddess of fertility, who believed will gives blessings to rice plants so that they are fertile and prosperous for the community. The ceremony usually take place during *Seren Taun* rice harvesting and planting ceremony. This tradition is still carried out by the *Baduy* or Kanekes tribe, which is the remnant of the old Sundanese that still exists.

Angklung center

One of the largest *angklung* conservation and development centers is Saung Angklung Udjo (SAU). Founded in 1966 by Udjo Ngalagena and his wife Uum Sumiati, with the aim of preserving the traditional Sundanese arts and culture, especially *angklung*. SAU is located at Jalan Padasuka 118, East Bandung, West Java, Indonesia.

SAU is a complete cultural and educational tourism destination because SAU has a performance arena, a bamboo craft center, and a workshop for bamboo musical instruments. In addition, the presence of SAU in Bandung is more meaningful because of his concern to continue to preserve and develop Sundanese culture – especially *Angklung* – in the community through education and training facilities.^[19]

SAU holds regular performances every afternoon. This show contains spectacular performances such as a wayang golek demonstration, a helaran ceremony, traditional dance art, beginner *angklung*, orchestra *angklung*, mass *angklung*, and arumba. In addition to regular performances every afternoon, Saung Angklung Udjo has repeatedly held various special performances that are performed in the morning or afternoon. The show is not limited to being held at the Saung Angklung Udjo, but also at various places both at domestic and abroad. SAU is not limited to performing arts but also sells various products of traditional bamboo musical instruments such as *angklung*, arumba, calung, and many more.

Gamelan *angklung*

In Bali, an ensemble of *angklung* is called a *gamelan angklung*. While the ensemble gets its name from the bamboo shakers, they are nowadays rarely included outside of East Bali. An ensemble of mostly bronze metallophones is used instead, generally with about 20 musicians.

While the instrumentation of the *gamelan angklung* is similar to *gamelan gong kebyar*, there are several critical differences. The instruments in the *gamelan angklung* are tuned to a 5-tone *slendro* scale, although most ensembles use a four-tone mode of the five-tone scale played on instruments with four keys. An exception is the five-tone *angklung* from the north of Bali, which is what as many as seven keys.^[20] In four-tone *angklung* groups, the flute players will occasionally use an implied fifth tone. Additionally, whereas many of the instruments in *gong kebyar* span multiple octaves of its pentatonic scale, most *gamelan angklung* instruments only contain one octave, although some five-tone ensembles have roughly an octave and a half. The instruments are considerably smaller than those of the *gong kebyar*.

Gamelan angklung is heard in Balinese temples, where it supplies musical accompaniment to temple anniversaries (*odalan*). It is also characteristic of rituals related to death (*pitra yadnya*), and is therefore connected in Balinese culture to the invisible spiritual realm and transitions from life to death and beyond. Because of their portability, *gamelan angklung* instruments may be carried in processions while a funeral bier is carried from temporary burial in a cemetery to the cremation site. The musicians also often play music to accompany the cremation ceremony. Thus, many Balinese listeners associate *angklung* music and its *slendro* scale with strong emotions evoking a combination of sacred sweetness and sadness.

The structure of the music is similar to *gong kebyar*, although employing a four-tone scale. A pair of *jegog* metallophones carries the basic melody, which is elaborated by *gangsa*, *reyong*, *ceng-ceng*, flute, and small drums played with mallets. A medium-sized gong, called *kempur*, is generally used to punctuate a piece's major sections.

Most older compositions do not employ the *gong kebyar*'s more ostentatious virtuosity and showmanship. Recently, many Balinese composers have created *kebyar*-style works for *gamelan angklung* or have rearranged *kebyar* melodies to fit the *angklung*'s more restricted four-tone scale. These new pieces often feature dance, so the *gamelan angklung* is augmented with heavier gongs and larger drums. Additionally, some modern composers have created experimental instrumental pieces for the *gamelan angklung*.



Single pitch *angklung*, for use in orchestras

Outside Indonesia

In the early 20th century during the time of the Dutch East Indies, the *angklung* was adopted in Thailand, where it is called *angkalung* (ອັກລັງ). It was recorded that *angklung* was brought to Siam in 1908 by Luang Pradit Pairoh, a royal musician in the entourage of Field Marshal Prince Bhanurangsi Savangwongse of Siam, who paid a royal visit to Java that year (27 years after the first state visit of his elder brother, King Chulalongkorn, to Java in 1871). The Thai *angklung* are typically tuned in the Thai tuning system of seven equidistant steps per octave, and each *angklung* has three bamboo tubes tuned in three separate octaves rather than two, as is typical in Indonesia.

In 2008, there was a grand celebration in the Thai traditional music circle to mark the 100th anniversary of the introduction of *angklung* to Thailand. Both the Thai and Indonesian governments supported the celebration.

The *angklung* has also been adopted by its Austronesian-speaking neighbors, in particular by Malaysia and the Philippines, where they are played as part of bamboo xylophone orchestras. Formally introduced into Malaysia sometime after the end of the Confrontation, *angklung* found immediate popularity.^[21] They are generally played using a pentatonic scale similar to the Indonesian slendro, although in the Philippines, sets also come in the diatonic and minor scales used to perform various Spanish-influenced folk music in addition to native songs in pentatonic.

At least one Sundanese *angklung buncis* ensemble exists in the United States. *Angklung Buncis Sukahejo* is an ensemble at The Evergreen State College, and includes eighteen double rattles (nine tuned pairs) and four *dog-dog* drums.

World record

On 9 July 2011, 5,182 people from many nations played *angklung* together in Washington, D.C., and are listed in the Guinness Book of Records as the largest *angklung* ensemble.^[22]

On Saturday, 5 August 2023, Indonesia succeed to break the Guinness World Records of the world's largest angklung ensamble which was conducted by 15,110 participants at the Bung Karno Stadium, Jakarta. This grand event was attended by the Indonesian President Joko Widodo with the ministers of the cabinet.^[23]

Gallery



Young dancer
accompanied by
angklung players in
Baduy, Banten. c.
1910-1930.



Angklung
players,
Indonesia,
1949.



Angklung
Orchestra,
Indonesia in
1971.



Sundanese boys
playing the *angklung* in
1918.



Children with angklung
players at Lake
Bagendit.



Angklung and dancers.



Playing *Angklung*.



Angklung orchestra at
Saung Angklung Udjo,
Indonesia.



Angklung calung
performance in
Frankfurt, Germany.



Angklung toeL
performance in
Malioboro street in
Yogyakarta.



MKIF *Angklung* Group
performance in
Germany.

See also



[Music portal](#)

[Indonesia portal](#)

- [Music of Indonesia](#)
- [Gamelan](#)
- [Talempong](#)

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- Saung Angklung Udjo (<http://www.angklung-udjo.co.id/>)
- Angklung Orchester Hamburg, Germany (2003/2004) (<https://archive.today/20130415184427/http://www.sabilulungan.org/angklungde>)
- Angklung Web Institute (<https://web.archive.org/web/20150101110002/http://angklung-web-institute.com/>)
- Lancaster Angklung Orchestra, Lancaster, UK (<https://web.archive.org/web/20081007235031/http://www.angklung.org/>)
- Angklung Hamburg (<https://web.archive.org/web/20081008062947/http://www.sabilulungan.org/angklung3/>)
- Keluarga Paduan Angklung SMA Negeri 3 Bandung (<http://angklung3.org/>)



Aqyn

Aqyn or **akyn** ([Kazakh](#): ақын, [Kyrgyz](#): акын, pronounced [aqyn]; both transcribed as *aqin* or *قىن*), is an [improvisational poet](#), [singer](#), and [oral repository](#) within the [Kazakh](#) and [Kyrgyz](#) cultures. Aqyns differ from the [zhyraus](#) or [manaschys](#), who are instead song performers or [epic](#) storytellers.

In song competitions known as [aytus](#) or [aytysh](#), aqyns improvise in the form of a song-like [recitative](#), usually to the [accompaniment](#) of a [dombra](#) (among [Kazakhs](#)) or a [komuz](#) (among [Kyrgyz](#)). In the context of the [nomadic](#) lifestyle and [illiteracy](#) of most of the [rural](#) population in [Central Asia](#) in pre-[Soviet](#) times, akyns played an important role in terms of expressing people's thoughts and feelings, exposing social vices, and glorifying heroes. In the Soviet era, their repertoire incorporated praise songs to [Lenin](#).^[1]

Contemporary aqyns may also publish their original lyrics and poetry.

Kazakh aqyns

Famous historical Kazakh akyns include: Zhanak Kambaruluy (1760–1857), [Makhambet Otemisuly](#) (1804–1846), Suyunbai Aronuly (1815–1898), Shernyz Zharylgasov (1817–1881), Birzhan-Sal Khodgulov (1834–1897), Ziaus Baizhanov (1835–1929), Akan Sery Corramsauly (1843–1913), [Zhambyl Zhabayuly](#) (1846–1945), Gaziz Firesoll (mid 1930), Kenen Azerbaev (1884–1976), and Aktan Kereiuly.

Aqyns often fully improvise, responding to any phenomena in society or at the situation on nationwide holidays, etc. On holidays, a kind of aqyn competition is often held. During the aqua contest, having fun, alternately in poetry form, try to make fun of each other or choosing any arbitrary theme. Sometimes, the authorities are trying to subjected to Aytyus censorship when it comes to the power of property or politicians.^[2]

The nomadic lifestyle and the speed of the art of Akynov did not allow the work in the past and maintain works on paper. Most of the works of Aquins remained lost.

Kyrgyz aqyns

Famous Kyrgyz aqyns include Qalygul, Arstanbek, Soltonbay, [Toqtogul Satylganov](#), [Togoloq Moldo](#), Qylychty, Naymanbay, Qalmyrza, Eshmanbet, and Beknazar. Sometimes manaschys are also considered a separate story-telling category of aqyns.

Literature

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See also

- [Kazakh music](#)
- [Kyrgyz music](#)

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External links

- "[Al pamysh](http://aton.ttu.edu/turkishlist.asp)" (<http://aton.ttu.edu/turkishlist.asp>) at the [Uysal-Walker Archive of Turkish Oral Narrative](#), Texas Tech University
- Central Asian Identity Under Russian Rule (http://vlib.iue.it/carrie/texts/carrie_books/paksoy-1/)

Retrieved from "<https://en.wikipedia.org/w/index.php?title=Aqyn&oldid=1269807725>"



Arabic maqam

In traditional Arabic music, **maqam** (Arabic: مقام, romanized: *maqām*, literally "ascent"; pl. *maqāmāt*) is the system of melodic modes, which is mainly melodic. The word *maqam* in Arabic means place, location or position. The Arabic *maqam* is a melody type. It is "a technique of improvisation" that defines the pitches, patterns, and development of a piece of music and is "unique to Arabic art music".^[1] There are 72 heptatonic tone rows or scales of maqamat.^[1] These are constructed from augmented, major, neutral, and minor seconds.^[1] Each *maqam* is built on a scale, and carries a tradition that defines its habitual phrases, important notes, melodic development and modulation. Both compositions and improvisations in traditional Arabic music are based on the *maqam* system. *Maqamat* can be realized with either vocal or instrumental music, and do not include a rhythmic component.

An essential factor in performance is that each *maqam* describes the "tonal-spatial factor" or set of musical notes and the relationships between them, including traditional patterns and development of melody, while the "rhythmic-temporal component" is "subjected to no definite organization".^[2] A *maqam* does not have an "established, regularly recurring bar scheme nor an unchanging meter. A certain rhythm does sometimes identify the style of a performer, but this is dependent upon their performance technique and is never characteristic of the *maqam* as such."^[2] The compositional or rather precompositional aspect of the *maqam* is the tonal-spatial organization, including the number of tone levels, and the improvisational aspect is the construction of the rhythmic-temporal scheme.^[2]

Background

The designation *maqam* appeared for the first time in the treatises written in the fourteenth century by al-Sheikh al-Safadi and Abdulqadir al-Maraghi, and has since been used as a technical term in Arabic music. The *maqam* is a modal structure that characterizes the art of music of countries in North Africa, the Near East and Central Asia. Three main musical cultures belong to the *maqam* modal family: Arabic, Persian, and Turkish.

Tuning system

The notes of a *maqam* are not always tuned in equal temperament, meaning that the frequency ratios of successive pitches are not necessarily identical. A *maqam* also determines other things, such as the tonic (starting note), the ending note, and the dominant note. It also determines which notes should be emphasized and which should not.^[3]

Arabic *maqamat* are based on a musical scale of 7 notes that repeats at the octave. Some *maqamat* have 2 or more alternative scales (e.g. Rast, Nahawand and Hijaz). *Maqam* scales in traditional Arabic music are microtonal, not based on a twelve-tone equal-tempered musical tuning system, as is the case in modern Western music. Most *maqam* scales include a perfect fifth or a perfect fourth (or both), and all octaves are

perfect. The remaining notes in a *maqam* scale may or may not exactly land on semitones. For this reason *maqam* scales are mostly taught orally, and by extensive listening to the traditional Arabic music repertoire.

Notation

Since accurately notating every possible microtonal interval is impractical, a simplified musical notation system was adopted in Arabic music at the turn of the 20th century. Starting with a chromatic scale, the octave is divided into 24 equal steps (24 equal temperament), where a quarter tone equals one-half of a semitone in a 12 tone equally-tempered scale. In this notation system all notes in a *maqam* are rounded to the nearest quarter tone.

This system of notation is not exact since it eliminates many details, but is very practical because it allows *maqamat* to be notated using standard Western notation. Quarter tones can be notated using half-flats (♭ or ♭) or half-sharps (♯). When transcribed with this notation system some *maqam* scales happen to include quarter tones, while others don't.

In practice, *maqamat* are not performed in all chromatic keys, and are more rigid to transpose than scales in Western music, primarily because of the technical limitations of Arabic instruments. For this reason, half-sharps rarely occur in *maqam* scales, and the most used half-flats are E♭, B♭ and less frequently A♭.

Intonation

The 24-tone system is entirely a notational convention and does not affect the actual precise intonation of the notes performed. Practicing Arab musicians, while using the nomenclature of the 24-tone system (half-flats and half-sharps), often still perform the finer microtonal details which have been passed down through oral tradition to this day.

Maqamat that do not include quarter tones (e.g. Nahawand, 'Ajām) can be performed on equal-tempered instruments such as the piano, however such instruments cannot faithfully reproduce the microtonal details of the *maqam* scale. *Maqamat* can be faithfully performed either on fretless instruments (e.g. the oud or the violin), or on instruments that allow a sufficient degree of tunability and microtonal control (e.g. the nay, the qanun, or the clarinet). On fretted instruments with steel strings, microtonal control can be achieved by string bending, as when playing blues.

The exact intonation of every *maqam* changes with the historical period, as well as the geographical region (as is the case with linguistic accents, for example). For this reason, and because it is not common to notate precisely and accurately microtonal variations from a twelve-tone equal tempered scale, *maqamat* are mostly learned auditorily in practice.

Phases and central tones

Each passage consists of one or more phases that are sections "played on one tone or within one tonal area," and may take from seven to forty seconds to articulate. For example, a tone level centered on g:^[4]



The tonal levels, or axial pitches, begin in the lower register and gradually rise to the highest at the climax before descending again, for example (in European-influenced notation):^[5]



▶ 0:00 / 0:07 ⏸ ⏴ ⋮

"When all possibilities of the musical structuring of such a tone level have been fully explored, the phase is complete."^[5]

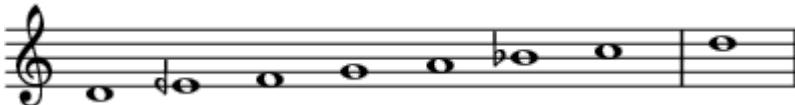
Nucleus

The central tones of a maqam are created from two different intervals. The eleven central tones of the maqam used in the phase sequence example above may be reduced to three, which make up the "nucleus" of the maqam:^[6]



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The tone rows of maqamat may be identical, such as maqam bayati and maqam 'ushshaq turki:^[6]



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but be distinguished by different nuclei. Bayati is shown in the example above, while 'ushshaq turki is:^[6]



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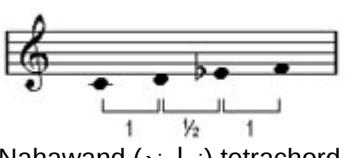
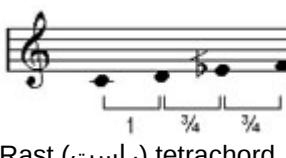
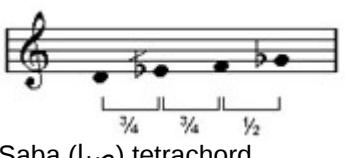
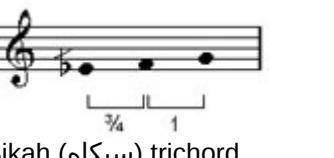
Ajnas

Maqamat are made up of smaller sets of consecutive notes that have a very recognizable melody and convey a distinctive mood. Such a set is called *jins* (Arabic: جنس; pl. *ajnās* أجناس), meaning "gender" or "kind". In most cases, a *jins* is made up of four consecutive notes (tetrachord), although *ajnas* of three

consecutive notes (trichord) or five consecutive notes (pentachord) also exist. In addition to other exceptional *ajnas* of undefined sizes.

Ajnas are the building blocks of a *maqam*. A *maqam* scale has a lower (or first) *jins* and an upper (or second) *jins*. In most cases *maqams* are classified into families or branches based on their lower *jins*. The upper *jins* may start on the ending note of the lower *jins* or on the note following that. In some cases the upper and lower *ajnas* may overlap. The starting note of the upper *jins* is called the dominant, and is the second most important note in that scale after the tonic. *Maqam* scales often include secondary *ajnas* that start on notes other than the tonic or the dominant. Secondary *ajnas* are highlighted in the course of modulation.

References on Arabic music theory often differ on the classification of *ajnas*. There is no consensus on a definitive list of all *ajnas*, their names or their sizes. However the majority of references agree on the basic 9 *ajnas*, which also make up the main 9 *maqam* families. The following is the list of the basic 9 *ajnas* notated with Western standard notation (all notes are rounded to the nearest quarter tone):

 'Ajam (عجم) trichord, starting on B♭	 Bayati (بياتي) tetrachord, starting on D	 Hijaz (حجاز) tetrachord, starting on D
 Kurd (كرد) tetrachord, starting on D	 Nahawand (نهاوند) tetrachord, starting on C	 Nikriz (نكريز) pentachord, starting on C
 Rast (راست) tetrachord, starting on C	 Saba (صبا) tetrachord, starting on D	 Sikah (سيakah) trichord, starting on E♭

(for more detail see Arabic Maqam Ajnas (<https://web.archive.org/web/20080126155107/http://www.maqamworld.com/ajnas.html>))

Maqam families

Shad 'Araban

▶ 0:00 / 0:00 🔇 ⋮



Huzam

▶ 0:00 / 0:00 🔇 ⋮



Nawa Athar

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Rahat al-Arわh

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Saba

▶ 0:00 / 0:00 ⏸ ⏴ ⋮



Bayati

▶ 0:00 / 0:00 ⏸ ⏴ ⋮



Hijaz

▶ 0:00 / 0:00 ⏸ ⏴ ⋮



Jiharkah

▶ 0:00 / 0:00 ⏸ ⏴ ⋮



Husayni 'Ushayran

▶ 0:00 / 0:00 ⏸ ⏴ ⋮



Rast

▶ 0:00 / 0:00 ⏸ ⏴ ⋮



Problems playing these files? See [media help](#).

- **'Ajam** – Also The **Major Scale** 'Ajam (عجم), Jiharkah (جهارکاه), Shawq Afza (شوق افزا) or عجم عشيران (Ajam Ushayran)
- **Bayati** – Bayatayn (بیاتی), Bayati Shuri (بیاتین), Husayni (حسینی), Nahfat (نهفت), Huseini Ushayran (حسینی عشيران)
- **Hijaz** – Also The **Phrygian Dominant Scale** Hijaz (حجاز), Hijaz Kar (حجاز کار), Shad 'Araban (شداد عربان), Shahnaz (شهنار), Suzidil (سوزدل), Zanjaran (زنجران), Hijazain (حجازین)
- **Kurd** – Also the **Phrygian Scale** Kurd (کرد), Hijaz Kar Kurd (حجاز کار کرد), Lami (لامی)
- **Nahawand** – Also the **Minor Scale** Farahfaza (فرحفزا), Nahawand (Nehawand), Nahawand Murassah (Murassah), 'Ushaq Masri (عشاق مصری), Sultani Yakah (سلطانی یاکاه)
- **Nawa Athar** – Athar Kurd (أثر كرد), Nawa Athar (نوى اثر or نوى أثر), Nikriz (نکریز), Hisar (حصار)
- **Rast** – Mahur (ماهور), Nairuz (نیروز), Rast (راست), Suznak (سوزنک), Yakah (یکاه)
- **Saba** – Saba (صبا), Saba Zamzam (صبا زمزم)
- **Sikah** – Bastah Nikar (بسته نکار), Huzam (هزام), Iraq (伊拉克), Musta'ar (مستعار), Rahat al-Ar wah (سیکاہ بلدي), Sikah Baladi (سیکاہ الارواح)

Emotional content

It is sometimes said that each maqam evokes a specific emotion or set of emotions determined by the tone row and the nucleus, with different maqams sharing the same tone row but differing in nucleus and thus emotion. Maqam Rast is said to evoke pride, power, and soundness of mind.^[7] Maqam Bayati: vitality, joy, and femininity.^[7] Sikah: love.^[7] Saba: sadness and pain.^[8] Hijaz: distant desert.^[7]

In an experiment where maqam Saba was played to an equal number of Arabs and non-Arabs who were asked to record their emotions in concentric circles with the weakest emotions in the outer circles, Arab subjects reported experiencing Saba as "sad", "tragic", and "lamenting", while only 48 percent of the non-Arabs described it thus with 28 percent of non-Arabs describing feelings such as "seriousness", "longing", and tension", and 6 percent experienced feelings such as "happy", "active", and "very lively" and 10 percent identified no feelings.^[8]

These emotions are said to be evoked in part through change in the size of an interval during a maqam presentation. Maqam Saba, for example, contains in its first four notes, D, E \flat , F, and G \flat , two medium seconds one larger (160 cents) and one smaller (140 cents) than a three quarter tone, and a minor second (95 cents). Further, E \flat and G \flat may vary slightly, said to cause a "sad" or "sensitive" mood.^[9]

Generally speaking, each *maqam* is said to evoke a different emotion in the listener. At a more basic level, each *jins* is claimed to convey a different mood or color. For this reason *maqams* of the same family are said to share a common mood since they start with the same *jins*. There is no consensus on exactly what the mood of each *maqam* or *jins* is. Some references describe *maqam* moods using very vague and subjective terminology (e.g. *maqams* evoking 'love', 'femininity', 'pride' or 'distant desert'). However, there has not been any serious research using scientific methodology on a diverse sample of listeners (whether Arab or non-Arab) proving that they feel the same emotion when hearing the same *maqam*.

Attempting the same exercise in more recent tonal classical music would mean relating a mood to the major and minor modes. In that case there is some consensus that the minor scale is "sadder" and the major scale is "happier".^[10]

Modulation

Modulation is a technique used during the melodic development of a *maqam*. In simple terms it means changing from one *maqam* to another (compatible or closely related) *maqam*. This involves using a new musical scale. A long musical piece can modulate over many *maqamat* but usually ends with the starting *maqam* (in rare cases the purpose of the modulation is to actually end with a new *maqam*). A more subtle form of modulation within the same *maqam* is to shift the emphasis from one *jins* to another so as to imply a new *maqam*.

Modulation adds a lot of interest to the music, and is present in almost every *maqam*-based melody. Modulations that are pleasing to the ear are created by adhering to compatible combinations of *ajnas* and *maqamat* long established in traditional Arabic music. Although such combinations are often documented in musical references, most experienced musicians learn them by extensive listening.

Influence around the world

During the Islamic golden age this system influenced musical systems in various places. Some notable examples of this are the influence it had in the Iberian peninsula while under Muslim rule of Al-Andalus. Sephardic Jewish liturgy also follows the maqam system. The weekly maqam is chosen by the cantor based on the emotional state of the congregation or the weekly Torah reading. This variation is called the Weekly Maqam. There is also a notable influence of the Arabic maqam on the music of Sicily.^[11]

See also

- Mujawwad
- Ali Merdan
- The Iraqi Maqam
- Melisma
- Pizmonim
- The Weekly Maqam
- Taqsim
- Raga
- Harmonic minor
- Turkish makam
- Persian dastgah

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3. Touma 1996, pp. 38–39.
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5. Touma 1996, p. 41.
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External links

- Maqam World (<http://www.maqamworld.com/>)
 - Maqam World: What is a Maqam? (<http://maqamworld.com/en/maqam.php>)
- Arab Maqamat (<https://web.archive.org/web/20170726084821/http://www.oud.eclipse.co.uk/maqamat.html>)
- Sephardic Pizmonim Project – Jewish use of Maqamat (<http://www.pizmonim.org>)
- Historical audio examples from different maqams (https://web.archive.org/web/20060702051328/http://www.saramusik.org/encyc/index.php/%D8%AA%D8%B5%D9%86%D9%8A%D9%81%D8%A7%D9%84%D9%85%D9%82%D8%A7%D9%85%D8%A7%D8%AA_%D)

9%88%D8%A7%D9%84%D8%B7%D8%A8%D9%88%D8%B9_%D9%88%D8%A7%D9%84%D8%A3%D9%86%D8%BA%D8%A7%D9%85), Arabic.

- [Illustration of popular maqams](https://www.youtube.com/watch?v=XPHJN607oZo) (<https://www.youtube.com/watch?v=XPHJN607oZo>) on YouTube
 - [Chazzanut Sephardic Yerushalmi, Rabbi Hagay Batzri](http://www.batzri.com/home.html) (<http://www.batzri.com/home.html>) Archived (<https://web.archive.org/web/20170913030314/http://www.batzri.com/home.html>) 2017-09-13 at the [Wayback Machine](#)
-

Retrieved from "https://en.wikipedia.org/w/index.php?title=Arabic_maqam&oldid=1290405868"

Arirang

Arirang in North Korea

UNESCO Intangible Cultural Heritage



A man about to depart on a journey through a mountain pass is seen off by a woman in a scene from the Arirang Festival in North Korea.

Country North Korea

Reference 914 (<https://ich.unesco.org/en/RL/arirang-folk-song-in-the-democratic-peoples-republic-of-korea-00914>)

Region Asia and the Pacific

Inscription history

Inscription 2014 (9th session)

Arirang in South Korea

UNESCO Intangible Cultural Heritage



Song So-hee performing "Arirang"

Country South Korea

Reference 445 (<https://ich.unesco.org/en/RL/arirang-lyrical-folk-song-in-the-republic-of-korea-00445>)

Region Asia and the Pacific

Inscription history

Inscription 2012 (7th session)

Arirang

Hangul	아리랑
Revised Romanization	Arirang
McCune–Reischauer	Arirang
IPA	a.ri.raŋ

Gyeonggi Arirang



Problems playing this file? See [media help](#).

Arirang (아리랑 [a.rì.rang]) is a Korean folk song.^[1] There are about 3,600 variations of 60 different versions of the song, all of which include a refrain similar to "airang, arirang, arariyo" ("아리랑, 아리랑, 아라리요").^[2] It is estimated that the song is more than 600 years old.^[3]

"Arirang" is included twice on the UNESCO Intangible Cultural Heritage list, having been submitted for inclusion first by South Korea in 2012^{[3][2]} and then by North Korea in 2014.^{[1][4]} In 2015, the South Korean Cultural Heritage Administration added the song to its list of important intangible cultural assets.^[5]

The song is sung today in both North and South Korea and acts as a symbol of unity between the two nations, which are divided by the Korean War.

History

Origin and ethnomusicology

It is believed that "Arirang" originated in Jeongseon, Gangwon Province. "Arirang" as a term today is ambiguous in meaning, but some linguists have hypothesized that "ari" (아리) meant "beautiful" and "rang" (랑) referred to a "beloved one" or "bridegroom" in the ancient native Korean language. With the two words together, the term arirang meant "my beloved one".^[6] This theory, supported by scholars such as Shin Yong-ha,^[7] bears the song's legend. According to the legend, the name is derived from the story of a bachelor and a maiden who fell in love while picking camellia blossoms near the wharf at Auraji (아우라지)—a body of water that derives its name from the Korean word "eoureojida" (어우러지다), which is closely translated to "be in harmony" or "to meet". For example, the body of water that connects the waters of Pyeongchang and Samcheok to the Han River is called Auraji.^[8] Two versions of this story exist:

- In the first one, the bachelor cannot cross Auraji to meet the maiden because the water is too high, so the two sing a song to express their sorrow.
- In the second version, the bachelor attempts to cross Auraji and drowns, singing the sorrowful song after he dies.^[9]

According to Professor Keith Howard, Arirang originated in the mountainous regions of Jeongseon, Gangwon, and the first mention of the song was found in a 1756 manuscript.^[10] The Academy of Korean Studies also shares the view that "Arirang" was originally a folk song of Jeongseon. Some Jeongseon locals trace the song further back, to the era of Goryeo.^[11]

Some believe that the song spread to Seoul and other regions of Korea when workers from Gangwon were sent to Seoul to rebuild the Gyeongbok Palace under the order of Prince Regent Heungseon of the Joseon period.^[11] Others theorize that the words "airang" and "arari" in the song's lyrics originate from the families of the workers during this period, who said "airirang" (아리랑; 我離郎) or "ananri" (아난리; 我亂離) to the officials taking the workers from their Gangwon homes to the palace construction in Seoul, phrases that meant they couldn't be separated from their lovers or families, respectively.^{[12][13]} According to the Maecheonyarok (매천야록; 梅泉野錄), recorded by Joseon scholar Hwang Hyeon, it seems the song was widespread in the country by this time.^[11]

The South Korean literary scholar Yang Ju-dong has theorized that the term "airang" came from the combination of "ari" (아리), the old Korean indigenous word that also meant "long", and "ryeong" (Korean: 령; Hanja: 領; lit. hill).^[14]

Some trace the term "airang" to the name of Lady Aryeong, the wife of the first king of Silla, as the song could have evolved from a poem praising her virtues. Others have speculated that the term is linked to the Jurchen word "arin", meaning "hometown", or the name of an Indian god with a similar name.^[15]

First recording

The first known recording of "Arirang" was made in 1896 by American ethnologist Alice C. Fletcher. At her home in Washington, D.C., Fletcher recorded three Korean students singing a song she called "Love Song: Ar-ra-rang".^{[16][17]} One source suggests that the students belonged to noble Korean families and were studying at Howard University during the period in which the recording was made.^[18] Another source suggests that the singers were Korean workers who happened to be living in America during that time.^[19] The recordings are currently housed in the U.S. Library of Congress.^[20]

Resistance anthem

During the Japanese occupation of Korea, it became a criminal offense for anyone to sing patriotic songs, including Korea's national anthem, so "Arirang" became an unofficial resistance anthem against Imperial Japanese rule.^{[21][22]} Korean protesters sang "Arirang" during the March First Movement, a Korean demonstration against the Japanese Empire, in 1919. Many variations of "Arirang" that were written during the occupation contain themes of injustice, the plight of labourers, and guerrilla warfare. It was also sung by mountain guerrillas who were fighting against the occupiers.^[21]

The most well-known lyrics to "Arirang" first appeared in the 1926 silent film *Arirang*, directed by Na Woon-gyu. *Arirang* is now considered a lost film, but various accounts state it was about a Korean student who became mentally ill after being imprisoned and tortured by the Japanese. The film was a hit upon its release and is considered the first Korean nationalist film.^{[23][21][24]}

Popularity in Japan

During the Japanese occupation of Korea, Japan experienced a craze for Korean culture and for "Arirang" in particular. Over 50 Japanese versions of the song were released between 1931 and 1943, in genres including pop, jazz, and mambo.^[21] Some Japanese soldiers were familiar with "Arirang" from their service in Japanese Korea, or from their interactions with forcibly conscripted Korean comfort women, labourers, and soldiers.

Musical score

Lento ($\text{♩} = 140$)

아리랑 아리랑 아리랑 아리랑 아라리요
아리랑 고개로 넘어간다
나청저를 천기 버하지 늘산 고엔이 가별백 시도 두는 산 많이라
십우동 리도 못가 달 가슴에 서엔도 발꿈꽃 병난 만핀 다

Lyrics

All versions of "Arirang" include a refrain similar to "Arirang, arirang, arariyo (아리랑, 아리랑, 아라리요)".^[2] The word "arirang" itself is nonsensical and does not have a precise meaning in Korean.^[25] While the other lyrics vary from version to version, themes of sorrow, separation, reunion, and love appear in most versions.^{[4][26]}

The table below includes the lyrics of "Standard Arirang" from Seoul. The first two lines are the refrain, which is followed by three verses.

Original text in Korean

Hangul	Hangul/Hanja	Revised Romanization	IPA transcription
아리랑, 아리랑, 아라리요...	아리랑, 아리랑, 아라리요...	Arirang, arirang, arariyo...	[a.ri.rəŋ a.ri.rəŋ a.ra.ri.jo]
아리랑 고개로 넘어간다.	아리랑 고개로 넘어간다.	Arirang gogaero neomeoganda.	[a.ri.rəŋ kɔ.ɡe.ɾo nəm.eo.ɡa.ndə]
나를 버리고 가시는 님은 십리도 못가서 발병난다.	나를 버리고 가시는 님은 十里도 못가서 발병난다.	Nareul beorigo gasineun nimeun Simnido motgaseo balbyeongnanda.	[na.ɾuɿ pə.ɾi.ɡo ka.si.nuɯn nim.uɯn] [s̥im.ni.dø møt.ka.sɿ paɿ.bjʌŋ.næn.də]
청천하늘엔 잔별도 많고, 우리네 가슴엔 희망도 많다.	晴天하늘엔 잔별도 많고, 우리네 가슴엔 希望도 많다.	Cheongcheonhaneuren janbyeoldo manko, Urine gaseumen huimangdo manta.	[tɕeʰn̥.tɕeʌn.ha.ɯn.ɾən.tən.dø mæn.kø] [u.ri.nɛ kɑ.ɯm.ɯn.ɾi.mæn.dø mæn.ta]
저기 저 산이 백두산이라지, 동지 설달에도 꽃만 핀다.	저기 저 山이 白頭山이라지, 冬至 설달에도 花만 핀다.	Jeogi jeo sani baekdusaniraji, Dongji seotdaredo kkonman pinda.	[tɕeɿ.gi tɕeɿ s̥ʰan.i pæk.t̥u.san.i.ɾə.dzɪ] [tɕoŋ.dzɪ s̥ʰʌt.t̥a.ɾe.dø k̥ɔn.mæn pʰin.də]

English translation

Arirang, arirang, arariyo...
You are going over Arirang hill.

My love, if you abandon me
Your feet will be sore before you go ten *ri*.

Just as there are many stars in the clear sky,
There are also many dreams in our heart.

There, over there, that mountain is Baekdu Mountain,
Where, even in the middle of winter days, flowers bloom.^{[26][27]}

Variations



[Old Arirang](#)

▶ 0:00 / 0:00 ⏪ 🔊 ⋮

Problems playing this file? See [media help](#).



[Miryang Arirang](#)

▶ 0:00 / 0:00 ⏪ 🔊 ⋮

Problems playing this file? See [media help](#).



[Jindo Arirang](#)

▶ 0:00 / 0:00 ⏪ 🔊 ⋮

Problems playing this file? See [media help](#).



[Gangwondo Arirang](#)

▶ 0:00 / 0:00 ⏪ 🔊 ⋮

Problems playing this file? See [media help](#).

There are an estimated 3,600 variations of 60 different versions of "Arirang";^[2] their respective titles are usually prefixed by their place of origin.^[15]

While "Jeongseon Arirang" is generally considered to be the original version of the song, "Bonjo Arirang" (literally: Standard Arirang) from Seoul is one of the most famous. This version was first made popular when it was used as the theme song of the 1926 film *Arirang*.^[15]

Other famous variations include "Jindo Arirang" from South Jeolla Province, a region known for being the birthplace of the Korean folk music genres pansori and sinawi; and "Miryang Arirang", from South Gyeongsang Province.^{[28][29]}

Official status

China

In 2011, Arirang was added to the third batch of the "List of Representative Items of National Intangible Cultural Heritage of China".^[30]

▶ 0:00 / 0:00 ⏪ 🔊 ⋮

"Arirang" performed by the United States Army Band Strings with a tenor soloist

In 2023, to celebrate the 70th anniversary of the founding of the Yanbian Korean Autonomous Region, ethnic Korean singer Cui Liling published the first "Arirang" variation about Heaven Lake on Jangbaeksan.^[31]

UNESCO

Both South and North Korea have successfully submitted "Arirang" to be included on the UNESCO Intangible Cultural Heritage list; South Korea in 2012^{[3][2]} and North Korea in 2014.^{[1][4]}

South Korea

In 2015, the South Korean Cultural Heritage Administration added "Arirang" to its list of important intangible cultural assets.^[5]

▶ 0:00 / 0:00 ⏪ 🔊 ⋮

"Arirang" performed by the United States Army Band Chorus with a tenor soloist

U.S. Army

The U.S. Army's 7th Infantry Division adopted "Arirang" as its official march song in May 1956, after receiving permission from Syngman Rhee, the first president of South Korea. The division had been stationed in South Korea from 1950 to 1971, including during the Korean War period.^[32]

▶ 0:00 / 0:00 ⏪ 🔊 ⋮

"Arirang", lyrics in English, adaptation-2, by GSIT at HUFS in 2013. Adaptation of W. B. Yeats' poem "The Falling of the Leaves" into the "Arirang" melody to convey the woe and sorrow which the Korean people experience when listening to the song.

In popular culture

Music

- American composer John Barnes Chance based his 1962–63 concert band composition Variations on a Korean Folk Song on a version of "Arirang" that he heard in Korea in the late 1950s.^[33]

- North Korean composer Choi Sung-hwan wrote the "Arirang Fantasy" in 1976. The New York Philharmonic performed a slightly modified arrangement of this work for an encore during its trip to North Korea on 26 February 2008.^[34]
- In 2007, the South Korean vocal group SG Wannabe released the album *The Sentimental Chord*, which contains a song entitled "Arirang".^[35]

Films

- *Arirang* is the title of filmmaker Na Woon-gyu's 1926 film, which popularized the song "Arirang" in the 20th century.^[15]
- *Arirang* is also the title of a 2011 South Korean documentary. The film won the top prize in the *Un Certain Regard* category at the 2011 Cannes Film Festival.^[36]

Media

- Arirang TV and Arirang Radio are international English-language media stations run by the Korea International Broadcasting Foundation.^{[37][38]}

Sports

- North Korea's mass gymnastics and performance festival is commonly known as the Arirang Festival.^[39]
- At the 2000 Summer Olympics opening ceremony in Sydney, Australia, South Korean and North Korean athletes marched into the stadium together carrying the Korean Unification Flag while "Arirang" played.^[40]
- South Korean fans used "Arirang" as a cheering song during the 2002 FIFA World Cup.^[15]
- South Korean figure skater Yuna Kim performed to "Arirang" during her free skate in the 2011 World Figure Skating Championships, where she placed second.^[41]
- Parts of "Arirang" were used many times during the 2018 Winter Olympics in Pyeongchang, South Korea, especially during the opening ceremony^[42] and in the Olympic Broadcasting Services TV intro. During the gala figure skating performance, Choi Da-bin skated to "Arirang".
- At the 2018 Asian Games, "Arirang" was played when the Korea Unification Team won the gold medal in canoeing.^[43]
- South Korean figure skater Haein Lee performed to "Arirang" during her free skate in the 2002 Four Continents Figure Skating Championships, where she placed second.^[44]

Video games

- Kim Wu's theme in *Killer Instinct* has elements of "Arirang", sung by Hoona Kim.^[45]
- "Arirang" is used as the Korean civilization's theme in *Sid Meier's Civilization VI*.^[46]
- "Horangi Arirang" is the name of Hwang's theme in *Soul Calibur*.^[47]

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Ashiqs of Azerbaijan

The art of Azerbaijani Ashiqs combines poetry, storytelling, dance, and vocal and instrumental music into traditional performance art. This art is one of the symbols of Azerbaijani culture and considered an emblem of national identity and the guardian of Azerbaijani language, literature and music.

Characterized by the accompaniment of the kopuz, a stringed musical instrument, the classical repertoire of Azerbaijani Ashiqs includes 200 songs, 150 literary-musical compositions known as dastans, nearly 2,000 poems, and numerous stories.

Since 2009 the art of Azerbaijani Ashiqs has been inscribed on the Representative List of the Intangible Cultural Heritage of Humanity.

Etymology

In today's encyclopedic dictionaries the word *Ashiq*, which means "one who is in love", is derived from the Arabic and Persian. Some encyclopedias define Ashiq as a folk singer-poet of Caucasus and neighboring nations. In addition to songs of his own, in repertory, Ashiq includes epic tales and folk songs.^[1]

History

Early origins

The earliest traces of art of Azerbaijani ashiqs can be found in the 7th century Book of Dede Korkut, which contains the most famous epic stories of the Oghuz Turks.^{[2][3]}

From the 16th century, Azerbaijani ashiqs have been the bearers and guardians of the national language, national identity and the music performed in weddings, parties and folk festivals.^[4] During the 20th century, ashiq performances on concert stages, the radio and television became common.

Azerbaijani Ashiq music



Azerbaijani ashiqs in Baku

Stylistic origins

World music

Cultural origins

ca. 15th – 16th century

Typical instruments

Azerbaijani saz

Subgenres

Qoshma, Muhammas, Ustadname, Gifilband,
Dastan, Gerayli, Divani, Tajnis

Regional scenes

Ozan music

Art of Azerbaijani Ashiq

UNESCO Intangible Cultural Heritage

Country Azerbaijan

Reference 00253 (https://ich.unesco.org/en/R_L/00253)

Region Europe and North America

Inscription history

Inscription 2008 (4th session)

List Representative

Soviet period (1930–1991)

Beginning in the 1930s, the Art of Azerbaijani ashiqs, like all folk music culture of the peoples of the USSR fell under the strictest control of the state government.^{[5][6]} As Soviet Union highly appreciated the art, during the Cultural Revolution the ashiq art, along with the mugham art of Azerbaijan has been developed while meykhana faced with certain restrictions. In 1938, the first congress of Azerbaijani ashiqs have been held and the large collection of ashiq poetry has been published. Monuments have been made for the ashiqs, their works added to school books and their anniversaries have been celebrated not only in Azerbaijan SSR but also in neighboring Georgian SSR and Armenian SSR, where Ashig Alasgar was born.

Modern history and worldwide acceptance (1991–present)

In modern Azerbaijan, professional Ashiqs were divided into two categories: Ashiq-performers and Ashiq-poets. Ashiq-performers, despite being professional storytellers, are not engaged in poetry. Due to their individual abilities and a keen understanding of the specifics of the native folklore, they make different kinds of variations and changes in their epics and legends, especially in their prose.^[7]

Ashiq-poets, on the contrary, along with storytelling activities, engaged also in poetry. In Azerbaijan, such Ashiqs were called Ustad, which translates from Persian as a "master". Ashiq-poets have their own schools, where they teach their students the basics of ashiq creativity. Famous Ashiq-poets include such gifted poets as Gurbani, ashiq Abbas from Tufargan, Xəstə Qasım (Hasta Gasym), ashiq Valeh, Ashig Alasgar and many others. They had a tremendous impact not only on ashig poetry but also greatly influenced the written literature of Azerbaijan.^[8]

The popular ashigs of modern Azerbaijan include ashiq Zulfiyya, ashiq Nemet Qasimli, ashiq Ahliman, ashiq Adalat, ashiq Kamandar, Ali Tovuzly and ashiq Khanlar.^[7] The late Zalimkhan Yagub, member of Parliament of Azerbaijan and Chairman of the Union of Ashiqs through 2015, was also very popular.

After Azerbaijan's independence from the USSR, Art of Azerbaijani ashiqs engaged in the worldwide promotion campaign of Culture of Azerbaijan. The art also received heavy state support, which organized tours for ashiqs around the world.

As of 2009, the total number of Azerbaijani Ashiqs in the world reached 3000 people, which included in UNESCO's Intangible Cultural Heritage list.^{[4][9]}



Azerbaijani ashig

Delivery

In Azerbaijan, ashigs' style of performance differ in the specific characteristics of local creativity. For example, each ashig representing the regions of Ganja, Kalbajar, Gazakh, Tovuz and Borchali markedly differ in their individual skill and cherish traditional ashig art.^[10] Often performances of ashigs are accompanied by a balaban performer and an ensemble of wind instruments, but the main musical instrument of ashigs is considered to be Azerbaijani saz.^[11] The creative abilities of ashigs differ in the following ways:

- Usta-Ashiqs. Poet of the people "Usta ashough (Ashiq-master) – writes the epics, poems, creating songs, sings and plays for the saz and their performance is accompanied by dance movements.
- Ashiq-instrumentalist. This role includes spreading the art of famous Ashiqs, singing and playing the saz, and sometimes dancing.
- Ashiq-narrators are sometimes performed solo or are accompanied by the saz or the duduk player who, while dancing, moves next to him.

Genres of Azerbaijani Ashiq music

The main genres of Azerbaijani Ashiq poetry include goshma, dastan, ustادنامه, as well as their poetic forms — gerayli, divani, tajnis.^[8]

Goshma

Goshma is the most common form of Ashiq folk poetry. The number of syllables in goshma can reach eleven. Goshma itself are also divided into several subgenres such as Gozallama — a form which describes the natural beauty and praises the remarkable properties of human speech, Kochaklama — the form in which the glorification of heroic deeds or the heroes occurs, Tashlama — a genre which criticizes social or human vices, and Agyt — the memorial chant.^[12]

Dastan

Dastan (Persian: داستان "story"^{[13][14]}) is a genre, known not only in Eastern poetry, but also in Western poetry (including traditional folk poetry). In dastans, ashiqs narrates heroic deeds, love stories or important historical events. Stylistic and syllabic relationships are in many ways reminiscent of the *goshma* genre, but differ from the last number of quatrains, subject, meaning and theme music.^{[15][16]}

Ustadnameh

Traditional themes in this genre consist of songs and teachings with moralistic themes.^{[16][17]}

Notable Performers

Individuals

Female

- [Ashiq Peri](#)
- [Zeynab Zarbaly gyzy](#)
- [Zarnigar Derbentli](#)

Male

- [Ashiq Ahliman](#)
- [Ashig Alasgar](#)
- [Alqayit](#)
- [Ashiq Aly](#)
- [Ashiq Asad](#)
- [Sari Ashiq](#)
- [Molla Juma](#)
- [Ashiq Qurbani](#)
- [Ashiq Islam](#)
- [Ashiq Kamandar](#)
- [Ashiq Musa](#)
- [Ashiq Qarib](#)
- [Khasta Qasim](#)
- [Ashiq Ali Tapdigogly](#)
- [Ashiq Pasha](#)
- [Ashiq Panah](#)
- [Ashiq Valeh](#)
- [Ashiq Abbas Tufarghanli](#)
- [Ashiq Yusuf Ohanes](#)



[Ashig Alasgar](#) is one of the most highly regarded poet of Azeri folk songs

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Tar (Azerbaijani instrument)

The **Azerbaijani Tar** is a long-necked, plucked lute, traditionally crafted, and performed in communities throughout the Republic of Azerbaijan. The tar is featured alone or with other instruments in numerous traditional musical styles. It is also considered by many to be the country's leading musical instrument. The tar and the skills related to this tradition play a significant role in shaping the cultural identity of Azerbaijanis.

In 2012, the craftsmanship and performance art of the tar was added to the UNESCO's Intangible Cultural Heritage List.^[1]

Performing

Performers hold the instrument horizontally, against the chest, and pluck the strings with a plectrum, while using trills and a variety of techniques and strokes to add colour. Tar performance has an essential place in weddings and different social gatherings, festive events, and public concerts. Players transmit their skills to young people within their community by word of mouth, demonstration, and at educational musical institutions.

History

The "Azerbaijani tar" or "11 string tar" is an instrument in a slightly different shape from the Persian Tar and was developed from the original Persian tar around 1870 by Sadigjan. It has a slightly different build and has more strings. The Caucasus tar has one extra bass-string on the side, on a raised nut, and usually 2 double resonance strings via small metal nuts halfway the neck. All these strings are running next to the main strings over the bridge and are fixed to a string-holder and the edge of the body.^[2]

In the second half of the 19th century, tar went through different renovations. One of the greatest musicians - performers on container Mirza Sadiq Asad (1846-1902) introduced changes in traditional iranian tar structure and form, increasing the number of its strings and bringing them up to 11. He, in addition, has changed the way the game on the container, raising tool with performer knees to his chest.^[3]

Azerbaijani tar



Azerbaijani Tar

String instrument

Classification

Tar

Craftsmanship and performance art of the Tar, a long-necked string musical instrument

UNESCO Intangible Cultural Heritage

Country Azerbaijan

Reference 00671 (<https://ich.unesco.org/en/RL/00671>)

Region Europe and North America

Inscription history

Inscription 2012 (7th session)

List Representative

New flowering of playing on the container begins in the 20th century. For example, the tar took the lead in the first Sheet orchestra of folk musical instruments, created in 1931 on the initiative of Uzeyir Hajibeyov and Muslim Magomayev largest Azerbaijani composers and public figures of the first half of the 20th century. School of sheet music playing on national instruments based Uzeyir Hajibeyov, further expanded the technical and artistic possibilities of the packaging.^[3]

In Azerbaijan music, tar was used primarily as a lead instrument in the so-called mugham trio of singers (singer), which also includes kamancha and daf. The tar, as a part of mugham trio and as a solo, to date, continues to play a crucial role in the art of mugam, traditional and popular in Azerbaijan.^[3]



Azerbaijani tar performer

Mashadi Jamil Amirov

See also

- Music of Azerbaijan
- Mugham

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Trio of mugham performers (tar performer sits in the center).
Baku, 1912

External links

- Craftsmanship and performance art of the Tar, a long-necked string musical instrument (<http://www.unesco.org/culture/ich/index.php?lg=en&pg=00011&RL=00671>)

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Baul

The **Baul** (Bengali: বাউল) are a group of mystic minstrels of mixed elements of Sufism and Vaishnavism from different parts of Bangladesh and the neighboring Indian states of West Bengal, Tripura and Assam's Barak Valley and Meghalaya.^{[1][2]} Bauls constitute both a syncretic religious sect of troubadours and a musical tradition. Bauls are a very heterogeneous group, with many sects, but their membership mainly consists of Vaishnava Hindus and Sufi Muslims.^{[3][4]} They can often be identified by their distinctive clothes and musical instruments. Lalon Shah is regarded as the most celebrated Baul saint in history.^{[5][6][7]}

Although Bauls constitute only a small fraction of the Bengali population, their influence on the culture of Bengal is considerable. In 2005, the "Baul tradition of Bangladesh" was included in the list of Masterpieces of the Oral and Intangible Heritage of Humanity by UNESCO.^[8]

Etymology

The origin of the word *Baul* is debated. A common view is that it may be derived either from the Sanskrit word *vātula*, which means "mad, crazy", or from *vyākula*, which means "impatiently eager, upset". A recent scholarly research suggests that the Bauls may be descendants of a specific branch of Sufism referred to as *ba'al*.^[2] According to philosopher Shashibhusan Dasgupta, both of these derivations are consistent with the modern sense of the word, "inspired people with an ecstatic eagerness for a spiritual life where one can realise one's union with the eternal Beloved".^[9] Another theory is that it comes from the Persian word *Aul*.^[10]

History

The origin of Bauls is not known exactly, but the word "Baul" has appeared in Bengali texts as old as the 15th century. The word is found in the Chaitanya Bhagavata of Vrindavana Dasa Thakura as well as in the Chaitanya Charitamrita of Krishnadasa Kaviraja.^[11] Some scholars maintain that it is not clear



A Baul from Lalon Shah's shrine in Kushtia, Bangladesh



Ektara, a common musical instrument of Bauls

Baul songs

UNESCO Intangible Cultural Heritage

Country Bangladesh and India

Reference 00107 (<https://ich.unesco.org/en/RL/00107>)

Region Asia and the Pacific

Inscription history

when the word took its sectarian significance, as opposed to being a synonym for the word *madcap*, *agitated*. Bauls are a part of the culture of rural Bengal.

Inscription 2008 (3rd session)

List Representative

Many attempts have been made to ascertain the origin of Bauls but there is wide disagreement among scholars.^[12] But they agree that no founders have been acknowledged either by Bauls themselves or others.^[13] Bauls are divided into several named groups, each following a named Hindu or Muslim guru. Besides, there are other communities who later identified or affiliated themselves with Bauls, like *Darbesi*, *Nera* and two sub-sects of Kartabhajas — *Aul* and *Sai*. The Bauls themselves attribute their lack of historical records to their reluctance to leave traces behind. Dr. Jeanne Openshaw writes that the music of the Bauls appears to have been passed down entirely in oral form until the end of the 19th century, when it was first transcribed by outside observers.^[13]

There are two classes of Bauls: ascetic Bauls who reject family life and Bauls who live with their families.^[2] Ascetic Bauls renounce family life and society and survive on alms. They have no fixed dwelling place, but move from one *akhda* to another. Bangladeshi men wear white lungis and long, white tunics; women wear white saris. They carry *jholas*, shoulder bags for alms. They do not beget or rear children. They are treated as *jyante mara*. Women dedicated to the service of ascetics, are known as *sevadasis* "service slaves". A male Baul can have one *sevadasi*, who is associated with him in the act of devotion. Until 1976 the district of Kushtia had 252 ascetic Bauls. In 1982-83 the number rose to 905; in 2000, they numbered about 5000.

Those who choose family life, live with their spouse, children and relations in a secluded part of a village. They do not mix freely with other members of the community. Unlike ascetic Bauls, their rituals are less strict. In order to become Bauls, they recite some mystic verses and observe certain rituals.^[14]

The bauls from India dress colourfully in orange and red and have a somewhat different way of getting together. In Bangladesh, Bauls mostly dress in white which symbolises purity. There is a big yearly gathering called Jaydeb Mela, taking place in Januari in Kenduli, near Bolpur, which attract bauls and followers in large numbers.

Concepts and practices



Lalon, the most celebrated
Baul saint in history, by
Jyotirindranath Tagore, 1889

Baul music celebrates celestial love, but does this in very earthy terms, as in declarations of love by the Baul for his bosh-tomi or lifemate. With such a liberal interpretation of love, it is only natural that Baul devotional music transcends religion and some of the most famous baul composers, such as Lalon, criticised the superficiality of religious divisions:

Everyone asks: "Lalon, what's your religion in this world?"

Lalon answers: "How does religion look?

I've never laid eyes on it.

Some wear malas [Hindu rosaries] around their necks,
some tasbis [Muslim rosaries], and so people say
they've got different religions.

But do you bear the sign of your religion when you come or when yo

Their religion is based on an expression of the body (*deho sādhanā*), and an expression of the mind (*mana sādhanā*). Some of their rituals are kept hidden from outsiders,^[16] as they might be thought to be repulsive or hedonistic. Bauls concentrate much of their mystic energies on the four body fluids, on the nine-doors (openings of the body), on *prakṛiti* as "energy of nature" or "primal motive force", and on breath sādhanā.

Bauls have a significant role in mitigating racism and religious description by offering a deeper understanding of the concepts. They are spiritual teachers but often unacknowledged by traditional institutions

Music



Musical notes for Bangladesh's national anthem, *Amar Sonar Bangla*, which is based on Baul song *Ami Kothay Pabo Tare*

The music of the Bauls, *Baul Sangeet*, is a particular type of folk song. Their music represents a long heritage of preaching mysticism through songs in Bengal.

Bauls pour out their feelings in their songs but never bother to write them down. Theirs is essentially an oral tradition. It is said that Lalon Fakir (1774 -1890), the greatest of all Bauls, continued to compose and sing songs for decades without ever stopping to correct them or put them on paper. It was only after his death that people thought of collecting and compiling his repertoire.

Their lyrics intertwine a deep sense of mysticism, a longing for oneness with the divine. An important part of their philosophy is "Deha tatta", a spirituality related to the body rather than the mind. They seek the divinity in human beings. Metaphysical topics are dwelt upon humbly and in simple words. They stress remaining unattached and unconsumed by the pleasures of life even while enjoying them. To them we are all a gift of divine power and the body is a temple, music being the path to connect to that power.^{[17][18]} A consistent

part of Bauls' lyrics deals with body-centered practices that aim at controlling sexual desire. The esoteric knowledge of conception and contraception is revealed in the lyrics of the songs through an enigmatic language that needs to be decoded by the guru in order to be understood and experienced.^[19]

Besides traditional motifs drawn from the rural everyday life, Baul songs have always been inclined to incorporate change and keep pace with social and economic innovations. For instance, modern Baul compositions discuss esoteric matters by using the terminology of modern, urban and technological lexicons, and it is not unusual to hear Baul refrains containing mobile phones, radio channels, football matches and television.^[20]

Bauls use a number of musical instruments: the most common is the *ektara*, a one-stringed "plucked drum" drone instrument, carved from the epicarp of a gourd, and made of bamboo and goatskin. Others include the *dotara*, a long-necked fretless lute (while the name literally means "two stringed" it usually has four metal strings) made of the wood of a jackfruit or neem tree; besides *khamak*, one-headed drum with a string attached to it which is plucked. The only difference from ektara is that no bamboo is used to stretch the string, which is held by one hand, while being plucked by another.^[21] Drums like the *duggi*, a small hand-held earthen drum, and *dhol* and *khol*; small cymbals called *khartal* and *manjira*, and the bamboo flute are also used. *Ghungur* and *nupur* are anklets with bells that ring while the person wearing them dances.

A Baul family played on stage in London for The Rolling Stones' Hyde Park concerts in 1971, '72 and '78 in front of thousands.^[18]

Influence on Rabindranath Tagore



Baul singers performing Santiniketan, West Bengal, India

The songs of the Bauls and their lifestyle influenced a large part of Bengali culture, but nowhere did it leave its imprint more powerfully than on the work of Rabindranath Tagore, who talked of Bauls in a number of speeches in Europe in the 1930s. An essay based on these was compiled into his English book *The Religion of Man*:

The Bauls are an ancient group of wandering minstrels from Bengal, who believe in simplicity in life and love. They are similar to the Buddhists in their belief in a fulfillment which is reached by love's emancipating us from the dominance of self.

The below quotations are from Tagore's book "*Creative Unity*".^[22]

The following is a translation of the famous Baul song by Gagan Harkara: Ami kothai pabo tare, amar moner manush je re.

Where shall I meet him, the Man of my Heart?
 He is lost to me and I seek him wandering from land to land.
 I am listless for that moonrise of beauty,
 which is to light my life,
 which I long to see in the fullness of vision
 in gladness of heart. [p.524]



Gacher pata taka keno hoy na, Baul song performance at the Saturday haat, Sonajhuri, Birbhum.

The below extract is a translation of another song:

My longing is to meet you in play of love, my Lover;
But this longing is not only mine, but also yours.
For your lips can have their smile, and your flute
its music, only in your delight in my love;
and therefore you importunate, even as I am.

The poet proudly says: 'Your flute could not have its music of beauty if your delight were not in my love. Your power is great—and there I am not equal to you—but it lies even in me to make you smile and if you and I never meet, then this play of love remains incomplete.'

The great distinguished people of the world do not know that these beggars—deprived of education, honour and wealth—can, in the pride of their souls, look down upon them as the unfortunate ones who are left on the shore for their worldly uses but whose life ever misses the touch of the Lover's arms.

This feeling that man is not a mere casual visitor at the palace-gate of the world, but the invited guest whose presence is needed to give the royal banquet its sole meaning, is not confined to any particular sect in India.

A large tradition in medieval devotional poetry from Rajasthan and other parts of India also bear the same message of unity in celestial and romantic love and that divine love can be fulfilled only through its human beloved.

Tagore's own compositions were powerfully influenced by Baul ideology. His music also bears the stamp of many Baul tunes. Other Bengali poets, such as Kazi Nazrul Islam, have also been influenced by Baul music and its message of non-sectarian devotion through love.

The following well-known Rabindra Sangeet is heavily influenced by Baul theme:

*amar praner manush achhe prane
tai here taye shokol khane
Achhe she noyōn-taray, alōk-dharay, tai na haraye--
ogo tai dekhi taye Jethay shethay
taka-i ami je dik-pane*

The man of my heart dwells inside me.
Everywhere I look, it is he.
In my every sight, in the sparkle of light
Oh, I can never lose him--
Here, there and everywhere,

Wherever I turn, he is right there!

All bāuls shared only one belief in common—that God is hidden within the heart of man and neither priest, prophet, nor the ritual of any organized religion will help one to find Him there. They felt that both temple and mosque block the path to truth; the search for God must be carried out individually and independently.^[23]



A Baul is singing in the middle of a field

Present status

Bauls are found in the country of Bangladesh and the Indian state of West Bengal and the eastern parts of Bihar and Jharkhand. The Baul movement was at its peak in the 19th and early 20th centuries, but even today one comes across the occasional Baul with his ektara (one-stringed musical instrument)



Baul Follower Sadhika Srijoni Tania singing with playing Dugi and Ektara.

Bangladesh

Every year, in the month of Falgun (February to March), "Lalon Smaran Utshab" (Lalon memorial festival) is held in the shrine of Lalon in Kushtia, Bangladesh, where bauls and devotees of Lalon from Bangladesh and overseas come to perform and highlight the mysticism of Lalon.^[24]

Palli Baul Samaj Unnayan Sangstha (PBSUS), a Bangladeshi organisation, has been working to uphold and preserve the 'baul' traditions and philosophy since 2000. The organisation often arranges programmes featuring folk songs for urban audiences.^[25]



Tuntun Baul singing in Bangladesh National Museum in 2018

India

In the village of Jaydev Kenduli in Birbhum district of West Bengal, a Mela (fair) is organised in memory of the poet Jayadeva on the occasion of Makar Sankranti in the month of Poush. So many Bauls assemble for the mela that it is also referred to as "Baul Fair".

In the village of Shantiniketan in West Bengal during Poush Mela, numerous Bauls also come together to enthrall people with their music.

Since 2006, an annual music show has been organised in Kolkata called "Baul Fakir Utsav". Bauls from several districts of Bengal as well as Bangladesh come to perform over a two-day period.^[26]

There are also the Western Bauls in America and Europe under the spiritual direction of Lee Lozowick, a student of Yogi Ramsuratkumar. Their music is quite different (rock /gospel/ blues) but the essence of the spiritual practices of the East is well maintained.^[27]

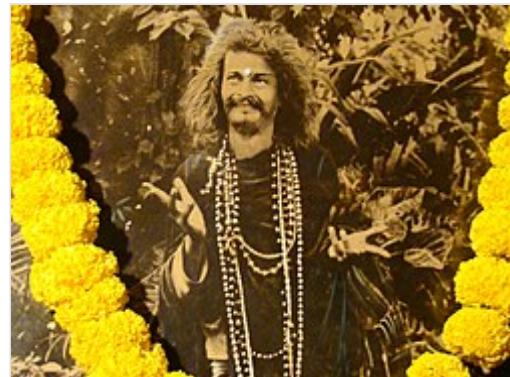
In Bangalore near Electronic City Dr. Shivshankar Bhattacharjee has started Boul Sammelon (Gathering of Bauls) on 7–9 April-2017 on the occasion of the inauguration of Sri Sri Kali Bari (Goodness Kali's Temple). First time it held in Bangalore to embrace the Boul culture. More than 50 Bous participated and sang soulful songs.

Currently another version of Baul called the folk fusion also called baul rock is also greatly accepted by the audience, especially in West Bengal. Kartik das baul being a traditional folk singer, who has taken baul to different heights is being associated with folk fusion. This type of baul was brought into the world of music by Bolepur bluez.

Another popular Baul from West Bengal is Rina Das Baul from Bolpur. She, along with her troupe named Rangamatir Baul, had performed in several international functions like Urkult Festival in Sweden in 2017, Armor India festival in France in 2018 and Womex in at Porto, Portugal in 2021. Her music was reviewed by Simon Broughton in Songlines and, in 2019, American Grammy-nominated bluegrass Fiddler Casey Driessen collaborated with her on an album.^[28]

Notable singers

Lalon also known as Fakir Lalon Shah, Lalon Shah, Lalon Fakir (Bengali: লালন; 17 October 1774 – 17 October 1890; Bengali: ১ Kartik 1179) was a prominent Bengali philosopher, Baul saint, mystic, songwriter, social reformer and thinker. Regarded as an icon of Bengali culture, he inspired and influenced many poets, social and religious thinkers including Rabindranath Tagore, Kazi Nazrul Islam, and Allen Ginsberg although he "rejected all distinctions of caste and creed". Widely celebrated as an epitome of religious tolerance, he was also accused of heresy during his lifetime and after his death. In his songs, Lalon envisioned a society where all religions and beliefs would stay in harmony. He founded the institute known as Lalon Akhrah in Cheuriya, about 2 kilometres (1.2 mi) from Kushtia railway station. His disciples dwell mostly in Bangladesh and West Bengal. Every year on the occasion of his death anniversary, thousands of his disciples and followers assemble at Lalon Akhrah, and pay homage to him through celebration and discussion of his songs and philosophy for three days. Shah Abdul Karim (15 February 1916 – 12 September 2009) was a Bangladeshi Baul musician. Dubbed "Baul Samrat", he was awarded the Ekushey Padak in 2001 by the Government of Bangladesh. Some of his notable songs include Keno Piriti Baraila Re Bondhu, Murshid Dhono He Kemone Chinibo Tomare, Nao Banailo Banailo Re Kon Mestori, Ashi Bole Gelo Bondhu and Mon Mojale Ore Bawla Gaan. He referred to his compositions as Baul Gaan.^[29]



A picture of the saint-composer Bhaba Pagla, followed by his disciples in West Bengal and Bangladesh

Bhaba Pagla (1902–1984) was a famous Indian saint-composer and an important guru from East Bengal. He has been a spiritual preceptor for many Bauls and his songs are very popular among Baul performers.^[30]

Gosto Gopal Das is the Uncrowned Emperor of Baul Song of Undivided Bengal(East & West) is Gosto Gopal Das until date was born on 8 January 1948 in Hoogly District in West Bengal, India.^[31]

Purna Das Baul or Puran Das Baul,^[32] popularly known as Purna Das Baul Samrat, (born 18 March 1933) is an Indian musician and singer, in Baul tradition.^[33] Dr. Rajendra Prasad, first President of the modern state of India, acknowledged Purna Das as Baul Samrat in 1967. Purna Das has also appeared in numerous films, and was personally feted by Mick Jagger in England, and by Bob Dylan who told Purna Das that he himself would be 'the Baul of America'. He appeared in the same concert with Dylan once, and is appearing on the cover of Dylan's album John Wesley Harding.

Lalon Band are Bengali folk, rock and fusion music band formed in Khulna, Bangladesh. They draw heavy influence from Lalon. They are led by Nigar Sultana Sumi, one of the most renowned Baul singers in Bangladesh and West Bengal.^[34]

See also

- Music of Bangladesh
- Parvathy Baul
- Bangla (band)

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generations of American and Bengali scholars with the poetry and philosophy of Baul songs. It is the culmination of Sally Grossman's forty-plus year long interest in the Bauls and has been conceived, inspired, and generously supported by her with the advice and cooperation of Charles Capwell.

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-

Retrieved from "<https://en.wikipedia.org/w/index.php?title=Baul&oldid=1289586288>"



Bećarac

Bećarac is a humorous form of folk song, originally from rural Slavonia, Croatia and eventually spreading into southern Hungary and the Vojvodina region of Serbia. The root of the word comes from *bećar* (Turkish: *bekâr*), meaning "bachelor", "reveller" or "carouser". Bećarci are always teasing, mocking and/or lascivious, and are usually sung by a male company at village parties ("sijelo" or "kirvaj").^[1] However, they are also sung by women in equal footing,^[2] especially in kolo dance.

Description

Bećarac uses a strict form of couplet in decasyllable, always sung to the same music, played by a tamburitza orchestra, less common bagpipes or samica,^[2] or just by the choir. The first verse is sung by the choir leader and forms a logical thesis; it is repeated by the choir of gathered men. The second verse is a humorous antithesis, also repeated by the choir (but often broken by laughter). Bećarci are usually performed at the peak of a party as a drinking song after the crowd is sufficiently warmed up by wine and music. A series of bećarci can last indefinitely. The lyrics are often made up at the spot or improvised,^[3] and the best ones are spread and reused for later parties.

Bećarci are often difficult to translate and to understand by outsiders, because the use puns, reference to local events and cultural allusions. A simple example: "sjedi Ćiro na vrh slame, brkovima plaši vrane" -> "Chiro sits on top of straw, with his mustache he scares a crow". But it is difficult to make sense of: ""mala moja, visoki jablane, je l' ti mjesec vidio tabane"-> "my little one, tall apple tree, has the moon seen your soles".^[4]

History

It is believed that bećarac originates with the abolishment of the Croatian Military Frontier.^[2]

It was studied by Friedrich Salomon Krauss, born in Požega, who collected around two thousand bećarac songs.^[2]

Bećarac



Slavonski bećari ensemble in 1997

[Stylistic origins](#)

[Croatian music](#)

[Cultural origins](#)

[Slavonia](#)

Bećarac singing and playing from Eastern Croatia

UNESCO Intangible Cultural Heritage

Country [Croatia](#)

Reference [00358 \(https://ich.unesco.org/en/RL/00358\)](https://ich.unesco.org/en/RL/00358)

Region [Europe and North America](#)

Inscription history

Inscription 2011 (6th session)

List Representative

UNESCO's protection

In 2009, Croatia submitted the bećarac among others for inclusion in the UNESCO Intangible Cultural Heritage Lists.^[5] In 2010, the attempt was again unsuccessful, and English translations were made for better reference.^[6] In 2011, it was included in the list.^[7]

Bećarac museum

In 2017 it was announced that a museum dedicated to bećarac would be opening in the town of Pleternica, Croatia.^{[8][9]} The concept was described by the director as contemporary museum, which will tell the traditional heritage of bećarac, but in a modern setting.^[10] Due to bećarac being a vital part of the intangible cultural heritage of Croatia, 85% of the museum project was funded by the European Union, with expectations of it having a positive impact on the well-being of the town and the entire region.^{[8][11]}

See also

- Chastushka, short Russian humorous folk song

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External links

- UNESCO Representative List of Intangible Cultural Heritage of Humanity ([https://web.archive.org/web/20160312025735/http://www.kultura.hr/eng/Multimedia/Video/UNESCO-Representative-List-of-the-Intangible-Cultural-Heritage-of-Humanity/\(show\)/video/\(video\)/9187](https://web.archive.org/web/20160312025735/http://www.kultura.hr/eng/Multimedia/Video/UNESCO-Representative-List-of-the-Intangible-Cultural-Heritage-of-Humanity/(show)/video/(video)/9187))
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Retrieved from "<https://en.wikipedia.org/w/index.php?title=Bećarac&oldid=1254686832>"



Bigwala

Bigwala is a genre of ceremonial music and dance of the Busoga Kingdom in Uganda centered around gourd trumpets.^[1]

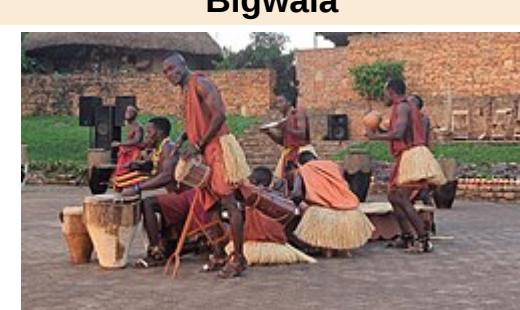
Typically a solo trumpet is joined by four or more other trumpets, which produce a melody through playing in hocket, these are then joined by singers and then by dancers, both of which circle the instrumentalists while swaying.^{[1][2]}

Originally performed during royal celebrations such as coronations and funerals, and more recently during social occasions, but less frequently: "At present...there are only four remaining older master bearers with skills in Bigwala making, playing and dancing, and their recent transmission attempts have been frustrated by financial obstacles."^[1]

The genre contributes to Busoga unity and identity, with lyrics primarily narrating the history of the Kingdom, focusing on the King himself (a symbol of Busoga identity), as well as addressing other social issues.^[1] Godfrey Alibatya, who helped promote Bigwala to the UNESCO list, argues that, "the apparent extinction of Bigwala might contribute to the weakening of the kingship," and kingdom.^[3] David Pier argues that Alibatya is helping preserve the genre despite its obscurity, unlike most items on the list, which are cherished by the local community.^{[4][5]}

Brief history

Bigwala is music and dance from the Basoga who are a Bantu speaking community from the southeastern region of Uganda. The Basoga are neighbors to various communities such as Baganda, Bagwere, Basamia, Banyoli and Banyoro. The Basoga, like most other communities, have various folk music and dance forms including Tamenhaibuga (do not break the gourd) dance, Nalufuka (the dance that pours) dance, Irongo (twin ritual) dance and Mayebe (leg rattles) dance. **Bigwala** is a Lusoga (language of the Basoga) term that refers to the set of five monotone gourd trumpets of different sizes. The Bigwala dance was named after these trumpets since they are played during the dance and are an indispensable part of the dance. The basics of this dance



Medium

Music and dance

Originating culture

Busoga

Bigwala, gourd trumpet music and dance of the Busoga Kingdom in Uganda

UNESCO Intangible Cultural Heritage

Country Uganda

Reference 00749 (<https://ich.unesco.org/en/RL/00749>)

Region Africa

Inscription history

Inscription 2012 (7th session)

List Need of Urgent Safeguarding



Bigwala,gourd trumpet music and dance

are Bigwala playing, drumming, singing and processional dancing. A number of theories have emerged attempting to explain the origin of the Bigwala. Some scholars state that they originated from Egypt and were adopted by the Basoga through migration of other communities to modern day Uganda. However, one theory that is believed to be true by most is, Kintu, the first Muganda (Baganda man) brought the Bigwala to Buganda from the slopes of Mt. Elgon in Eastern Uganda. Thereafter, they spread to other communities like the Bunyoro, Busoga and Toro. Many believe that the spreading of the Bigwala was not coincidental but a result of some immigrants moving to Busoga region from Buganda in the 16th century led by Kintu himself. There is evidence to back this up such as the fact that there is significant resemblance between the Bigwala of the Busoga and Buganda kingdom. Additionally, the Basoga have clans bearing Kintu's name.



Kids dancing Bigwala

Cultural significance

The Bigwala music and dance plays a crucial role in the palace and royal setting since it was used more often than not as a ritualistic dance during burials of kings and aristocrats, coronations and noble anniversaries hence stood as one of the main symbols of Busoga kingship. More recently, King Henry Wako Muloki (Busoga king) died and Bigwala players were invited to his palace and burial ground to perform. The same players were invited to perform during his coronation in 1995. Since the sovereignty of the Busoga kingdom and many others were abolished by the Ugandan government, kingship in the community exists merely as a unifying factor for the community. Bigwala also serves the function of fostering mass interaction in the community. This is through discussions and communication during preparations for the dance. Since there were no restrictions on who could own Bigwala (some communities reserved these for court consorts and emblems or regalia for royalty), everyone in the community was able to bond because Bigwala was a common means of entertainment for most people in the community. Bigwala players are obliged to perform when one of them passes on. This way, they are able to show respect and encourage one another during the hard time. If the Bigwala player left behind a widow, the widow and the family is consoled using music.

Manufacturing process of Bigwala trumpets

Bigwala are made from Enhendo (gourds; Olwendo in singular). These gourds come from plants similar to pumpkins or watermelons but they develop a long neck that smoothly curves at the end. Whoever is making the gourds has to travel searching for the gourd if they do not have their own. Once the mature Enhendo is collected, they are kept on Ekibani, which is a firewood reserve directly above the fireplace. They are kept there for about a month to dry slowly over slight heat which is the most ideal condition since placing them in direct sunlight makes the crack during the next process and produces an undesirable tone opposite of the sought after rich tone. The gourds turn from a yellow-green colour to brown and covered with soot, a sign that they are ready for the next step. The Enhendo are cut up into Ebidome (smaller pieces) according to their shape to make sure they fit into each other. The artisan uses glue made from waste of Bisimizi; a type of black ants that bore holes in dry wood or sap extracted from the Lukone tree to stick many Ebidome together until the desired length is achieved for different pitches. Once they

are glued together, a rubber band or cloth is used to fasten them together so as to prevent air spaces. If the trumpets develop cracks while the glue is drying, a cloth is used to fix the crack. The artisan then bores holes using a knife on the sides of the smallest Ebidome to make a mouthpiece. A slightly bigger piece is fixed on the small end. The lowest trumpet is made first and is used as a guide for tuning the subsequent trumpets in order of pitch starting from the lowest to the highest. The trumpets are pitched by adding or trimming of Ebidome. They are tuned to the pentatonic scale and the notes are estimated to be F, G, A, C and D.

Components of Bigwala ensemble

The Bigwala ensemble contains five trumpets of different pitches, five drums of different pitches other melodic instruments and singers. The five trumpets are side blown and play a single tone. Each of them has a name relating to its size and role. The biggest and deepest trumpet is **Enhana** which plays the lead role and comes from the Lusoga word Okwana meaning to yell. It usually comes in with a strong beat and can be in quadruple or triple time and can be used to usher in the soloist of the performance. The next trumpet that is slightly higher in pitch is **Empala**, followed by **Endhasasi**, then **Endesi**. The smallest and highest in pitch is **Endumirizi**. The trumpets may share pitches that correspond to the syllables of the words of a song hence completing the music. Sometimes the flute and tube fiddle are added to enrich the themes played by the aerophone section. The aerophones may play syncopated rhythms. The five drums that accompany the Bigwala include; **Engoma enene** meaning big drum. It is the deepest drum and plays the basic beat of the performance. The next drum is **Omuugabe** which is the long drum, followed by **Endyanga** the short drum then **Mbindimbindi** the medium size drum. Lastly, **Enduumi** which is the small drum. These drums basically ornament the basic beat played by the big drum. The other melodic instruments that may be included in a Bigwala ensemble include; **Embaire** (xylophones), **Enkwanzi** (panpipes), **Endere** (flute), **Endongo** (lamellaphone), **Endingidi** (tube fiddle), **Entongooli** (lyre). They are used to add texture to the performance. The singing is in call and response style and often ornamented by ululations and yodeling. Short, repetitive and improvised text are the norm. The lyrics are mostly about the history of the Basoga, linking them to their past and symbolically affirming their identity.

Dance Motifs of Bigwala dance

One main feature of the Bigwala dance is that it is processional or ceremonial like many trumpet dances of that region such as the Empango of the Banyoro and Agwara of the Lugbara people. Bigwala processions are mainly round the drummers who sit in the middle playing the dance rhythms and the number of people in the circle is meant to increase making the circle bigger. The dance styles can be fluid and everyone is allowed to dance as they please but the main way of dancing amongst the Basoga people is by emphasizing waist movements and alternating that with light jumping according to the speed of the procession and the beat of the drums. Sometimes the dancers will even add comic gestures to amuse and entertain themselves as well as the audience. The Basoga women tend to respond to the music before the men and they add extra embellishments and excitement as they ululate and dance vigorously as they raise their hands in the air.

Bigwala in modern day

Unfortunately, Bigwala is said to be slowly vanishing as many of the older generation of people that practiced it have passed on. The new generation view it as an archaic form of dance and are not keen on learning it. Many of them lack musical skills such as manufacturing and tuning of the instruments. A few children are learning how to play the Bigwala by making a mock version of the original instrument using pawpaw leave stalks. Some scholars are researching and documenting Bigwala dance to preserve it. Some few people are still promoting and making a living off of Bigwala such as **Otuli Kakolokombe**; a Bigwala trumpet player, **James Lugolole**; the leader of '**Nambote Bigwala group**' whose father, Lugolole Muyaga was also a Bigwala player; Tomasi Tigaghala a former member of Heart Beat Troupe of Africa and Ndhone cultural group who are Bigwala performers; Arthur Musulube who was a National Inspector of Schools in charge of music and travelled around Busoga teaching music and adjudicating school festivals; **Sulayi Maganda Kifembe** a Bigwala player and member of Lugolole group; **Kasadha Myenge Kakaire** who is a Bigwala player.

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Biyelgee

Biyelgee (Mongolian Cyrillic: Биелгээ) or **Bii** (Mongolian Cyrillic: Бий), is a unique form of dance, originated from the nomadic way of life in Mongolia.

Almost all regions populated by different ethnic groups of Mongolia have their specific forms of Biyelgee. The Western Mongols (Oirats) are particularly famous for their Biyelgee dance.

Origin

Biyelgee dances embody and originate from the nomadic way of life and are performed while half-sitting or cross-legged. Hand, shoulder and leg movements express aspects of Mongol herders' everyday lifestyle such as milking the cow, cooking, hunting, household labor, customs and traditions, etc. as well as spiritual characteristics tied to different ethnic groups.

Originally, Mongolian dance developed very early, as evidenced by a reference in the Secret History of the Mongols: "The Mongols celebrated by dancing and feasting. ... they danced around the Many-Leaved Tree of Qorqonaq until they stood in furrows up to their ribs and made wounds up to their knees."^[1]

Musical instruments

In Biyelgee, music plays an important part in the choreographic art of the Mongols. Many of the folk dances are performed to the accompaniment of the Tovshuur, Morin Khuur (Horse-headed fiddle), ikhel, sometimes in combination with other instruments.

There are also dances which are performed exclusively to the accompaniment of the human voice, for example, the Buryat dance Yohor.

Choreography

The choreography is rich and diverse, since people living in different parts of the country employ different means of expressing their feelings.

Biylgee

Native name	Биелгээ / Бий
Genre	Traditional dance
Instrument(s)	<u>Tovshuur</u> , <u>Morin Khuur</u> , and <u>ikhel</u>
Origin	<u>Mongolia</u>

Mongol Biyelgee, Mongolian traditional folk dance

UNESCO Intangible Cultural Heritage

Country	<u>Mongolia</u>
Reference	<u>00311</u> (https://ich.unesco.org/en/RL/00311)
Region	<u>Asia and the Pacific</u>
Inscription history	
Inscription	2009 (4th session)
List	Need of Urgent Safeguarding

Biyelgee is traditionally performed on the rather limited space before the hearth, so the dancers make practically no use of their feet. Instead, the dancers principally use only the upper part of their bodies, and through their rhythmic movements express various aspects of their identities, such as sex, tribe, and ethnic group.

Dance movements, which can be made within a restricted space, are essential features in which the smallness of the space is compensated by the expressiveness of the movements of hands, shoulders, chest, waist, eyes, and head.

Styles

Each Mongolian ethnic group has its own particular form of expression. For example:

- The Dörvöd and the Torguud accompany their dances with dance songs;
- The Bayid dance with their knees bent outwards, balancing on them mugs filled with sour mare-milk (airag);
- The Dörvöd balance mugs filled with airag on their heads and hands;
- The Zakhchin dancers squat as they dance, with the body inclined forward;
- The Buryat dance in a circle, always moving in the direction of the sun; a solo singer improvises pairs of verses followed by the chorus singing the refrain.

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Bistritsa Babi

Bistritsa Babi (Bulgarian: Бистришките баби, "The Bistritsa Grannies") are an elderly/multi-generational women's choir carrying on the traditional dances and polyphonic singing of the Shopluk region of Bulgaria. Founded in 1939,^[1] the group won the European Folk Art Award in 1978, and it was declared a Masterpiece of the Intangible Heritage of Humanity in 2005.^[2] Performing three-part polyphony with features "retained from the pre-Christian times," the group has toured Europe and the US.^[2] They are known for their use of *Shopluk* polyphony, costuming, dancing in a *ring (horo)*, and performing the *lazarouvane* (the girls' springtime initiation ritual). In 2005 they were included in UNESCO List of Intangible Cultural Heritage elements in Eastern Europe.



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The Shopluk genre is characterized by diaphony and parallel voicing. "Diaphony" is a type of polyphony where the melody is performed by one or two soloists, consisting of *izvikava* and *buchi krivo* or "to shout out" and "crooked rumbled roars", while the ensemble holds a doubled or trebled drone.^[3] Dance and music are asynchronous.

The group was formed by pairs of women recruited as vocal accompanists to the *Bistritsa Chetvorka* (Bulgarian: *Bistritsa Foursome/Quartet*), founded around 1935.^[4]

See also

- [List of Intangible Cultural Heritage elements in Eastern Europe](#)
- [Bulgarian State Television Female Vocal Choir](#)
- [Heterophony](#)

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Bumba Meu Boi

Bumba Meu Boi is an interactive play celebrated in Brazil. It originated in the 18th century. It is a form of social criticism. Lower-class Brazilians mock and criticize those of higher social status through a comedic folklore story told in song and dance. Though not as well known internationally as Carnival and other Brazilian festivals, it is older and deeply rooted in the culture of Brazil. The tale can vary depending on the region and social setting in which it is practiced. However, its essential theme remains the same, with a focus on the death and resurrection of an ox.^[1]

The principal figures include an ox, a white master (Cavalo Marinho, in Pernambuco), a black pregnant woman (Catirina), a Vaqueiro or cowboy (Mateus, Chico or Pai Francisco), other vaqueiros (cowboys), índios, índias and caboclos (indigenous people), a priest, and a doctor (or indigenous healers, pajés).^[2] The audience is also a key component of the performance, as passionate responses from spectators provide a hectic atmosphere. Additionally, performers are known to become playfully physical with the audience.

Today, Bumba Meu Boi is separated into traditional and modern practices. However, only the traditional forms can be found throughout the country. Both versions can be seen in Brazil from June 13 to 29, as well as from December 25 (Christmas) to January 6.^[3]

The Cultural Complex of Bumba-meu-boi from Maranhão was declared Intangible Cultural Heritage of Humanity by UNESCO in December 2019.^[4]

History

Many different origins of Bumba Meu Boi have been proposed. However, the most commonly believed one is from mid-18th-century Brazil lower-class communities that were left very little from the wealthy and forced to live dreadful lives. It was through these rough conditions that Bumba Meu Boi was born to bring joy to these deprived communities, as well as to provide men with an internal form of rebellion. These communities consisted of slaves and rural workers. So from the start, Bumba Meu Boi was created from people of mixed origins.^[5] This is significant because it cuts the festival from any racial ties.

Bumba Meu Boi



Interactive dance/festival

Native name	Bumba Meu Boi
English name	Bumba Meu Boi
Date	June 13–29 and December 25 – January 6
Duration	Mid-18th century – Present
Location	All regions of Brazil
Theme	The death and resurrection of an ox
Participants	The people of Brazil



Illustration of Bumba Meu Boi on a stamp



Giant Bumba-meu-boi in Recife

As it became more popular throughout northeastern communities in the 21st century, people began performing it for the entertainment of others, rather than merely for self-enjoyment. It was at this point that it evolved from a family affair to a communal one. This also made it more important within lower-class Brazilians' social lives, as it brought everyone together. By the 20th century the play became an annual and biannual event, transitioning to its modern form as a festival.^[5] Throughout the 20th century and the turn of the 21st century, the festival experienced large amounts of popularization, spreading to all corners of the nation. This created large variations of the festival to form, depending on the central values of each community it is celebrated in. Today, its variations and the Brazilians who celebrate them can be sorted into two main categories of people. There are those who continue to celebrate the festival in its traditional forms, who mainly live in northern, northeastern, and Amazonian cities and villages, especially in Maranhão, though it also exists in central regions as well. These forms of the festival still maintain a large focus on the rebellious features of the play towards the upper class, providing Brazil's lower class with a strong cultural connection to Brazil's past. Then there are those who embrace its modern form, which is more constantly altering to modern trends and is aroused by the media. These forms of the festival allow Brazilians to embrace the more current, festive cultures of Brazil. Rationally, this form exists in more populated, modernized cities such as Rio de Janeiro, and is perceived by traditionalists to have lost the meaning of the celebration.^[6]

The ox was placed as a centerpiece because, at the time, it was seen as an animal of high economic regard due to its use in farming. Oxen were also highly involved in colonists' social lives, as bullfighting and calf-dancing were very popular. These are thought to have been passed down from lower-class Portuguese families, as similar social activities can be traced back much further in Portugal.

A literal translation for "bumba my ox" could be "dance my ox".^[7]



The Parintins Festival in June 2003

Bumba meu boi in Maranhão

There are almost one hundred bumba-meu-boi groups in the state of Maranhão, subdivided in several sotaque. Each sotaque (which means "accent") has its own characteristics that are manifested in clothes, in the choice of instruments, in the type of cadence of music and in choreographies. The sotaques are: matraca, zabumba, orquestra, from the Baixada Maranhense, and costa de mão, that appear especially in the month of June, in the Festas Juninas, in places called Arraiais.^[8]

It involves several characters, such as the owner of the farm (amo or master), Pai Francisco (vaqueiro, a cowboy, or a slave), his wife Catirina, cowboys (vaqueiros), índios, índias and caboclos (indigenous people), the ox and cazumbás. The plot recalls a typical history of the region's social and economic relations during the colonial period, marked by monoculture, extensive cattle breeding and slavery, mixing European, African and indigenous cultures.^[8]

The most famous groups of Maranhão are: Boi de Maracanã, Boi da Maioba and Boi da Pindoba (sotaque of matraca); Boi de São Simão, Boi de Nina Rodrigues, Boi de Axixá, Boi de Morros, Boi de Rosário, Boi Brilho da Ilha and Boi Novilho Branco (sotaque of orquestra); Boi de Leonardo, Boi de Vila Passos, Boi da Fé em Deus, Boi Unidos Venceremos and Boi de Guimarães (sotaque of zabumba). Boi União da Baixada, Boi de Pindaré, Boi Unidos de Santa Fé and Boi Penalva do Bairro de Fátima (sotaque of Baixada); Boi Rama Santa, Boi Brilho da Sociedade, Boi Soledade and Boi Brilho da Areia Branca (sotaque costa de mão).^[8]

The bumba-meu-boi involves the devotion to the saints of June São João, São Pedro and São Marçal, and is the most important manifestation of popular culture in the state, attracting thousands of people. The Feast of Saint Peter and Saint Marçal marks the end of the Festas Juninas. On the Feast of St. Peter (29/06), various groups of ox go to St. Peter's Chapel to thank the June season for blessings. On the feast of São Marçal (St. Martial, 30/06), there is a large *batalhões* of bumba meu boi of matraca (two small pieces of wood, beaten against each other, to produce the rhythm) in the neighborhood of João Paulo, in São Luís, capital of Maranhão.^[8]

Other typical dances of Maranhão are: Cacuriá and Tambor de Crioula. The present model of presentation of the bumba meu boi in Maranhão does not tell all the story of the 'auto', replaced by a simplified story, with greater emphasis on songs ("toadas") and dances.^{[9][8]}



"Miolo do boi", man responsible for the evolutions and choreography of the ox, in Maranhão. This is the miolo of Boi da Maioba (Ox of Maioba)

The story

Finding a single true plot behind the story of Bumba Meu Boi is near impossible due to all its variances throughout different communities in Brazil. However, the most common performance will go as follows: The Musical begins with the singing of the overture form the Chorus, who may sing a multitude of songs specifically for Bumba Meu Boi. Usually the first to walk into the room is Cavalo Marinho (or Amo, the owner of farm), wearing a costume that makes it appear as though he is riding a horse. He entertains the audience with rhythmic dancing until the Chorus announces of the entrance of important characters, such as a cowboy named Mateus (or Pai Francisco), who may have another cowboy with him named Birico. A pregnant woman named Catirina usually enters with the Cowboys. She is played by a man, which is almost always the same for all female roles in the performance. After a dance of their own, Catirina proclaims her need to consume the tongue of an ox or bull, for she fears her baby will die, or sometimes have certain birth defects if she doesn't. The story follows Mateus (or Pai Francisco) as he leaves to find an ox. He has many comedic encounters with secondary characters, such as a giant and a donkey. In other forms of the story, the ox belongs to the village and there is no journey to find it.

Next, the ox enters the room and the audience cheers, as it is the most beloved role. The ox may perform a number of dances, and often one known as "Lundu", which involved tap dancing. The ox is then killed, and the audience remorse's and even cries. Often the ox is killed because it attacks the cowboys, Catirina, and the audience, or it happens by accident. Songs are then sung, mourning the death of the ox, followed by Mateus cutting out the ox's tongue and offering it to Catirina. Next Cavalo Marinho (or Amo, the owner of the farm) re-enters and demands the capture of the one who killed the ox, as it is a useful animal to the farm. He also requests a doctor (or indigenous healers, the pajés, in Maranhão) to try to bring the ox back to life. Before doctors arrive, a priest arrives, to bless the ox and to simultaneously marry Mateus and Catirina. The story alters largely here; one or sometimes two doctors may come, to try a variety of comical procedures to save the ox. Witches are also known to come in some. All who attempt to save the ox are mocked by the audience. In Maranhão, when the indigenous healers (pajés) are summoned to save the ox, and when the ox resurrects mooing, they all participate in a huge feast to commemorate the miracle. In other forms a doctor places a special green leaf in the ox mouth. As the ox is revived, the audience cheer, sing songs of praise and dance around the ox. At some point in this final scene the Capitão do Mato or police arrives which is a man dress in a military outfit. He is then mocked by the Audience and by other characters in the play as well. Lastly the Farwell begins as the Chorus sings, and the performers dance, which can be well-mannered or offensive depending on the entertainers' opinion of the reactions of the audience to the performance.^{[10][5]}

Character analysis

The Band: Is typically positioned visually on the side of the stage or room, and is responsible for creating a beat for the performers to dance to. The band consists of String, air, and percussion. In Maranhão, there are also matracas, maracás, pandeirão, pandeiros and tambor onça and zabumbas (types of drum).^{[10][5]}

The Chorus: Is off-scene for all of the play and is responsible for the introduction of each character as they appear on-scene. Within the Chorus, the Violeiro, and Cantador are guitar players whose energy and speed of play is important to the atmosphere of the play. Additionally, they are responsible for the

improvisation of new songs that go along with what is occurring in the musical, and the surrounding community.^[10]

Amo: in Maranhão, represents the role of the owner of the farm, commands the group with the aid of a whistle and a maracá (maracá of the master) sings the principal toadas (songs).^[8]

Cavalo Marinho: In Pernambuco, he is the main character with the highest authority in the play and the first to arrive on-scene. He is typically white, representing a Portuguese heritage, and wears a naval captain's costume, including a colored coat with golden ornaments hanging from it. Also, red striped pants, a red satin ribbon across his chest (sometimes), and a crown made of paper, covered with small mirrors and ribbons. Additionally, he is seen carrying a sword and has a protruding addition to his costume, making it appear as though he is riding a horse.^{[10][5]}

Vaqueiros (Cowboys): These characters consist of Mateus (or Pai Francisco, in Maranhão), and often Birico or Sebastião. There may also be other cowboys as well, however, they are insignificant. Their role in the play is as energetic jesters, who obey the orders of Cavalo Marinho, and are meant to arouse the audience with laughter and remarkable dancing. The Vaqueiros tend to mainly mock the roles of authority in the play such as the Cavalo Marinho, Doctor, priest, and Capitão do Mato (police). Lastly, Mateus tends to be decorated with many noisy bells hanging from his clothes, and Birico will typically wear a mask, while both carry whips in hand.^[10]

Indios, Indias and caboclos (indigenous people): have a mission to locate and arrest Pai Francisco. In the presentation of the bumba meu boi of Maranhão, they provide a beautiful visual effect due to the beauty of their clothes and the choreography they perform. Some groups, especially the sotaque de matraca have the royal caboclo, or caboclo de pena (feather), which is the greatest outfit of bumba meu boi. Caboclos de fita are pessoas with hats with colorful ribbon and they blend into the cowboys during a party.^[8]

Catirina: As almost all female roles in Bumba Meu Boi, she is played by a man, as a black, provocative woman. She is also pregnant and the mistress of Pai Francisco/Mateus. She is also a comedic character, who is known to dance a frantic Samba. She is very significant in the story, as she is the one who requests the arrival of the bull for its tongue. Sometimes, a secondary female character comes out with Catirina, named Dona Joana. She is also a black woman played by a man, who normally wears amusing ornaments.^{[10][5]}

Pai Francisco, Chico or Mateus: Catirina's husband, vaqueiro (cowboy), dress in simpler clothes. His role is to provoke laughter in the audience.^[8]

The ox: one or two men under a structure usually made of bamboo, covered with colored fabric, such as velvet. The head can be an ox skull or a mask adorned with flowers, stars, and ribbons. The ox has the largest effect on the crowd, and its death and resurrection is the basic framework of the play. In Maranhão, it is called Miolo to the person responsible for the evolutions and choreographies of the ox.^[10]



Drums being heated for presentations

Capitão do Mato: An aggressive man wearing a military costume, who represents the authorities or the police. He is heavily mocked by the audience.^[10]

Priest: Is played by a man wearing an elegant robe of sorts, usually with some type of religious symbol on it, such as a cross or Mary, the mother of Jesus. He Arrives on-scene to bless the dead bull, and the marry Mateus and Catirina. Like all characters of high social status, the Priest is heavily mocked and disrespected by the audience, and other comedic characters.^{[10][5]}

Doctor: Is typically played by a one or many men wearing a higher-class gown. His procedures to save the ox life are usually foolish and are all ridiculed by the crowd. In Maranhão, indigenous healers, the pajés, try to bring the ox back to life^[10]

In longer versions, where Mateus (or Chico or Pai Francisco) and Birico embark on a journey to find the ox, the secondary characters they stumble upon are usually two or three of the following:

Burrinha or Zabelinha: This is a role of an unattractive woman riding a donkey, who tends to please the audience with a fast tap dance. Though the dance is impressive the character is meant to look unorthodox.^[10]

Gigante: This is the role of a giant played by a man wearing a mask made from calabash, with a big mouth, nose, and eyes to represent a giant. He also wears a large cotton wig and rides on a horse (similar consume design as Cavalo Marinho). The role is known for it character's acrobatic dancing, music sounds like death screams, and forest sounds.^[10]

Caboclinha: A man plays an Amerindian girl wearing a costume made of feathers, and rides a goat. She will often skillfully dismount from the goat and kills it with an arrow.^[10]

Ema: An exotic bird, played by a boy weighed down by a straw basket full of trash, who moves like a bird, flapping his arms about frantically. He is meant to look foolish.^[10]

Babau: A truly dreadful animal played by a man under a sheet, clicking together the jaws of a horse.^[10]

Mutuca – in Maranhão, are responsible for the distribution of cachaça to all dancers not to sleep during the marathons of presentation of my bumba meu boi.^[8]

Cazumbá: in Maranhão, a character covered in green leaves, and wears a horrifying mask. Is called, or arrives uninvited to save the lifeless ox by performing witchcraft rituals.^{[10][5]}



Typical costume for the bull character



Woman dressed as índia of bumba meu boi.

See also

- [Boi \(music\)](#)
- [Parintins Folklore Festival](#)
- [Brazilian Carnival](#)

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External links

- [Boi Bumbá](https://web.archive.org/web/20120312050252/http://www.festivalpig.com/boi-bumba.html) (<https://web.archive.org/web/20120312050252/http://www.festivalpig.com/boi-bumba.html>) – Boi Bumba history, information & photos from Festivalpig
 - [Boi Bumbá](http://www.boibumba.com) (<http://www.boibumba.com>) – The Parintins Folklore Festival
 - [Bumba Meu Boi](http://www.carnaval.com/boibumba/) (<http://www.carnaval.com/boibumba/>)
 - [Official Parintins Festival Website](http://www.parintins.com/) (<http://www.parintins.com/>)
 - [3=/ Rhythms from Maranhão](https://web.archive.org/web/20031101020713/http://www.mao.gov.br/cidadao/cultura/ritmos_ma.php) (https://web.archive.org/web/20031101020713/http://www.mao.gov.br/cidadao/cultura/ritmos_ma.php)
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 - <https://www.youtube.com/watch?v=l-CGSq0sjzQ>
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Byzantine music

Byzantine music (Greek: Βυζαντινή μουσική, romanized: *Vyzantiné mousikē*) originally consisted of the songs and hymns composed for the courtly and religious ceremonial of the Byzantine Empire and continued, after the fall of Constantinople in 1453, in the traditions of the sung **Byzantine chant** of Eastern Orthodox liturgy. The ecclesiastical forms of Byzantine music are the best known forms today, because different Orthodox traditions still identify with the heritage of Byzantine music, when their cantors sing monodic chant out of the traditional chant books such as the Sticherarion, which in fact consisted of five books, and the Irmologion.

Byzantine music did not disappear after the fall of Constantinople. Its traditions continued under the Patriarch of Constantinople, who after the Ottoman conquest in 1453 was granted administrative responsibilities over all Eastern Orthodox Christians in the Ottoman Empire. During the decline of the Ottoman Empire in the 19th century, burgeoning splinter nations in the Balkans declared autonomy or autocephaly from the Patriarchate of Constantinople. The new self-declared patriarchates were independent nations defined by their religion.

In this context, Christian religious chant practiced in the Ottoman Empire, in, among other nations, Bulgaria, Serbia and Greece, was based on the historical roots of the art tracing back to the Byzantine Empire, while the music of the Patriarchate created during the Ottoman period was often regarded as "post-Byzantine." This explains why Byzantine music refers to several Orthodox Christian chant traditions of the Mediterranean and of the Caucasus practiced in recent history and even today, and this article cannot be limited to the music culture of the Byzantine past.

The Byzantine chant was added by UNESCO in 2019 to its list of Intangible Cultural Heritage "as a living art that has existed for almost 2,000 years, the Byzantine chant is a significant cultural tradition and comprehensive music system forming part of the common musical traditions that developed in the Byzantine Empire."^[1]

Imperial age

The tradition of eastern liturgical chant, encompassing the Greek-speaking world, developed even before the establishment of the new Roman capital, Constantinople, in 330 until its fall in 1453. Byzantine music was influenced by Hellenistic music traditions, classic Greek music as well as religious music traditions of Syriac and Hebrew cultures.^[2] The Byzantine system of octoechos, in which melodies were classified into eight modes, is specifically thought to have been exported from Syria, where it was known in the 6th century, before its legendary creation by Arab monk John of Damascus of the Umayyad Caliphate.^{[3][4][5]}

The term Byzantine music is sometimes associated with the medieval sacred chant of Christian Churches following the Constantinopolitan Rite. There is also an identification of "Byzantine music" with "Eastern Christian liturgical chant", which is due to certain monastic reforms, such as the Octoechos reform of the Quinisext Council (692) and the later reforms of the Stoudios Monastery under its abbots Sabas and Theodore.^[6] The triodion created during the reform of Theodore was also soon translated into Slavonic, which required also the adaption of melodic models to the prosody of the language. Later, after the Patriarchate and Court had returned to Constantinople in 1261, the former cathedral rite was not continued, but replaced by a mixed rite, which used the Byzantine Round notation to integrate the former notations of the former chant books (Papadike). This notation had developed within the book sticherarion created by the Stoudios Monastery, but it was used for the books of the cathedral rites written in a period after the fourth crusade, when the cathedral rite was already abandoned at Constantinople. It is being discussed that in the Narthex of the Hagia Sophia an organ was placed for use in secular processions of the Emperor's entourage.^[7]

The earliest sources and the tonal system of Byzantine music

According to the chant manual "Hagiopolites" of 16 church tones (echoi), the author of this treatise introduces a tonal system of 10 echoi. Nevertheless, both schools have in common a set of 4 octaves (protos, devteros, tritos, and tetartos), each of them had a kyrios echos (authentic mode) with the finalis on the degree V of the mode, and a plagios echos (plagal

mode) with the final note on the degree I. According to Latin theory, the resulting eight tones (*octoechos*) had been identified with the seven modes (octave species) and tropes (*tropoi* which meant the transposition of these modes). The names of the tropes like "Dorian" etc. had been also used in Greek chant manuals, but the names Lydian and Phrygian for the octaves of *devteros* and *tritos* had been sometimes exchanged. The Ancient Greek *harmonikai* was a Hellenist reception of the *Pythagorean* education programme defined as *mathemata* ("exercises"). *Harmonikai* was one of them. Today, chanters of the Christian Orthodox churches identify with the heritage of Byzantine music whose earliest composers are remembered by name since the 5th century. Compositions had been related to them, but they must be reconstructed by notated sources which date centuries later. The melodic neume notation of Byzantine music developed late since the 10th century, with the exception of an earlier *ekphonetic notation*, interpunction signs used in *lectionaries*, but modal signatures for the eight echoi can already be found in fragments (papyri) of monastic hymn books (*tropologia*) dating back to the 6th century.^[8]

Amid the rise of *Christian civilization* within Hellenism, many concepts of knowledge and education survived during the imperial age, when Christianity became the official religion.^[9] The *Pythagorean sect* and music as part of the four "cyclical exercises" (έγκυλια μαθήματο) that preceded the Latin quadrivium and science today based on mathematics, established mainly among Greeks in southern Italy (at *Taranto* and *Crotone*). Greek anachoretes of the early Middle Ages did still follow this education. The Calabrian *Cassiodorus* founded Vivarium where he translated Greek texts (science, theology and the Bible), and *John of Damascus* who learnt Greek from a Calabrian monk Kosmas, a slave in the household of his privileged father at Damascus, mentioned mathematics as part of the speculative philosophy.^[10]

Διαιρεῖται δὲ ἡ φιλοσοφία εἰς θεωρητικὸν καὶ πρακτικόν, τὸ θεωρητικὸν εἰς θεολογικόν, φυσικόν, μαθηματικόν, τὸ δὲ πρακτικὸν εἰς ἡθικόν, οἰκονομικόν, πολιτικόν.^[11]

According to him philosophy was divided into theory (theology, physics, mathematics) and practice (ethics, economy, politics), and the Pythagorean heritage was part of the former, while only the ethic effects of music were relevant in practice. The mathematic science *harmonics* was usually not mixed with the concrete topics of a chant manual.

Nevertheless, Byzantine music is modal and entirely dependent on the Ancient Greek concept of harmonics.^[12] Its tonal system is based on a synthesis with *ancient Greek models*, but we have no sources left that explain to us how this synthesis was done. *Carolingian* cantors could mix the science of harmonics with a discussion of church tones, named after the ethnic names of the octave species and their transposition tropes, because they invented their own octoechos on the basis of the Byzantine one. But they made no use of earlier Pythagorean concepts that had been fundamental for Byzantine music, including:

Greek Reception	Latin Reception
the division of the <i>tetrachord</i> by three different intervals	the division by two different intervals (twice a tone and one half tone)
the temporary change of the <i>genus</i> (μεταβολὴ κατὰ γένος)	the official exclusion of the enharmonic and chromatic <i>genus</i> , although its use was rarely commented in a polemic way
the temporary change of the <i>echos</i> (μεταβολὴ κατὰ ἥχον)	a definitive classification according to one church tone
the temporary transposition (μεταβολὴ κατὰ τόνου)	<i>absonia</i> (<i>Musica</i> and <i>Scolica enchoriadis</i> , <i>Berno of Reichenau</i> , <i>Frutolf of Michelsberg</i>), although it was known since <i>Boethius'</i> wing diagramme
the temporary change of the tone system (μεταβολὴ κατὰ σύστημα)	no alternative tone system, except the explanation of <i>absonia</i>
the use of at least three tone systems (<i>triphonia</i> , <i>tetraphonia</i> , <i>heptaphonia</i>)	the use of the <i>systema teleion</i> (<i>heptaphonia</i>), relevance of <i>Dasia system</i> (<i>tetraphonia</i>) outside polyphony and of the <i>triphonia</i> mentioned in the <i>Cassiodorus</i> quotation (<i>Aurelian</i>) unclear
the microtonal attraction of mobile degrees (κινούμενοι) by fixed degrees (έστωτες) of the mode (<i>echos</i>) and its <i>melos</i> , not of the tone system	the use of <i>dieses</i> (attracted are E, a, and b natural within a half tone), since <i>Boethius</i> until <i>Guido of Arezzo</i> 's concept of <i>mi</i>

It is not evident by the sources, when exactly the position of the minor or half tone moved between the *devteros* and *tritos*. It seems that the fixed degrees (*hestotes*) became part of a new concept of the *echos* as melodic *mode* (not simply *octave species*), after the echoi had been called by the ethnic names of the tropes.

Instruments within the Byzantine Empire

The 9th century Persian geographer Ibn Khurradadhbih (d. 911); in his lexicographical discussion of instruments cited the lyra (lūrā) as the typical instrument of the Byzantines along with the urghun (organ), shilyani (probably a type of harp or lyre) and the salandj (probably a bagpipe).^[14]

The first of these, the early bowed stringed instrument known as the Byzantine lyra, would come to be called the lira da braccio,^[15] in Venice, where it is considered by many to have been the predecessor of the contemporary violin, which later flourished there.^[16] The bowed "lyra" is still played in former Byzantine regions, where it is known as the Politiki lyra (lit. "lyra of the City" i.e. Constantinople) in Greece, the Calabrian lira in Southern Italy, and the Lijerica in Dalmatia.

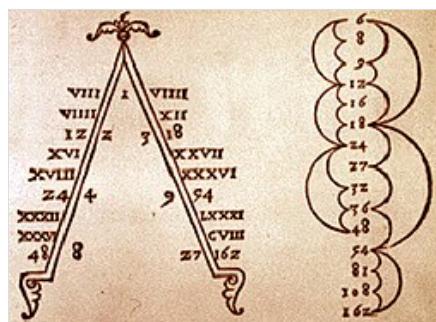
The second instrument, the Hydraulis, originated in the Hellenistic world and was used in the Hippodrome in Constantinople during races.^{[17][18]} A pipe organ with "great leaden pipes" was sent by the emperor Constantine V to Pepin the Short King of the Franks in 757. Pepin's son Charlemagne requested a similar organ for his chapel in Aachen in 812, beginning its establishment in Western church music.^[18] Despite this, the Byzantines never used pipe organs and kept the flute-sounding Hydraulis until the Fourth Crusade.

The final Byzantine instrument, the aulos, was a double-reeded woodwind like the modern oboe or Armenian duduk. Other forms include the plagiaulos (πλαγίαυλος, from πλάγιος, plagios "sideways"), which resembled the flute,^[19] and the askaulos (ἀσκωλός from ἀσκός askos "wine-skin"), a bagpipe.^[20] These bagpipes, also known as Dankiyo (from ancient Greek: Τὸ ἄγγεῖον (Tò áγγεῖον) "the container"), had been played even in Roman times. Dio Chrysostom wrote in the 1st century of a contemporary sovereign (possibly Nero) who could play a pipe (tibia, Roman reedpipes similar to Greek aulos) with his mouth as well as by tucking a bladder beneath his armpit.^[21] The bagpipes continued to be played throughout the empire's former realms down to the present. (See Balkan Gaida, Greek Tsampouna, Pontic Tulum, Cretan Askomandoura, Armenian Parkapzuk, Zurna and Romanian Cimpoi.)

Other commonly used instruments used in Byzantine Music include the Kanonaki, Oud, Laouto, Santouri, Toubeleki, Tambouras, Defi Tambourine, Çifteli (which was known as Tamburica in Byzantine times), Lyre, Kithara, Psaltery, Saz, Floghera, Pithkiavli, Kavali, Seistron, Epigonion (the ancestor of the Santouri), Varviton (the ancestor of the Oud and a variation of the Kithara), Crotala, Bowed Tambouras (similar to Byzantine Lyra), Šargija, Monochord, Sambuca, Rhoptron, Koudounia, perhaps the Lavta and other instruments used before the 4th Crusade that are no longer played today. These instruments are unknown at this time.

In 2021, archaeologists discovered a flute with six holes dated back to the 4th and 5th centuries AD, in the Zerzevan Castle.^[22]

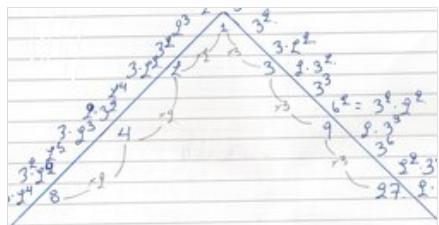
The Byzantine music had been heavily influenced by the Pythagorean music theory about the ratios of a single string as these are depicted in the above pictures:



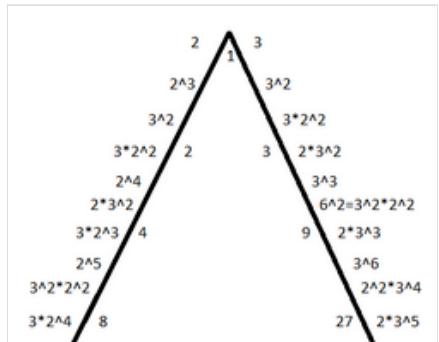
Pythagoras Archetype



Late 4th century AD "Mosaic of the Musicians" with Hydraulis, aulos, and lyre from a Byzantine villa in Maryamin, Syria.^[13]



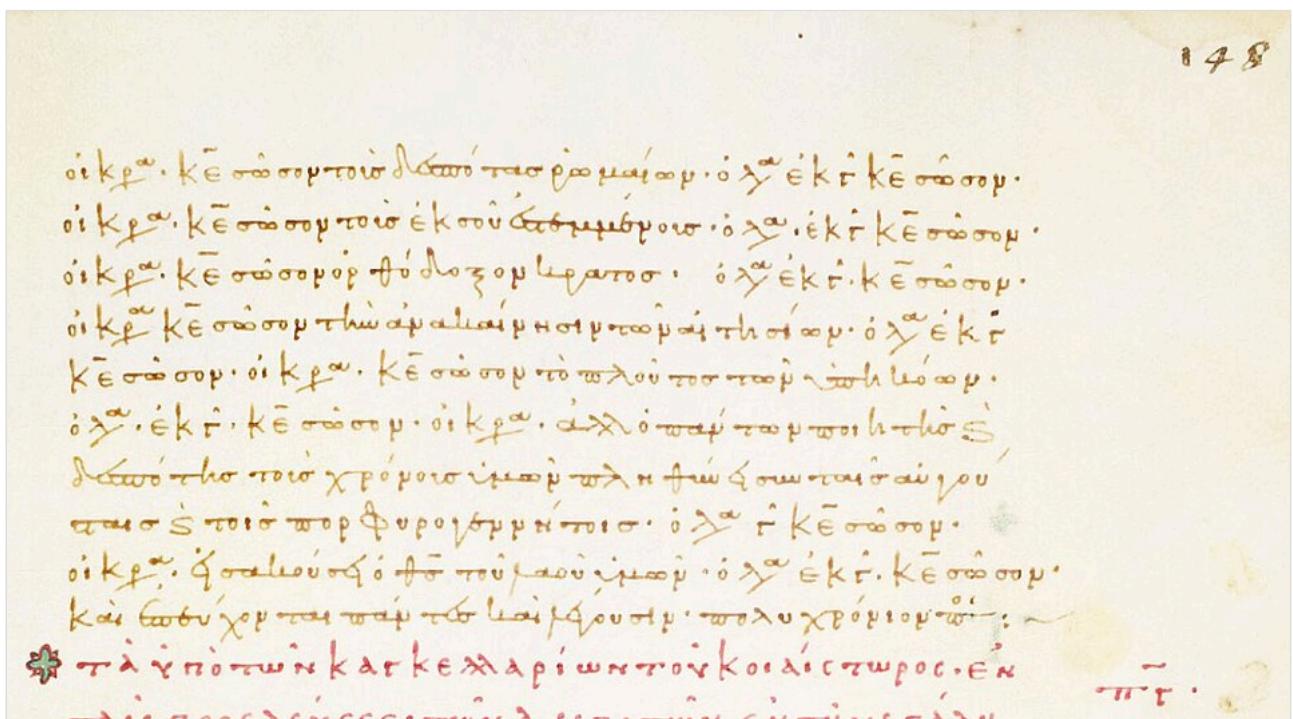
Pythagorean Music Theory



Pythagorean Music Scale

Acclamations at the court and the ceremonial book

Secular music existed and accompanied every aspect of life in the empire, including dramatic productions, pantomime, ballets, banquets, political and pagan festivals, Olympic games, and all ceremonies of the imperial court. It was, however, regarded with contempt, and was frequently denounced as profane and lascivious by some Church Fathers.^[23]



Acclamation during the Louperkalia feast (15 February) at the hippodrome according to the Book of Ceremonies, book I chapter 82 (D-LEu Ms. Rep I 17, f.148r)

Another genre that lies between liturgical chant and court ceremonial are the so-called polychronia (πολυχρονία) and acclamations (ἀκτολογία).^[24] The acclamations were sung to announce the entrance of the Emperor during representative receptions at the court, into the hippodrome or into the cathedral. They can be different from the polychronia, ritual prayers or ektenies for present political rulers and are usually answered by a choir with formulas such as "Lord protect" (κύριε σῶσον) or "Lord have mercy on us/them" (κύριε ἐλέησον).^[25] The documented polychronia in books of the cathedral rite

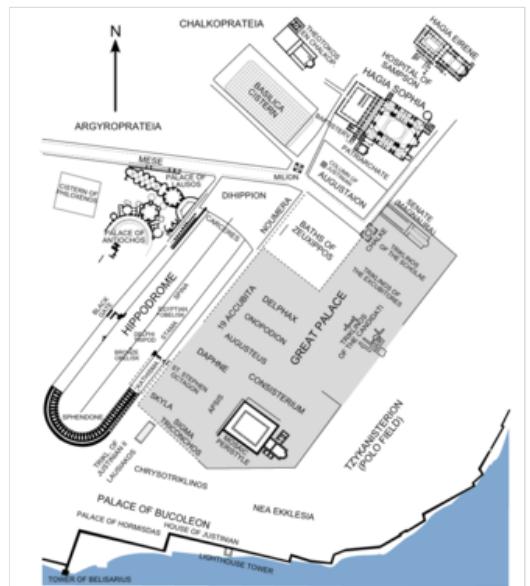
allow a geographical and a chronological classification of the manuscript and they are still used during ektenies of the divine liturgies of national Orthodox ceremonies today. The hippodrome was used for a traditional feast called Lupercalia (15 February), and on this occasion the following acclamation was celebrated:[26]

Claqueurs:	Lord, protect the Master of the Romans.	Οἰ κράκται· Κύριε, σῶσον τούς δεσπότας τῶν Ἀρωμαίων.
The people:	Lord, protect (X3).	ὁ λαός ἐκ γ'. Κύριε, σῶσον.
Claqueurs:	Lord, protect to whom they gave the crown.	Οἰ κράκται· Κύριε, σῶσον τοὺς ἐκ σοῦ ἐστεμμένους.
The people:	Lord, protect (X3).	ὁ λαός ἐκ γ'. Κύριε, σῶσον.
Claqueurs:	Lord, protect the Orthodox power.	Οἰ κράκται· Κύριε, σῶσον ὄρθοδοξον κράτος·
The people:	Lord, protect (X3).	ὁ λαός ἐκ γ'. Κύριε, σῶσον.
Claqueurs:	Lord, protect the renewal of the annual cycles.	Οἰ κράκται· Κύριε, σῶσον τὴν ἀνακαίνησιν τῶν αἰτησίων.
The people:	Lord, protect (X3).	ὁ λαός ἐκ γ'. Κύριε, σῶσον.
Claqueurs:	Lord, protect the wealth of the subjects.	Οἰ κράκται· Κύριε, σῶσον τὸν πλοῦτον τῶν ὑπηκόων·
The people:	Lord, protect (X3).	ὁ λαός ἐκ γ'. Κύριε, σῶσον.
Claqueurs:	May the Creator and Master of all things make long your years with the Augustae and the Porphyrogeniti.	Ἄλλ' ὁ πάντων Ποιητής καὶ Δεσπότης τοὺς χρόνους ὑμῶν πληθύνει σὺν ταῖς αὐγούσταις καὶ τοῖς πορφυρογεννήτοις.
The people:	Lord, protect (X3).	ὁ λαός ἐκ γ'. Κύριε, σῶσον.
Claqueurs:	Listen, God, to your people.	Οἰ κράκται· Εἰσακούσει ὁ Θεὸς τοῦ λαοῦ ἡμῶν·
The people:	Lord, protect (X3).	ὁ λαός ἐκ γ'. Κύριε, σῶσον.

The main source about court ceremonies is an incomplete compilation in a 10th-century manuscript that organised parts of a treatise Περὶ τῆς Βασιλείου Τάξεως ("On imperial ceremonies") ascribed to Emperor Constantine VII, but in fact compiled by different authors who contributed with additional ceremonies of their period.[27] In its incomplete form chapter 1–37 of book I describe processions and ceremonies on religious festivals (many lesser ones, but especially great feasts such as the Elevation of the Cross, Christmas, Theophany, Palm Sunday, Good Friday, Easter and Ascension Day and feasts of saints including St Demetrios, St Basil etc. often extended over many days), while chapter 38–83 describe secular ceremonies or rites of passage such as coronations, weddings, births, funerals, or the celebration of war triumphs.[28] For the celebration of Theophany the protocol begins to mention several stichera and their echoi (ch. 3) and who had to sing them:

Δοχὴ πρώτη, τῶν Βενέτων, φωνὴ ἥχ. πλαγ. δ΄. « Σήμερον ὁ συντρίψας ἐν Ὑδασι τὰς κεφαλὰς τῶν δρακόντων τὴν κεφαλὴν ὑποκλίνει τῷ προδρόμῳ φιλανθρώπῳ. » Δοχὴ β', τῶν Πρασίνων, φωνὴ πλαγ. δ΄. « Χριστὸς ἀγνίζει λουτρῷ ἀγίῳ τὴν ἔξ έθνῶν αὐτοῦ Ἔκκλησίαν. » Δοχὴ γ', τῶν Βενέτων, φωνὴ ἥχ. πλαγ. α΄. « Πυρὶ θεότητος ἐν Ἰορδάνῃ φλόγᾳ σβεννύει τῆς ἀμαρτίας. »[29]

These protocols gave rules for imperial progresses to and from certain churches at Constantinople and the imperial palace,[30] with fixed stations and rules for ritual actions and acclamations from specified participants (the text of acclamations and processional troparia or kontakia, but also heirmoi are mentioned), among them also ministers, senate



Map of the Great Palace situated between the Hippodrome and the Hagia Sophia. The structures of the Great Palace are shown in their approximate position as derived from literary sources. Surviving structures are in black.

members, leaders of the "Blues" (Venetoi) and the "Greens" (Prasinoi)—chariot teams during the hippodrome's horse races. They had an important role during court ceremonies.^[31] The following chapters (84–95) are taken from a 6th-century manual by Peter the Patrician. They rather describe administrative ceremonies such as the appointment of certain functionaries (ch. 84,85), investitures of certain offices (86), the reception of ambassadors and the proclamation of the Western Emperor (87,88), the reception of Persian ambassadors (89,90), Anagorevseis of certain Emperors (91–96), the appointment of the senate's *proedros* (97). The "palace order" did not only prescribe the way of movements (symbolic or real) including on foot, mounted, by boat, but also the costumes of the celebrants and who has to perform certain acclamations. The emperor often plays the role of Christ and the imperial palace is chosen for religious rituals, so that the ceremonial book brings the sacred and the profane together. Book II seems to be less normative and was obviously not compiled from older sources like book I, which often mentioned outdated imperial offices and ceremonies, it rather describes particular ceremonies as they had been celebrated during particular imperial receptions during the Macedonian renaissance.

The Desert Fathers and urban monasticism

Two concepts must be understood to appreciate fully the function of music in Byzantine worship and they were related to a new form of urban monasticism, which even formed the representative cathedral rites of the imperial ages, which had to baptise many catechumens.

The first, which retained currency in Greek theological and mystical speculation until the dissolution of the empire, was the belief in the angelic transmission of sacred chant: the assumption that the early Church united men in the prayer of the angelic choirs. It was partly based on the Hebrew fundament of Christian worship, but in the particular reception of St. Basil of Caesarea's divine liturgy. John Chrysostom, since 397 Archbishop of Constantinople, abridged the long formula of Basil's divine liturgy for the local cathedral rite.

The notion of angelic chant is certainly older than the Apocalypse account (Revelation 4:8–11), for the musical function of angels as conceived in the Old Testament is brought out clearly by Isaiah (6:1–4) and Ezekiel (3:12). Most significant in the fact, outlined in Exodus 25, that the pattern for the earthly worship of Israel was derived from heaven. The allusion is perpetuated in the writings of the early Fathers, such as Clement of Rome, Justin Martyr, Ignatius of Antioch, Athenagoras of Athens, John Chrysostom and Pseudo-Dionysius the Areopagite. It receives acknowledgement later in the liturgical treatises of Nicolas Kavasilas and Symeon of Thessaloniki.^[32]

The second, less permanent, concept was that of koinonia or "communion". This was less permanent because, after the fourth century, when it was analyzed and integrated into a theological system, the bond and "oneness" that united the clergy and the faithful in liturgical worship was less potent. It is, however, one of the key ideas for understanding a number of realities for which we now have different names. With regard to musical performance, this concept of koinonia may be applied to the primitive use of the word *choros*. It referred, not to a separate group within the congregation entrusted with musical responsibilities, but to the congregation as a whole. St. Ignatius wrote to the Church in Ephesus in the following way:

You must every man of you join in a choir so that being harmonious and in concord and taking the keynote of God in unison, you may sing with one voice through Jesus Christ to the Father, so that He may hear you and through your good deeds recognize that you are parts of His Son.

A marked feature of liturgical ceremony was the active part taken by the people in its performance, particularly in the recitation or chanting of hymns, responses and psalms. The terms *choros*, *koinonia* and *ekklesia* were used synonymously in the early Byzantine Church. In Psalms 149 and 150, the Septuagint translated the Hebrew word *machol* (dance) by the



Chludov Psalter, 9th century (RUS-Mim Ms. D.129, fol. 135) River of Babylon as illustration of Ps. 137:1–3

Greek word *choros* Greek: χορός. As a result, the early Church borrowed this word from classical antiquity as a designation for the congregation, at worship and in song in heaven and on earth both.

Concerning the practice of psalm recitation, the recitation by a congregation of educated chanters is already testified by the soloistic recitation of abridged psalms by the end of the 4th century. Later it was called *prokeimenon*. Hence, there was an early practice of simple psalmody, which was used for the recitation of canticles and the psalter, and usually Byzantine psalters have the 15 canticles in an appendix, but the simple psalmody itself was not notated before the 13th century, in dialogue or *papadikai* treatises preceding the book sticheraria.^[33] Later books, like the *akolouthiai* and some *psaltika*, also contain the elaborated psalmody, when a protopsaltes recited just one or two psalm verses. Between the recited psalms and canticles troparia were recited according to the same more or less elaborated psalmody. This context relates antiphonal chant genres including *antiphona* (kind of introits), trisagion and its substitutes, prokeimenon, allelouiarion, the later cherubikon and its substitutes, the koinonikon cycles as they were created during the 9th century. In most of the cases they were simply troparia and their repetitions or segments were given by the antiphonon, whether it was sung or not, its three sections of the psalmodic recitation were separated by the troparion.

The recitation of the biblical odes

The fashion in all cathedral rites of the Mediterranean was a new emphasis on the psalter. In older ceremonies before Christianity became the religion of empires, the recitation of the biblical odes (mainly taken from the Old Testament) was much more important. They did not disappear in certain cathedral rites such as the Milanese and the Constantinopolitan rite.

Before long, however, a clericalizing tendency soon began to manifest itself in linguistic usage, particularly after the Council of Laodicea, whose fifteenth Canon permitted only the canonical *psaltai*, "chanters:", to sing at the services. The word *choros* came to refer to the special priestly function in the liturgy – just as, architecturally speaking, the choir became a reserved area near the sanctuary—and *choros* eventually became the equivalent of the word *kleros* (the pulpits of two or even five choirs).

The nine canticles or odes according to the psalter were:

- (1) The Song of the sea (Exodus 15:1–19);
- (2) The Song of Moses (Deuteronomy 32:1–43);
- (3) – (6) The prayers of Hannah, Habakkuk, Isaiah, Jonah (1 Kings [1 Samuel] 2:1–10; Habakkuk 3:1–19; Isaiah 26:9–20; Jonah 2:3–10);
- (7) – (8) The Prayer of Azariah and Song of the Three Holy Children (Apoc. Daniel 3:26–56 and 3:57–88);
- (9) The Magnificat and the Benedictus (Luke 1:46–55 and 68–79).

and in Constantinople they were combined in pairs against this canonical order:^[34]

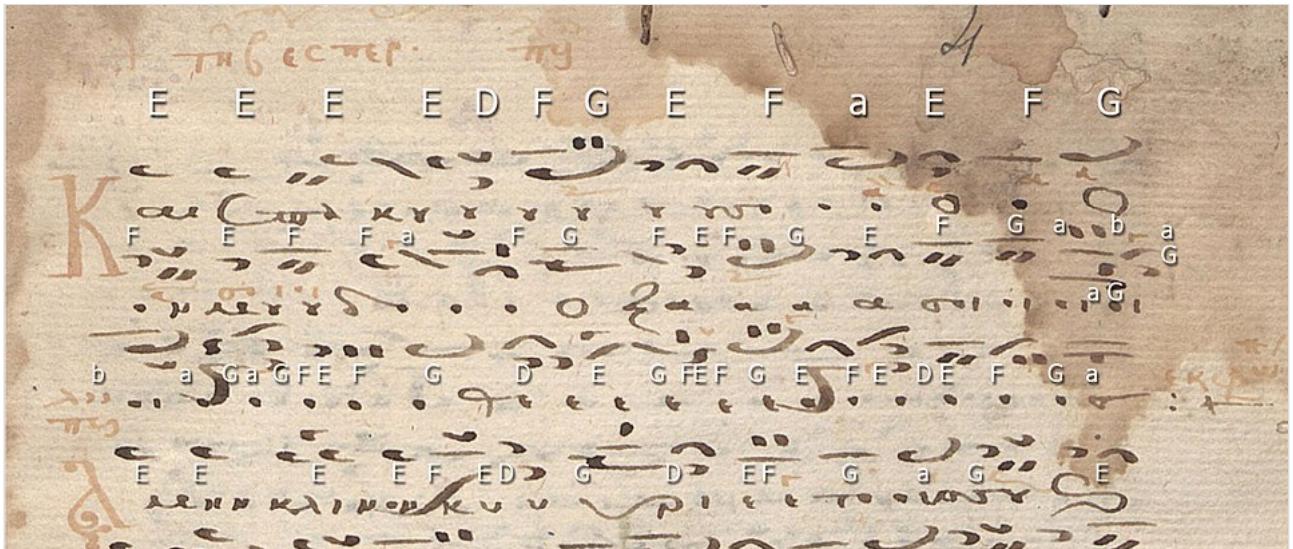
- Ps. 17 with troparia Ἀλληλούϊα and Μνήσθητί μου, κύριε.
- (1) with troparion Τῷ κυρίῳ αἴσωμεν, ἐνδόξως γὰρ δεδόξασται.
- (2) with troparion Δόξα σοι, ὁ θεός. (Deut. 32:1–14) Φύλαξόν με, κύριε. (Deut. 32:15–21) Δίκαιος εἶ, κύριε, (Deut. 32:22–38) Δόξα σοι, δόξα σοι. (Deut. 32:39–43) Εἰσάκουσόν μου, κύριε. (3)
- (4) & (6) with troparion Οἰκτείρησόν με, κύριε.
- (3) & (9a) with troparion Ἐλέησόν με, κύριε.
- (5) & Mannaseh (apokr. 2 Chr 33) with troparion Ἰλόσθητί μοι, κύριε.
- (7) which has a refrain in itself.



Chludov Psalter, beginning of the canticles

The troparion

The common term for a short hymn of one stanza, or one of a series of stanzas, is troparion. As a refrain interpolated between psalm verses it had the same function as the antiphon in Western plainchant. The simplest troparion was probably "allelouia", and similar to troparia like the trisagion or the cherubikon or the koinonika a lot of troparia became a chant genre of their own.

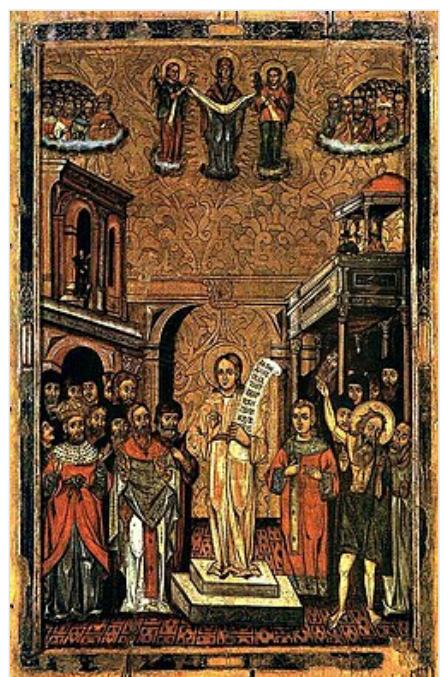


Recitation of Psalm 85 κλῖνον, κύριε, τὸ οὗς σου καὶ ἐπάκουσόν μου "on Monday evening" (τῇ β' ἑσπέρῃ) in *echos plagios devteros* with a preceding troparion καὶ ἐπάκουσόν μου· δόξα σοι, ὁ Θεός in a liturgical manuscript around 1400 (GR-An Ms. 2061, fol. 4r)

A famous example, whose existence is attested as early as the 4th century, is the Easter Vespers hymn, *Phos Hilaron* ("O Resplendent Light"). Perhaps the earliest set of troparia of known authorship are those of the monk Auxentios (first half of the 5th century), attested in his biography but not preserved in any later Byzantine order of service. Another, *O Monogenes Yios* ("Only Begotten Son"), ascribed to the emperor Justinian I (527–565), followed the doxology of the second antiphon at the beginning of the Divine Liturgy.

Romanos the Melodist, the kontakion, and the Hagia Sophia

The development of large scale hymnographic forms begins in the fifth century with the rise of the kontakion, a long and elaborate metrical sermon, reputedly of Syriac origin, which finds its acme in the work of St. Romanos the Melodist (6th century). This dramatic homily which could treat various subjects, theological and hagiographical ones as well as imperial propaganda, comprises some 20 to 30 stanzas (*oikoi* "houses") and was sung in a rather simple style with emphasise on the understanding of the recent texts.^[35] The earliest notated versions in Slavic *kondakar's* (12th century) and Greek *kontakaria-psaltika* (13th century), however, are in a more elaborate style (also rubrified *idiomela*), and were probably sung since the ninth century, when *kontakia* were reduced to the *prooimion* (introductory verse) and first *oikos* (stanza).^[36] Romanos' own recitation of all the numerous *oikoi* must have been much simpler, but the most interesting question of the genre are the different functions that *kontakia* once had. Romanos' original melodies were not delivered by notated sources dating back to the 6th century, the earliest notated source is the *Tipografsky Ustav* written about 1100. Its gestic notation was different from Middle Byzantine notation used in Italian and Athonite *Kontakaria* of the 13th century, where the gestic signs (*cheironomiai*) became integrated as "great signs". During the period of psaltic art (14th and 15th centuries), the interest of kalophonic elaboration was focussed on one particular kontakion which was still celebrated: the Akathist hymn. An exception was John Kladas who contributed also with kalophonic settings of other kontakia of the repertoire.



An icon depicting Romanos the Melodist (c. 490–556) with a kontakion roll

Some of them had a clear liturgical assignation, others not, so that they can only be understood from the background of the later book of ceremonies. Some of Romanos' creations can be even regarded as political propaganda in connection with the new and very fast reconstruction of the famous Hagia Sophia by Isidore of Miletus and Anthemius of Tralles. A quarter of Constantinople had been burnt down during a civil war. Justinian had ordered a massacre at the hippodrome, because his imperial antagonists who were affiliated to the former dynasty, had been organised as a chariot team.^[37] Thus, he had place for the creation of a huge park with a new cathedral in it, which was larger than any church built before as Hagia Sophia. He needed a kind of mass propaganda to justify the imperial violence against the public. In the kontakion "On earthquakes and conflagration" (H. 54), Romanos interpreted the Nika riot as a divine punishment, which followed in 532 earlier ones including earthquakes (526–529) and a famine (530).^[38]



Ancient Ambo outside Hagia Sophia

The city was buried beneath these horrors and cried in great sorrow.

Those who feared God stretched their hands out to him,

begging for compassion and an end to the terror.

Reasonably, the emperor—and his empress—were in these ranks,

their eyes lifted in hope toward the Creator:

"Grant me victory", he said, "just as you made David victorious over Goliath. You are my hope.

Rescue, in your mercy, your loyal people and grant them eternal life."

Ὑπὸ μὲν τούτων τῶν δεινῶν κατείχετο ἡ πόλις καὶ θρῆνον εἶχε μέγα.

Θεὸν οἱ δεδιότες χεῖρας ἔξετεινον αὐτῷ

ἔλεημοσύνην ἔξαιτοῦντες παρ' αὐτοῦ καὶ τῶν κακῶν κατάπταυσιν·

σὺν τούτοις δὲ εἰκότως ἐπηύχετο καὶ ὁ βασιλεύων ἀναβλέψας πρὸς τὸν πλάστην —σὺν τούτῳ δὲ σύνευνος ἡ τούτου—

Δός μοι, βοῶν, σωτήρ, ὡς καὶ τῷ Δαυίδ σου τοῦ νικῆσαι Γολιάθ· σοὶ γὰρ ἐλπίζω.

σῶσον τὸν πιστὸν λαόν σου ὡς ἐλεήμων,

οἶσπερ καὶ δώσῃς ζωὴν τὴν αἰώνιον.(H. 54.18)

According to Johannes Koder the kontakion was celebrated the first time during Lenten period in 537, about ten months before the official inauguration of the new built Hagia Sophia on 27 December.



The Constantinopolitan Hagia Sophia with elements added later to the crossing in order to stabilise the dome construction

Changes in architecture and liturgy, and the introduction of the cherubikon

During the second half of the sixth century, there was a change in Byzantine sacred architecture, because the altar used for the preparation of the eucharist had been removed from the bema. It was placed in a separated room called "prothesis" (πρόθεσις). The separation of the prothesis where the bread was consecrated during a separated service called proskomide, required a procession of the gifts at the beginning of the second eucharist part of the divine liturgy. The troparion "Οἱ τὰ χερουβέλιμοι", which was sung during the procession, was often ascribed to Emperor Justin II, but the changes in sacred architecture were definitely traced back to his time by archaeologists.^[39] Concerning the Hagia Sophia, which was constructed earlier, the procession was obviously within the church.^[40] It seems that the cherubikon was a prototype of the Western chant genre offertory.^[41]

With this change came also the dramaturgy of the three doors in a choir screen before the bema (sanctuary). They were closed and opened during the ceremony.^[42] Outside Constantinople these choir or icon screens of marble were later replaced by iconostaseis. Antonin, a Russian monk and pilgrim of Novgorod, described the procession of choirs during Orthros and the divine liturgy, when he visited Constantinople in December 1200:

When they sing Lauds at Hagia Sophia, they sing first in the narthex before the royal doors; then they enter to sing in the middle of the church; then the gates of Paradise are opened and they sing a third time before the altar. On Sundays and feastdays the Patriarch assists at Lauds and at the Liturgy; at this time he blesses the singers from gallery, and ceasing to sing, they proclaim the polychronia; then they begin to sing again as harmoniously and as sweetly as the angels, and they sing in this fashion until the Liturgy. After Lauds they put off their vestments and go out to receive the blessing of the Patriarch; then the preliminary lessons are read in the ambo; when these are over the Liturgy begins, and at the end of the service the chief priest recites the so-called prayer of the ambo within the sanctuary while the second priest recites in the church, beyond the ambo; when they have finished the prayer, both bless the people. Vespers are said in the same fashion, beginning at an early hour.^[43]

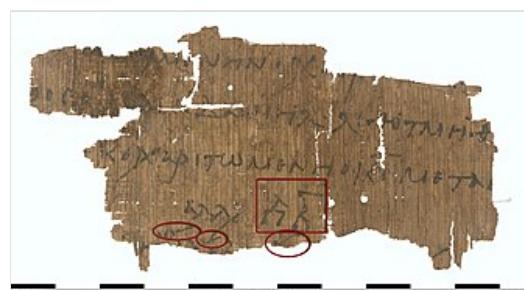
Monastic reforms in Constantinople and Jerusalem

By the end of the seventh century with the reform of 692, the kontakion, Romanos' genre was overshadowed by a certain monastic type of homiletic hymn, the canon and its prominent role it played within the cathedral rite of the Patriarchate of Jerusalem. Essentially, the canon, as it is known since 8th century, is a hymnodic complex composed of nine odes that were originally related, at least in content, to the nine Biblical canticles and to which they were related by means of corresponding poetic allusion or textual quotation (see the section about the biblical odes). Out of the custom of canticle recitation, monastic reformers at Constantinople, Jerusalem and Mount Sinai developed a new homiletic genre whose verses in the complex ode meter were composed over a melodic model: the heirmos.^[44]

During the 7th century kanons at the Patriarchate of Jerusalem still consisted of the two or three odes throughout the year cycle, and often combined different echoi. The form common today of nine or eight odes was introduced by composers within the school of Andrew of Crete at Mar Saba. The nine odes of the kanon were dissimilar by their metrum. Consequently, an entire heirmos comprises nine independent melodies (eight, because the second ode was often omitted outside Lenten period), which are united musically by the same echos and its melos, and sometimes even textually by references to the general theme of the liturgical occasion—especially in aposticha.



Icon screen in Constantinopolitan style reconstructed for SS. Forty Martyrs Church at Veliko Tarnovo (Bulgaria)



Papyrus fragment of a 6th-century tropologion found in Egypt, marked in red are the modal signature and some early ekphonetic signs of the following theotokion ("another one") which is composed in a melos of echos plagios devteros (D-Bk P. 21319)

(ἀρώστιχα) composed over a given *heirmos*, but dedicated to a particular day of the *menaion*. Until the 11th century, the common book of hymns was the tropologion and it had no other musical notation than a modal signature and combined different hymn genres like *troparion*, *sticheron*, and *canon*.

The earliest tropologion was already composed by Severus of Antioch, Paul of Edessa and Ioannes Psaltes at the Patriarchate of Antioch between 512 and 518. Their *tropologion* has only survived in Syriac translation and revised by Jacob of Edessa.^[45] The tropologion was continued by Sophronius, Patriarch of Jerusalem, but especially by Andrew of Crete's contemporary Germanus I, Patriarch of Constantinople who represented as a gifted hymnographer not only an own school, but he became also very eager to realise the purpose of this reform since 705, although its authority was questioned by iconoclast antagonists and only established in 787. After the octoechos reform of the Quinisext Council in 692, monks at Mar Saba continued the hymn project under Andrew's instruction, especially by his most gifted followers John of Damascus and Cosmas of Jerusalem. These various layers of the Hagiopolitan tropologion since the 5th century have mainly survived in a Georgian type of tropologion called "Iadgari" whose oldest copies can be dated back to the 9th century.^[46]

Today the second ode is usually omitted (while the great kanon attributed to John of Damascus includes it), but medieval heirmologia rather testify the custom, that the extremely strict spirit of Moses' last prayer was especially recited during Lenten tide, when the number of odes was limited to three odes (*triodion*), especially patriarch Germanus I contributed with many own compositions of the second ode. According to Alexandra Nikiforova only two of 64 canons composed by Germanus I are present in the current print editions, but manuscripts have transmitted his hymnographic heritage.^[47]

The monastic reform of the Stoudites and their notated chant books



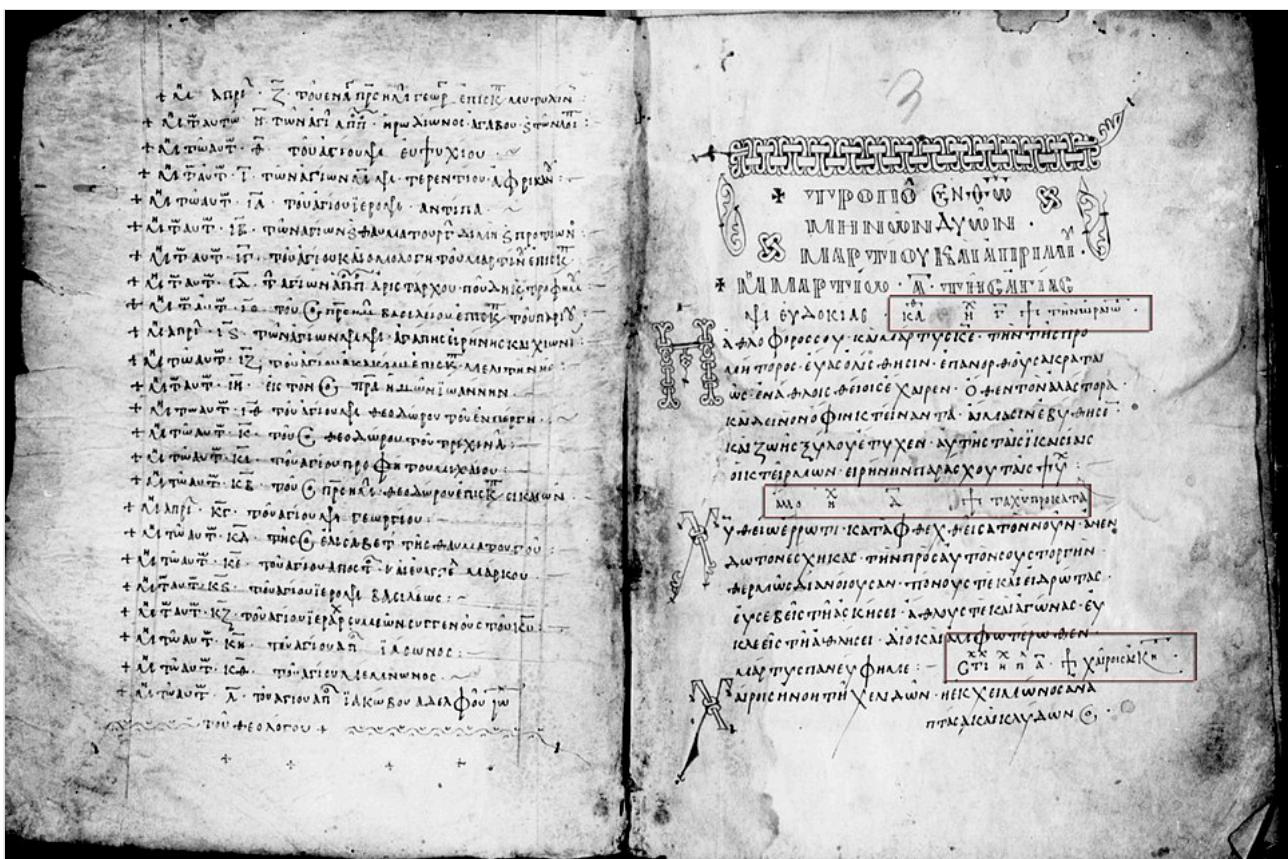
Echos devteros part with first ode settings (OdO) of a Greek Heirmologion with Coislin notation as palimpsest over pages of a former tropologion (ET-MSsc Ms. Gr. 929, ff. 17v-18r)

During the 9th-century reforms of the Stoudios Monastery, the reformers favoured Hagiopolitan composers and customs in their new notated chant books *heirmologion* and *sticherarion*, but they also added substantial parts to the tropologion and re-organised the cycle of movable and immovable feasts (especially Lent, the *triodion*, and its scriptural lessons).^[48] The trend is testified by a 9th-century tropologion of the Saint Catherine's Monastery which is dominated by contributions of

Jerusalem.^[49] Festal stichera, accompanying both the fixed psalms at the beginning and end of Hesperinos and the psalmody of the Orthros (the Ainoi) in the Morning Office, exist for all special days of the year, the Sundays and weekdays of Lent, and for the recurrent cycle of eight weeks in the order of the modes beginning with Easter. Their melodies were originally preserved in the *tropologion*. During the 10th century two new notated chant books were created at the Stoudios Monastery, which were supposed to replace the tropologion:

1. the *sticherarion*, consisting of the idiomela in the *menaion* (the immovable cycle between September and August), the *triodion* and the *pentekostarion* (the moveable cycle around the holy week), and the short version of *octoechos* (hymns of the Sunday cycle starting with Saturday evening) which sometimes contained a limited number of model troparia (*prosomoia*). A rather bulky volume called "great octoechos" or "parakletike" with the weekly cycle appeared first in the middle of the tenth century as a book of its own.^[50]
2. the *heimologion*, which was composed in eight parts for the eight echoi, and further on either according to the canons in liturgical order (KaO) or according to the nine odes of the canon as a subdivision into 9 parts (OdO).

These books were not only provided with musical notation, with respect to the former *tropologia* they were also considerably more elaborated and varied as a collection of various local traditions. In practice it meant that only a small part of the repertory was really chosen to be sung during the divine services.^[51] Nevertheless, the form *tropologion* was used until the 12th century, and many later books which combined octoechos, sticherarion and heirmologion, rather derive from it (especially the usually unnotated Slavonic *osmoglasnik* which was often divided in two parts called "pettglasnik", one for the kyrioi, another for the plagioi echoi).



Menaion with two *kathismata* (echoes tritos and tetartos) dedicated to Saint Eudokia (1 March) and the sticheron prosomoion χαῖροις ἡ νοητῇ χειλίδῶν in echoes plagios protos which has to be sung with the melos of the *avtomelon* χαῖροις ἀσκητικῶν. The scribe rubrified the book Τροπολόγιον σῦν Θεῷ τῶν μηνῶν δυῶν μαρτίου καὶ ἀπριλίου (ET-MSsc Ms. Gr. 607, ff. 2v-3r)

The old custom can be studied on the basis of the 9th-century *tropologion* MG 56+5 from Sinai which was still organised according to the old *tropologion* beginning with the Christmas and Epiphany cycle (not with 1 September) and without any separation of the movable cycle.^[52] The new Studite or post-Studite custom established by the reformers was that each ode consists of an initial troparion, the heirmos, followed by three, four or more troparia from the *menaion*, which are the exact metrical reproductions of the heirmos (aposticha), thereby allowing the same music to fit all troparia equally well. The combination of Constantinopolitan and Palestine customs must be also understood on the base of the political history.^[53]

Especially the first generation around Theodore Studites and Joseph the Confessor, and the second around Joseph the Hymnographer suffered from the first and the second crisis of iconoclasm. The community around Theodore could revive monastic life at the abandoned Stoudios Monastery, but he had to leave Constantinople frequently in order to escape political persecution. During this period, the Patriarchates of Jerusalem and Alexandria (especially Sinai) remained centres of the hymnographic reform. Concerning the Old Byzantine notation, Constantinople and the area between Jerusalem and Sinai can be clearly distinguished. The earliest notation used for the books *sticherarion* was theta notation, but it was soon replaced by palimpsests with more detailed forms between Coislin (Palestine) and Chartres notation (Constantinople).^[54] Although it was correct that the Studites in Constantinople established a new mixed rite, its customs remained different from those of the other Patriarchates which were located outside the Empire.

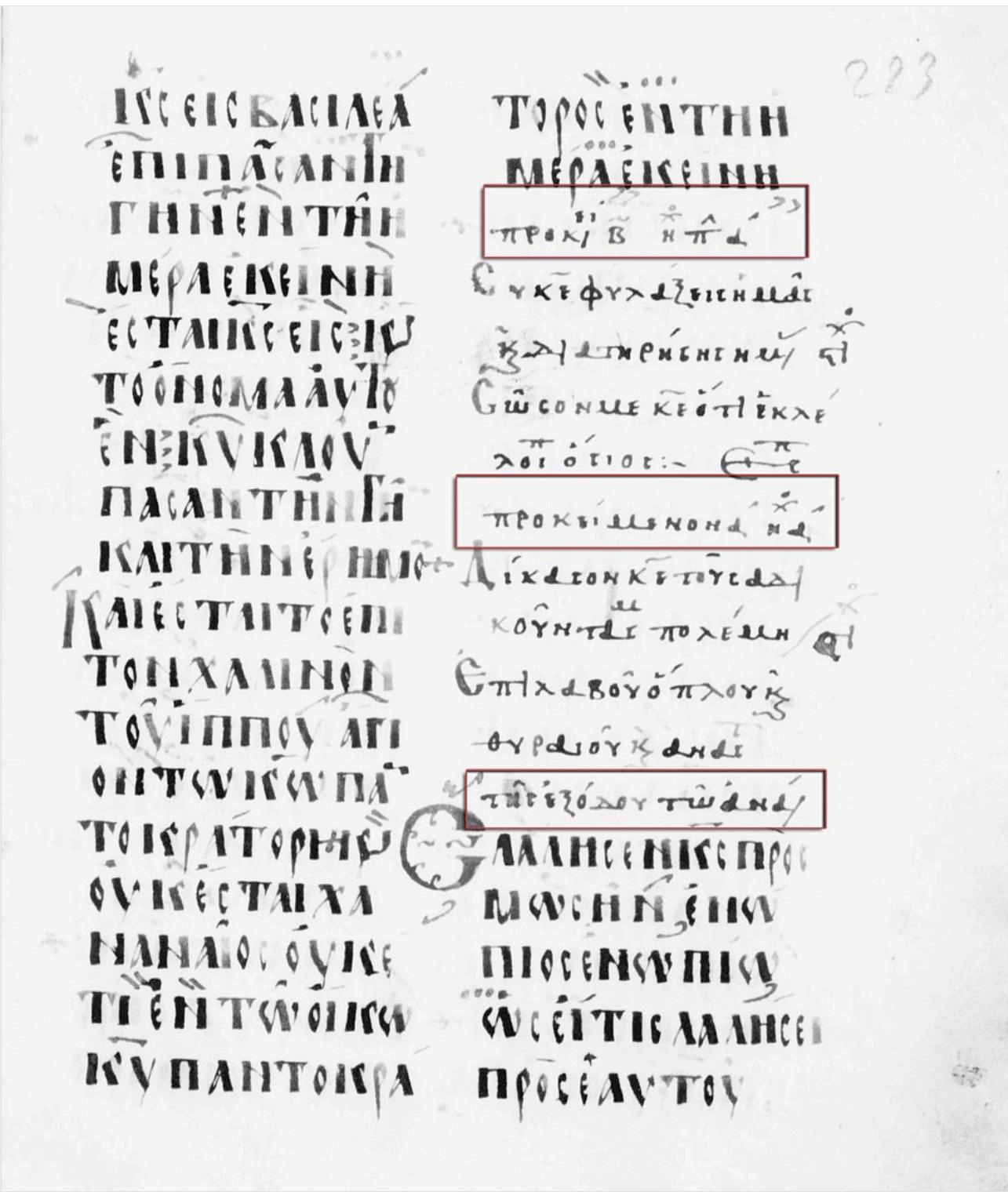
On the other hand, Constantinople as well as other parts of the Empire like Italy encouraged also privileged women to found female monastic communities and certain hegumeniai also contributed to the hymnographic reform.^[55] The basic repertoire of the newly created cycles the immovable menaion, the movable triodion and pentekostarion and the week cycle of parakletike and Orthros cycle of the eleven stichera heothina and their lessons are the result of a redaction of the tropologion which started with the generation of Theodore the Studite and ended during the Macedonian Renaissance under the emperors Leo VI (the stichera heothina are traditionally ascribed to him) and Constantine VII (the exapostilaria anastasima are ascribed to him).

The cyclic organization of lectionaries

Another project of the Studites' reform was the organisation of the New Testament (Epistle, Gospel) reading cycles, especially its hymns during the period of the triodion (between the pre-Lenten Meatfare Sunday called "Apokreo" and the Holy Week).^[56] Older lectionaries had been often completed by the addition of ekphonetic notation and of reading marks which indicate the readers where to start ($\alpha\pix\eta$) and to finish ($\tau\acute{e}lōc$) on a certain day.^[57] The Studites also created a typikon—a monastic one which regulated the cœnobitic life of the Stoudios Monastery and granted its autonomy in resistance against iconoclast Emperors, but they had also an ambitious liturgical programme. They imported Hagiopolitan customs (of Jerusalem) like the Great Vesper, especially for the movable cycle between Lent and All Saints (triodion and pentekostarion), including a Sunday of Orthodoxy which celebrated the triumph over iconoclasm on the first Sunday of Lent.^[58]



Theodore and the Stoudios Monastery in the Menologion of Basil II, illumination for the synaxarion about him (V-Cvbav Cod. Vat. gr. 1613, p. 175)



First of three prophetic lessons ἐλάλησεν κύριος πρὸς Μωυσῆν ἐνώπιος ἐνώπιῳ with ekphonetic notation in red ink (ἐσπ "evening" with the "lesson from Exodus": Ex. 33:11–23) on Good Friday Vespers preceded by a first prokeimenon Δίκαιον, κύριε, τοὺς ἀδικοῦντάς με (Ps 34:1) in echos protos written in a 10th-century Prophetologion (ET-MSSc Ms. Gr. 8, f.223r). The preceding second prokeimenon Σοῦ, κύριε, φύλαξον with the double vers (stichos Ps. 11:2) Σῶσον με, κύριε in echos plagios protos concluded the Orthros. This prophetologion became very famous for its list of ekphonetic neumes on folio 303.

Unlike the current Orthodox custom Old Testament readings were particularly important during Orthros and Hesperinos in Constantinople since the 5th century, while there was no one during the divine liturgy.^[59] The Great Vespers according to Studite and post-Studite custom (reserved for just a few feasts like the Sunday of Orthodoxy) were quite ambitious. The evening psalm 140 (kekragarion) was based on simple psalmody, but followed by florid coda of a soloist (monophonaris). A melismatic prokeimenon was sung by him from the ambo, it was followed by three antiphons (Ps 114–116) sung by the choirs, the third used the trisagion or the usual anti-trisagion as a refrain, and an Old Testament reading concluded the prokeimenon.^[60]

The Hagiopolites treatise

The earliest chant manual pretends right at the beginning that John of Damascus was its author. Its first edition was based on a more or less complete version in a 14th-century manuscript,^[61] but the treatise was probably created centuries earlier as part of the reform redaction of the tropologia by the end of the 8th century, after Irene's Council of Nikaia had confirmed the octoechos reform of 692 in 787. It fits well to the later focus on Palestine authors in the new chant book heirmologion.

Concerning the octoechos, the Hagiopolitan system is characterised as a system of eight diatonic echoi with two additional phthorai (nenano and nana) which were used by John of Damascus and Cosmas, but not by Joseph the Confessor who obviously preferred the diatonic mele of plagios devteros and plagios tetartos.^[62]

It also mentions an alternative system of the Asma (the cathedral rite was called ἀκολουθία ἁσματική) that consisted of 4 *kyrioi echoi*, 4 *plagioi*, 4 *mesoi*, and 4 *phthorai*. It seems that until the time, when the Hagiopolites was written, the octoechos reform did not work out for the cathedral rite, because singers at the court and at the Patriarchate still used a tonal system of 16 echoi, which was obviously part of the particular notation of their books: the asmatikon and the kontakarion or psaltikon.

But neither any 9th-century Constantinopolitan chant book nor an introducing treatise that explains the fore-mentioned system of the Asma, have survived. Only a 14th-century manuscript of Kastoria testifies cheironomic signs used in these books, which are transcribed in longer melodic phrases by the notation of the contemporary sticherarion, the middle Byzantine Round notation.



Easter koinonikon σῶμα χριστοῦ μεταλάβετε in echos plagios protos with the old cheironomiai (hand signs) or Asmatikon notation and their transcription into Byzantine round notation in a manuscript of the 14th century (GR-KA Ms. 8, fol. 36v)

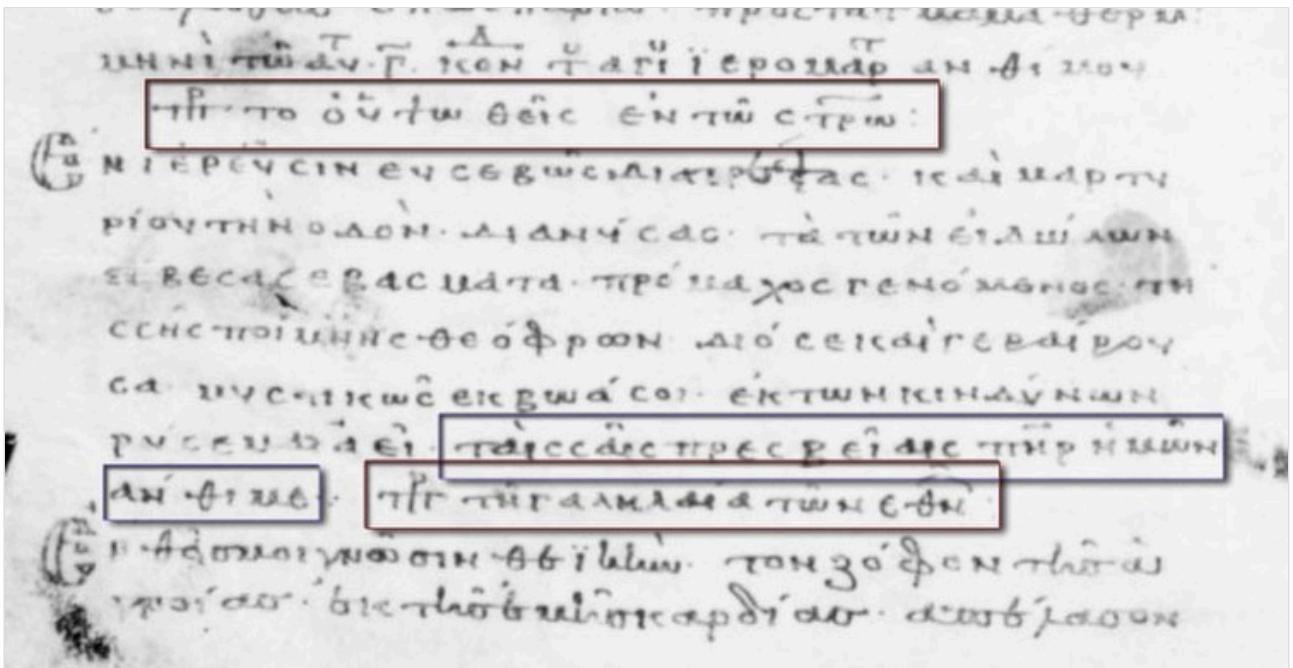
The transformation of the kontakion

The former genre and glory of Romanos' kontakion was not abandoned by the reformers, even contemporary poets in a monastic context continued to compose new liturgical kontakia (mainly for the menaion), it likely preserved a modality different from Hagiopolitan oktoechos hymnography of the sticherarion and the heirmologion.

But only a limited number of melodies or kontakion mele had survived. Some of them were rarely used to compose new kontakia, other kontakia which became the model for eight prosomoia called "kontakia anastasima" according to the oktoechos, had been frequently used. The kontakion οἱ ὑψωθεῖς ἐν τῷ σταυρῷ for the feast of cross exaltation (14 September) was not the one chosen for the prosomoion of the kontakion anastasimon in the same echos, it was actually the kontakion ἐπεφάνης σήμερον for Theophany (6 January). But nevertheless, it represented the second important melos of the *echos tetartos* which was frequently chosen to compose new kontakia, either for the *prooimion* (introduction) or for the *oikoi* (the stanzas of the kontakion called "houses"). Usually these models were not rubrified as "avtomela", but as idiomela which means that the modal structure of a kontakion was more complex, similar to a sticherion idiomelon changing through different echoi.

This new monastic type of kontakarion can be found in the collection of Saint Catherine's Monastery on the peninsula of Sinai (ET-MSsc Ms. Gr. 925–927) and its kontakia had only a reduced number of oikoi. The earliest kontakarion (ET-MSsc Ms. Gr. 925) dating to the 10th century might serve as an example. The manuscript was rubrified Κονδακάριον σῦν Θεῷ by the scribe, the rest is not easy to decipher since the first page was exposed to all kinds of abrasion, but it is obvious that this book is a collection of short kontakia organised according to the new menaion cycle like a sticherarion, beginning with 1 September and the feast of Symeon the Stylite. It has no notation, instead the date is indicated and the genre κονδάκιον is followed by the dedicated Saint and the incipit of the model kontakion (not even with an indication of its echos by a modal signature in this case).

Folio 2 verso shows a kontakion ἐν ἱερεῖσιν εὔσεβῶς διαπρέψας which was composed over the prooimion used for the kontakion for cross exaltation ὁ ὑψωθεῖς ἐν τῷ σταυρῷ. The prooimion is followed by three stanzas called oikoi, but they all share with the prooimion the same refrain called "ephymnion" (ἐφύμνιον) ταῖς σαῖς πρεσβεῖαις which concludes each *oikos*.^[63] But the model for these oikoi was not taken from the same kontakion, but from the other kontakion for Theophany whose first oikos had the incipit τῇ γαλιλαίᾳ τῶν ἔθνῶν.



Kontakion ἐν ἱερεῖσιν εὔσεβῶς διαπρέψας for Saint Anthimus (μηνὶ τῷ αὐτῷ ·Γ· "in the same month 3rd": 3 September) sung with the melody of the idiomelon ὁ ὑψωθεῖς ἐν τῷ σταυρῷ (prooimion) and with the melody of the oikos τῇ γαλιλαίᾳ τῶν ἔθνῶν (oikoi) in echos *tetartos* (ET-MSsc Ms. Gr. 925, f.2v)

The Slavic reception

The Slavic reception is crucial for the understanding, how the kontakion has changed under the influence of the Stoudites. During the 9th and 10th centuries new Empires established in the North which were dominated by Slavic populations - Great Moravia and the Kievan Rus' (a federation of East Slavic tribes ruled by Varangians between the Black Sea and Scandinavia). The Byzantines had plans to participate actively in the Christianization of those new Slavic powers, but those intentions failed. The well established and recently Christianized (864) Bulgarian Empire created two new literary centres at Preslav and Ohrid. These empires requested a state religion, legal codexes, the translation of canonic scriptures, but also the translation of an overregional liturgy as it was created by the Stoudios Monastery, Mar Saba and Saint Catherine's Monastery. The Slavic reception confirmed this new trend, but also showed a detailed interest for the cathedral rite of the Hagia Sophia and the pre-Stoudite organisation of the tropologion. Thus, these manuscripts are not only the earliest literary evidence of Slavonic



The Balkans during the late 9th century

languages which offer a transcription of the local variants of Slavonic languages, but also the earliest sources of the Constantinopolitan cathedral rite with musical notation, although transcribed into a notation of its own, just based on one tone system and on the contemporary layer of 11th-century notation, the roughly diastematic Old Byzantine notation.

The literary schools of the first Bulgarian empire

Unfortunately, no Slavonic tropologion written in Glagolitic script by Cyril and Methodius has survived. This lack of evidence does not prove that it had not existed, since certain conflicts with Benedictines and other Slavonic missionaries in Great Moravia and Pannonia were obviously about an Orthodox rite translated into Old Church Slavonic and practised already by Methodius and Clement of Ohrid.^[64] Only few early Glagolitic sources have been left. The Kiev Missal proves a West Roman influence in the Old Slavonic liturgy for certain territories of Croatia. A later 11th-century New Testament lectionary known as the Codex Assemanius was created by the Ohrid Literary School. A euchologion (ET-MSSc Ms. Slav. 37) was in part compiled for Great Moravia by Cyril, Clement, Naum and Constantine of Preslav. It was probably copied at Preslav about the same time.^[65] The aprakos lectionary proves that the Stoudites typikon was obeyed concerning the organisation of reading cycles. It explains, why Svetlana Kujumdžieva assumed that the "church order" mentioned in Methodius' vita meant the mixed Constantinopolitan Sabbaite rite established by the Stoudites. But a later finding by the same author pointed to another direction.^[66] In a recent publication she chose "Iliya's book" (RUS-Mda Fond 381, Ms. 131) as the earliest example of an Old Church Slavonic tropologion (around 1100), it has compositions by Cyril of Jerusalem and agrees about 50% with the earliest tropologion of Sinai (ET-MSSc Ms. NE/MG 56+5) and it is likewise organised as a menaion (beginning with September like the Stoudites), but it still includes the movable cycle. Hence, its organisation is still close to the tropologion and it has compositions not only ascribed to Cosmas and John, but also Stephen the Sabaite, Theophanes the Branded, the Georgian scribe and hymnographer Basil at Mar Saba and Joseph the Hymnographer. Further on, musical notation has been added on some pages which reveal an exchange between Slavic literary schools and scribes of Sinai or Mar Saba:

- theta ("θ" for "thema" which indicates a melodic figure over certain syllables of the text) or *fita* notation was used to indicate the melodic structure of an idiomelon/samoglasen in glas 2 "Na yeerdanistěi rěcě" (Theophany, f.109r). It was also used on other pages (kanon for hypapante, ff.118v-199r & 123r),
- two forms of znamennaya notation, an earlier one has dots on the right sight of certain signs (the kanon "Obrazę drevle Moisi" in glas 8 for Cross elevation on 14 September, ff.8r-9r), and a more developed form which was obviously needed for a new translation of the text ("another" avtomelon/samopodoben, ино, glas 6 "Odesnuq sūpasa" for Saint Christina of Tyre, 24 July, f.143r).^[67]



A page of the aprakos lectionary known as Codex Assemanius (V-CVbav Cod. Vat. slav. 3, f.123v)

fol. 109r: Idiomelon Glas 2 На крданьстѣи рѣцѣ (Epiphany, 6 January)

fol. 8v: Kanon Ode 1 Glas 8 Образъ древле Моиси (Cross elevation, 14 September)

fol. 143: Avtomelon Glas 6 Свѣтлая субота (St Christina, 24 July)

Theta and znamennaya notation within pages of an 11th-century Oktoich of the Kievan Rus (RUS-Mda Fond 381 Ms. 131)

Kujumdžieva pointed later at a Southern Slavic origin (also based on linguistic arguments since 2015), although feasts of local saints, celebrated on the same day as Christina Boris and Gleb, had been added. If its reception of a pre-Stoudite tropologion was of Southern Slavic origin, there is evidence that this manuscript was copied and adapted for a use in Northern Slavic territories. The adaption to the menaion of the Rus rather proves that notation was only used in a few parts, where a new translation of a certain text required a new melodic composition which was no longer included within the



Saint Sophia Cathedral of Veliky Novgorod (11th century)

existing system of melodies established by the Stoudites and their followers. But there is a coincidence between the early fragment from the Berlin-collection, where the ἀλλὸ rubric is followed by a modal signature and some early neumes, while the elaborated zamennaya is used for a new sticheron (ино) dedicated to Saint Christina.

Recent systematic editions of the 12th-century notated mineya (like RUS-Mim Ms. Sin. 162 with just about 300 folios for the month December) which included not just samoglasni (idiomela) even podobni (prosomoia) and aposticha with notation (while the kondaks were left without notation), have revealed that the philosophy of the literary schools in Ohrid and Preslav did only require in exceptional cases the use of notation.^[68] The reason is that their translation of Greek hymnography were not very literal, but often quite far from the content of the original texts, the main concern of this school was the recombination or troping of the given system of melodies (with their models known as avtomela and heirmoi) which was left intact. The Novgorod project of re-translation during the 12th century tried to come closer to the meaning of the texts and the notation was needed to control the changes within the system of melodies.



Mineya služebnaya with the page for 12 May, feast of the Holy Fathers Epiphanius and Germanus (RUS-Mim Ms. Sin. 166, f.57r)

Znamennaya notation in the stichirar and the irmolog

Concerning the Slavic rite celebrated in various parts of the Kievan Rus', there was not only an interest for the organisation of monastic chant and the *tropologion* and the *oktoich* or *osmoglasnik* which included chant of the *irmolog*, podobni (prosomoia) and their models (*samopodobni*), but also the samoglasni (idiomela) like in case of Iliya's book.

Since the 12th century, there are also Slavic stichirars which did not only include the samoglasni, but also the podobni provided with *znamennaya* notation. A comparison of the very first samoglasen наста въходъ лѣтоу ("Enter the entrance of the annual cycle") in glas 1 (ἐπέστη ἡ εἵσοδος τοῦ ἐνιαυτοῦ echos protos, SAV 1^[69]) of the mineya shows, that the *znamennaya* version is much closer to *fita* (theta) notation, since the letter "θ =" corresponds to other signs in Coislin and a synthetic way to write a kratema group in Middle Byzantine notation. It was obviously an elaboration of the simpler version written in Coislin:



Samoglasen наста въходъ in glas 1 (SAV 1) in three sticheraria: znamennaya notation ([RUS-Mda](#) fond 381 Ms. [152](#), f.1v), Coislin notation ([ET-MSsc](#) Ms. Gr. [1217](#), f.2r) and Middle Byzantine notation ([DK-Kk](#) Ms. NKS 4960, f.1r)

The Middle Byzantine version allows to recognise the exact steps (intervals) between the neumes. They are here described according to the Papadic practice of solfège called "parallage" (παραλλαγή) which is based on echemata: for ascending steps always *kyrioi echoi* are indicated, for descending steps always echemata of the *plagioi echoi*. If the phonic steps of the neumes were recognised according to this method, the resulting solfège was called "metrophonia". The step between the first neumes at the beginning passed through the protos pentachord between *kyrios* (a as transcription for α') and *plagios phthongos* (D as transcription of πλα'): a—Da—a—G—a—G—FGa—a—EF—G—a—acbabcbba. The Coislin version seems to end (Ἐνιαυτοῦ) thus: EF—G—a—Gba (the klasma indicates that the following kolon continues immediately in the music). In znamennaya notation the combination *dvo apostrophi* (dve zapetiye) and *oxeia* (strela) at the beginning (наста) is called "strela gromnaya" and obviously derived from the combination "apeso exo" in Coislin notation. According to the customs of Old Byzantine notation, "apeso exo" was not yet written with "spirits" called "chamile" (down) or "hypsite" (up) which did later specify as pnevmata the interval of a fifth (four steps). As usual the Old Church Slavonic translation of the text deals with less syllables than the Greek verse. The neumes only show the basic structure which was memorised as *metrophonia* by the use of *parallage*, not the *melos* of the performance. The *melos* depended on various methods to sing an idiomelon, either together with a choir or to ask a soloist to create a rather individual version (changes between soloist and choir were at least common for the period of the 14th century, when the Middle Byzantine sticherarion in this example was created). But the comparison clearly reveals the potential (δύναμις) of the rather complex genre idiomelon.

The Kievan Rus' and the earliest manuscripts of the cathedral rite

The background of Antonin's interest in celebrations at the Hagia Sophia of Constantinople, as they had been documented by his description of the ceremony around Christmas and Theophany in 1200,^[70] were diplomatic exchanges between Novgorod and Constantinople.

Reception of the cathedral rite

In the Primary Chronicle it is reported, how a legacy of the Rus' was received in Constantinople and how they did talk about their experience in presence of Vladimir the Great in 987, before the Grand Prince Vladimir decided about the Christianization of the Kievan Rus' (Laurentian Codex written at Nizhny Novgorod in 1377):

On the morrow, the Byzantine emperor sent a message to the patriarch to inform him that a Russian delegation had arrived to examine the Greek faith, and directed him to prepare the church Hagia Sophia and the clergy, and to array himself in his sacerdotal robes, so that the Russians might behold the glory of the God of the Greeks. When the patriarch received these commands, he bade the clergy assemble, and they performed the customary rites. They burned incense, and the choirs sang hymns. The emperor accompanied the Russians to the church, and placed them in a wide space, calling their attention to the beauty of the edifice, the chanting, and the offices of the archpriest and the ministry of the deacons, while he explained to them the worship of his God. The Russians were astonished, and in their wonder praised the Greek ceremonial. Then the Emperors Basil and Constantine invited the envoys to their presence, and said, "Go hence to your native country," and thus dismissed them with valuable presents and great honor.

Thus they returned to their own country, and the prince called together his vassals and the elders. Vladimir then announced the return of the envoys who had been sent out, and suggested that their report be heard. He thus commanded them to speak out before his vassals. The envoys reported: "When we journeyed among the Bulgars, we beheld how they worship in their temple, called a mosque, while they stand ungirt. The Bulgarian bows, sits down, looks hither and thither like one possessed, and there is no happiness among them, but instead only sorrow and a dreadful stench. Their religion is not good. Then we went among the Germans, and saw them performing many ceremonies in their temples; but we beheld no glory there. Then we went on to Greece, and the Greeks led us to the edifices where they worship their God, and we knew not whether we were in heaven or on earth. For on earth there is no such splendor or such beauty, and we are at a loss how to describe it. We know only that God dwells there among men, and their service is fairer than the ceremonies of other nations. For we cannot forget that beauty. Every man, after tasting something sweet, is afterward unwilling to accept that which is bitter, and therefore we cannot dwell longer here."^{[71][72]}



1139 map of the Grand Principality of Kievan Rus', where northeastern territories identified as the Transforest Colonies (Zalesie) by Joachim Lelewel

There was obviously also an interest in the representative aspect of those ceremonies at the Hagia Sophia of Constantinople. Today, it is still documented by seven Slavic kondakar's:^[73]

1. Tipografsky Ustav: Moscow, State Tretyakov Gallery, Ms. K-5349 (about 1100)^[74]
2. Two fragments of a kondakar' (one kondak with notation): Moscow, Russian State Library (RGB), Fond 205 Ms. 107 (12th century)
3. Troitsky-Lavrsky Kondakar': Moscow, Russian State Library (RGB), Fond 304 Ms. 23 (about 1200)^[75]
4. Blagoveščensky Kondakar': Saint Petersburg, National Library of Russia (RNB), Ms. Q.п.1.32 (about 1200)^[76]
5. Uspensky Kondakar': Moscow, State Historical Museum (GIM), Ms. Usp. 9-п (1207, probably for the Uspensky Sobor)^[77]
6. Sinodal'ny Kondakar': Moscow, State Historical Museum (GIM), Ms. Sin. 777 (early 13th century)
7. South-Slavic kondakar' without notation: Moscow, State Historical Museum (GIM), part of the Book of Prologue at the Chludov collection (14th century)

Six of them had been written in scriptoria of Kievan Rus' during the 12th and the 13th centuries, while there is one later kondakar' without notation which was written in the Balkans during the 14th century. The aesthetic of the calligraphy and the notation has so developed over a span of 100 years that it must be regarded as a local tradition, but also one which provided us with the earliest evidence of the cheironomic signs which had only survived in one later Greek manuscript.

In October 1147, the chronicler Odo of Deuil described during the Second Crusade of King Louis VII the cheironomia, but also the presence of eunuchs during the cathedral rite. With respect to the custom of the Missa greca (for the patron of the Royal Abbey of Saint Denis where Odo lived as a monk), he reported that the Byzantine emperor sent his clerics to celebrate the divine liturgy for the Frankish visitors:

Novit hoc imperator; colunt etenim Graeci hoc festum, et clericorum suorum electam multitudinem, dato unicuique cereo magno, variis coloribus et auro depicto regi transmisit, et solemnitatis gloriam ampliavit. Illi quidem a nostris clericis verborum et organi genere dissidebant, sed suavi modulatione placebant. Voces enim mistae, robustior cum gracili, eunucha videlicet cum virili (erant enim eunuchi multi illorum), Francorum animos demulcebant. Gestu etiam corporis decenti et modesto, plausu

Since the emperor realised, that the Greeks celebrate this feast, he sent to the king a selected group of his clergy, each of whom he had equipped with a large taper [votive candle] decorated elaborately with gold and a great variety of colours; and he increased the glory of the ceremony. Those differed from our clerics concerning the words and the order of service, but they pleased us with sweet modulations. You should know that the mixed voices are more stable but with grace, the eunuchs appear with virility (for many of them were eunuchs), and softened the

manuum, et inflexione articulorum, jucunditatem
visibus offerebant.

hearts of the Franks. Through a decent and modest gesture of the body, clapping of hands and flexions of the fingers they offered us a vision of gentleness.

— *De profectiōne Ludovici VII in Orientem* (PL 185, col.1223A-B)

Kondakarian notation of the asmatikon part

The Kievan Rus' obviously cared about this tradition, but especially about the practice of cheironomia and its particular notation: the so-called "kondakarian notation".^[78] A comparison with Easter koinonikon proves two things: the Slavic kondakar' did not correspond to the "pure" form of the Greek kontakarion which was the book of the soloist who had also to recite the larger parts of the kontakia or kondaks. It was rather a mixed form which included also the choir book (asmatikon), since there is no evidence that such an asmatikon had ever been used by clerics of the Rus', while the kondakarian notation integrated the cheironomic signs with simple signs, a Byzantine convention which had only survived in one manuscript (GR-KA Ms. 8), and combined it with Old Slavic znamennaya notation, as it had been developed in the sticheraria and heirmologia of the 12th century and the so-called Tipografsky Ustav.^[79]

Although the common knowledge of znamennaya notation is as limited as the one of other Old Byzantine variants such as Coislin and Chartres notation, a comparison with the asmatikon Kastoria 8 is a kind of bridge between the former concept of cheironomia as the only authentic notation of the cathedral rite and the hand signs used by the choir leaders and the later concept of great signs integrated and transcribed into Middle Byzantine notation, but it is a pure form of the choir book, so that such comparison is only possible for an asmatic chant genre such as the koinonikon.

See for instance the comparison of the Easter koinonikon between the Slavic Blagoveščensky kondakar' which was written about 1200 in the Northern town Novgorod of the Rus', its name derived from its preservation at the collection of the Blagoveščensky monastery at Nizhny Novgorod.

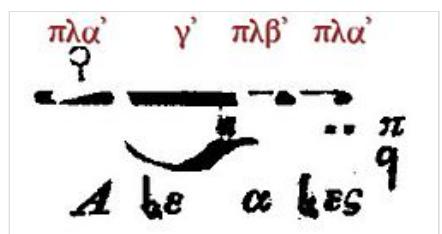


Blagoveščensky monastery at Nizhny Novgorod



Easter koinonikon тѣло христово / σῶμα χριστοῦ ("The body of Christ") in echos plagios protos notated with kondakarian notation in 2 rows: great (red names) and small signs (blue names) (RUS-SPsc Ms. Q.п.1.32, f.97v; GR-KA Ms. 8, f.36v)

The comparison should not suggest that both versions are identical, but the earlier source documents an earlier reception of the same tradition (since there is a difference about 120 years between both sources it is impossible to judge the differences). The rubric "Glas 4" is most likely an error of the notator and meant "Glas 5", but it is also possible, that the Slavic tone system was already in such an early period organised in triphonia. Thus, it could also mean that анеане, undoubtedly the plagios protos enechema ἀνεανὲ, was supposed to be on a very high pitch (about an octave higher), in that case the *tetartos phthongos* has not the octave species of *tetartos* (a tetrachord up and a pentachord down), but the one of plagios protos. The comparison also shows very much likeness between the use of asmatic syllables such as "oy" written as one character such as "Ѡ". Tatiana Shvets in her description of the notational style also mentions the *kola* (frequent interpunction within the text line) and medial intonations can appear within a word which was sometimes due to the different numbers of syllables within the translated Slavonic text. A comparison of the neumes also show many similarities to Old Byzantine (Coislin, Chartres) signs such as ison (stopica), apostrophos (zapétaya), oxeia (strela), vareia (palka), dyo kentemata (točki), diple (statëya), klasma (čaška), the krusma (кроусма) was actually an abbreviation for a sequence of signs (palka, čaška with statëya, and točki) and omega "ѡ" meant a parakalesma, a great sign related to a descending step (see the echema for plagios protos: it is combined with a dyo apostrophoi called "zapétaya").^[80]



Enechema of plagios protos

A melismatic polyeleos passing through 8 echoi

Another very modern part of the Blagoveščensky kondakar' was a Polyeleos composition (a post-Stoudites custom, since they imported the Great Vesper from Jerusalem) about the psalm 135 which was divided into eight sections, each one in another glas:

- Glas 1: Ps. 135:1–4 (RUS-SPsc Ms. Q.n.I.32, f.107r).
- Glas 2: Ps. 135:5–8 (RUS-SPsc Ms. Q.n.I.32, f.107v).
- Glas 3: Ps. 135:9–12 (RUS-SPsc Ms. Q.n.I.32, f.108v).
- Glas 4: Ps. 135:13–16 (RUS-SPsc Ms. Q.n.I.32, f.109v).
- Glas 5: Ps. 135:17–20 (RUS-SPsc Ms. Q.n.I.32, f.110r).
- Glas 6: Ps. 135:21–22 (RUS-SPsc Ms. Q.n.I.32, f.110v).
- Glas 7: Ps. 135:23–24 (RUS-SPsc Ms. Q.n.I.32, f.112r).
- Glas 8: Ps. 135:25–26 (RUS-SPsc Ms. Q.n.I.32, f.113r).

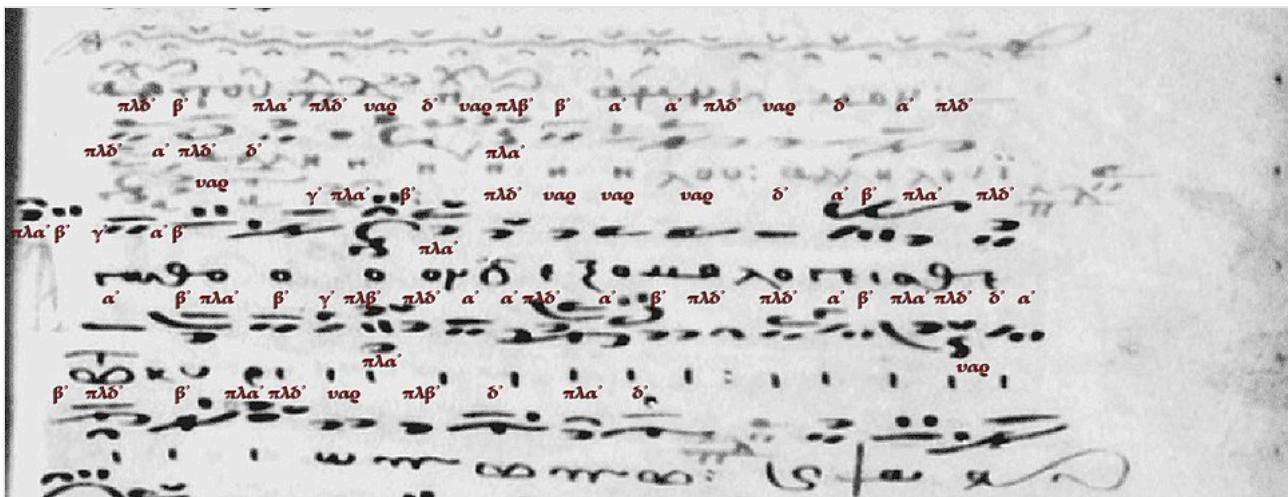
The refrain алелѹгіа · алелѹгіа · **ананеанес** · ѧко въ вѣкы милость ѿго · алелѹгіа ("Alleluia, alleluia. **medial intonation** For His love endureth forever. Alleluia.") was only written after a medial intonation for the conclusion of the first section. "Ananeanes" was the medial intonation of echos protos (glas 1).^[81] This part was obviously composed without modulating to the glas of the following section. The refrain was likely sung by the right choir after the intonation of its leader: the domestikos, the preceding psalm text probably by a soloist (monophonaris) from the ambo. Interesting is that only the choir sections are entirely provided with *cheironomiai*. Slavic cantors had been obviously trained in Constantinople to learn the hand signs which corresponded to the great signs in the first row of Kondakarian notation, while the monophonaris parts had them only at the end, so that they were probably indicated by the domestikos or lampadarios in order to get the attention of the choir singers, before singing the medial intonations.

We do not know, whether the whole psalm was sung or each section at another day (during the Easter week, for instance, when the glas changed daily), but the following section do not have a written out refrain as a conclusion, so that the first refrain of each section was likely repeated as conclusion, often with more than one medial intonation which indicated, that there was an alternation between the two choirs. For instance within the section of glas 3 (the modal signature was obviously forgotten by the notator), where the text of the refrain is almost treated like a "nenanismaton": "але-нь-н-на-нь-ъ-на-а-нь-1-ъ-лѹ-г1-а".^[82] The following medial intonations "иπε" (εἴπε "Say!") and "παλ" (παλὶν "Again!") obviously did imitate medial intonations of the *asmatikon* without a true understanding of their meaning, because a παλὶν did usually indicate that something will be repeated from the very beginning. Here one choir did obviously continue another one, often interrupting it within a word.

The end of the cathedral rite in Constantinople

1207, when the Uspensky kondakar' was written, the traditional cathedral rite had no longer survived in Constantinople, because the court and the patriarchate had gone into exile to Nikaia in 1204, after Western crusaders had made it impossible to continue the local tradition. The Greek books of the *asmatikon* (choir book) and the other one for the monophonaris (the *psaltikon* which often included the *kontakarion*) were written outside Constantinople, on the island of Patmos, at Saint Catherine's monastery, on the Holy Mount Athos and in Italy, in a new notation which developed some decades later within the books sticherarion and heimologion: Middle Byzantine round notation. Thus, also the book *kontakarion-psaltikon* dedicated to the Constantinopolitan cathedral rite must be regarded as part of its reception history outside Constantinople like the Slavic kondakar'.

The kontakaria and asmatika written in Middle Byzantine round notation



Psalm 91:2-3 Ἀγαθὸν τὸ ἔξομολογεῖσθαι τῷ κυρίῳ καὶ ψάλλειν τῷ ὄνόματί σου with the alleluia in *echos plagios tetartos* (allelouia refrains written in red ink before the echos plagios section) in a kontakarion about 1300 (F-Pn fonds grec, Ms. 397, f.43r)

The reason, why the psaltikon was called "kontakarion", was that most parts of a kontakion (except of the refrain) were sung by a soloist from the ambo, and that the collection of the kontakarion had a prominent and dominant place within the book. The classical repertoire, especially the kontakion cycle of the movable feasts mainly attributed to Romanos, included usually about 60 notated kontakia which were obviously reduced to the prooimion and the first oikos and this truncated form is commonly regarded as a reason, why the notated form presented a melismatic elaboration of the kontakion as it was commonly celebrated during the cathedral rite at the Hagia Sophia. As such within the notated kontakarion-psaltikon the cycle of kontakia was combined with a prokeimenon and alleluiarion cycle as a proper chant of the divine liturgy, at least for more important feasts of the movable and immovable cycle.^[83] Since the Greek kontakarion has only survived with Middle Byzantine notation which developed outside Constantinople after the decline of the cathedral rite, the notators of these books must have integrated the cheironomiai or great signs still present in the Slavic kondakar's within the musical notation of the new book sticherarion.

The typical composition of a kontakarion-psaltikon (*τὸ ψαλτικὸν, τὸ κοντακάριον*) was:^[84]

- prokeimena
- alleluia
- eight hypakoai anastasimai
- kontakarion with the movable cycle integrated in the menaion after hypapante
- eight kontakia anastasima
- appendix: refrains of the alleluia in octoechos order, rarely alleluia endings in psalmody, or usually later added kontakia

The choral sections had been collected in a second book for the choir which was called asmatikon (*τὸ ἀσματικὸν*). It contained the refrains (dochai) of the prokeimena, troparia, sometimes the ephymnia of the kontakia and the hypakoai, but also ordinary chant of the divine liturgy like the eisodikon, the trisagion, the choir sections of the cherubikon asmatikon, the weekly and annual cycle of koinonika. There were also combined forms as a kind of asmatikon-psaltikon.

In Southern Italy, there were also mixed forms of psaltikon-asmatikon which preceded the Constantinopolitan book "akolouthiai":^[85]

- annual cycle of proper chant in menaion order with integrated movable cycle (kontakion with first oikos, alleluia, prokeimenon, and koinonikon)
- all refrains of the asmatikon (alleluiarion, psalmodic alleluia for polyeleoi, dochai of prokeimena, trisagion, koinonika etc.) in oktoechos order
- appendix with additions

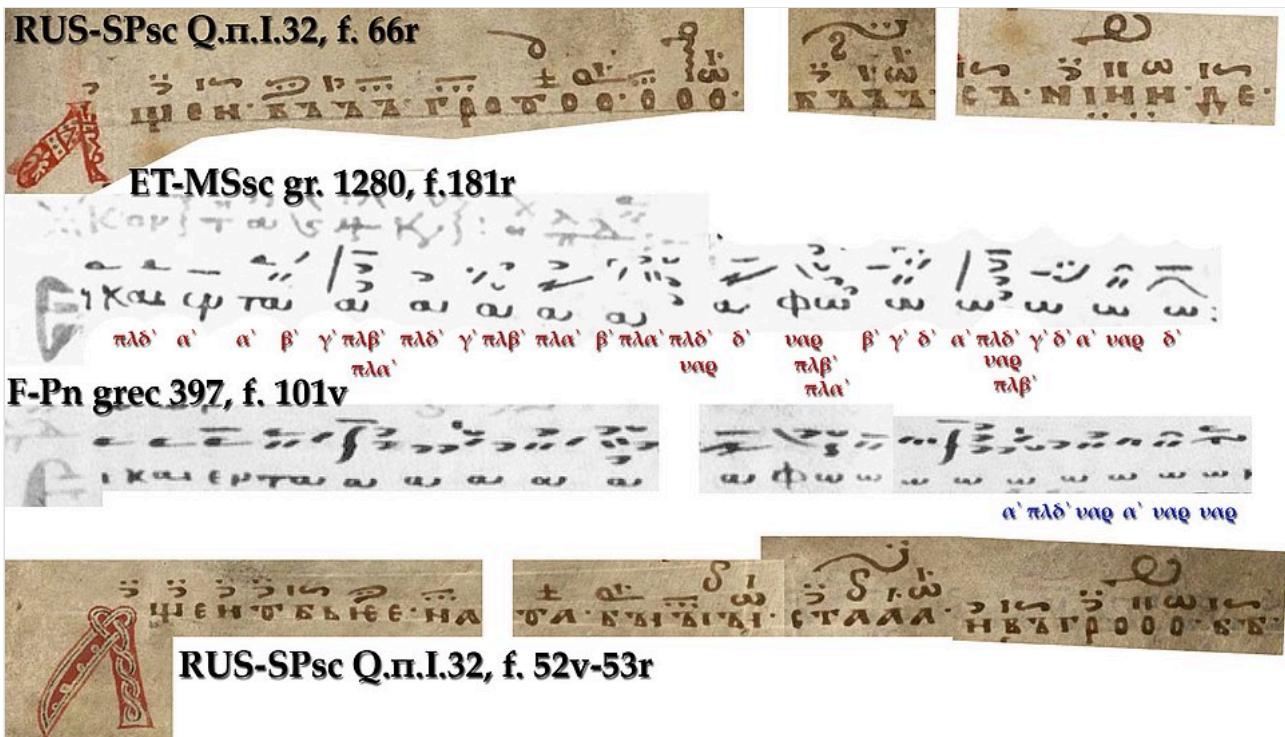
The kontakia collection in the Greek kontakaria-psaltika

Nevertheless, the Greek monastic as well as the Slavic reception within the Kievan Rus' show many coincidences within the repertoire, so that even kontakia created in the North for local customs could be easily recognised by a comparison of Slavonic kondakar's with Greek psaltika-kontakaria. Constantin Floros' edition of the melismatic chant proved that the total repertoire of 750 kontakia (about two thirds composed since the 10th century) was based on a very limited number of classical melodies which served as model for numerous new compositions: he counted 42 prooimia with 14 prototypes which were used as a model for other kontakia, but not rubrified as avtomela, but as idiomela (28 of them remained more or less unique), and 13 oikoi which were separately used for the recitation of oikoi. The most frequently used models also generated a prosomoion-cycle of eight kontakia anastasima.^[86] The repertoire of these melodies (not so much their elaborated form) was obviously older and was transcribed by echemata in Middle Byzantine notation which were partly completely different from those used in the sticherarion. While the Hagiopolites mentioned 16 echoi of the cathedral rite (four kyrioi, four plagioi, four mesoi and four phthorai), the kontakia-idiomela alone represent at least 14 echoi (four *kyrioi* in *devteros* and *tritos* represented as mesos forms, four *plagioi*, three additional *mesoi* and three *phthorai*).^[87]

The integrative role of Middle Byzantine notation becomes visible that a lot of echemata were used which were not known from the sticherarion. Also the role of the two *phthorai* known as the chromatic *vevouνῶ* and the enharmonic *vavā* was completely different from the one within the Hagiopolitan Octoechos, phthora nana clearly dominated (even in *devteros echoi*), while phthora nenano was rarely used. Nothing is known about the exact division of the tetrachord, because no treatise concerned with the tradition the cathedral rite of Constantinople has survived, but the Coislin sign of *xeron klasma* (ξηρὸν κλάσμα) appeared on different pitch classes (*phthongoi*) than within the *stichera idiomela* of the sticherarion.

The Slavic kondakar's did only use very few oikoi pointing at certain models, but the text of the first oikos was only written in the earliest manuscript known as Tipografsky Ustav, but never provided with notation.^[88] If there was an oral tradition, it probably did not survive until the 13th century, because the oikoi are simply missing in the kondakar's of that period.

One example for an kondak-prosomoion whose music can be only reconstructed by a comparison with model of the kontakion as it has been notated into Middle Byzantine round notation, is Аще и убыєна быста which was composed for the feast for Boris and Gleb (24 July) over the kondak-idiomelon Аще и въ гробъ for Easter in *echos plagios tetartos*:



Easter kondak Аще и въ гробъ (Easter kontakion Εἰ καὶ ἐν τάφῳ) in *echos plagios tetartos* and its kondak-podoben Аще и убыєна быста (24 July Boris and Gleb) (RUS-SPsc Ms. Q.p.I.32, ET-MSsc Ms. Sin. Gr. 1280, F-Pn fonds grec Ms. 397)

The two Middle Byzantine versions in the kontakarion-psaltikon of Paris and the one of Sinai are not identical. The first kolon ends on different *phthongoi*: either on *plagios tetartos* (C, if the melos starts there) or one step lower on the *phthongos echos varys*, the *plagios tritos* called "grave echos" (a kind of B flat). It is definitely exaggerated to pretend that one has

"deciphered" Kondakarian notation, which is hardly true for any manuscript of this period. But even considering the difference of about at least 80 years which lie between the Old Byzantine version of Slavic scribes in Novgorod (second row of the kondakar's) and the Middle Byzantine notation used by the monastic scribes of the later Greek manuscripts, it seems obvious that all three manuscripts in comparison did mean one and the same cultural heritage associated with the cathedral rite of the Hagia Sophia: the melismatic elaboration of the truncated kontakion. Both Slavonic kondaks follow strictly the melismatic structure in the music and the frequent segmentation by kola (which does not exist in the Middle Byzantine version), interrupting the conclusion of the first text unit by an own kolon using with the asmatic syllable "Ѱ".

Concerning the two martyre princes of the Kievan Rus' Boris and Gleb, there are two kondak-prosomoia dedicated to them in the Blagoveščensky Kondakar' on the folios 52r–53v: the second is the prosomoion over the kondak-idiomelon for Easter in glas 8, the first the prosomoion Въси дъньсь made over the kondak-idiomelon for Christmas Дева дъньсь (Ἡ παρθένος στήμερον) in glas 3.^[89] Unlike the Christmas kontakion in glas 3, the Easter kontakion was not chosen as model for the kontakion anastasimon of glas 8 (*plagios tetartos*). It had two other important rivals: the kontakion-idiomelon Ὡς ἀπαρχάς τῆς φύσεως (ιακό ναчатькы родоу) for All Saints, although an enaphonon (*protos phthongos*) which begins on the lower fourth (*plagios devteros*), and the prooimion Τῇ ὑπερμάχῳ στρατιῷ (Възбраниоумо воеводѣ побѣдѧнаѧ) of the Akathistos hymn in *echos plagios tetartos* (which only appears in Greek kontakaria-psaltika).

Even among the notated sources there was a distinction between the short and the long psaltikon style which was based on the musical setting of the kontakia, established by Christian Thodberg and by Jørgen Raasted. The latter chose Romanos' Christmas kontakion Ἡ παρθένος στήμερον to demonstrate the difference and his conclusion was that the known Slavic kondakar's did rather belong to the long psaltikon style.^[90]

The era of psaltic art and the new mixed rite of Constantinople

There was a discussion promoted by Christian Troelsgård that Middle Byzantine notation should not be distinguished from Late Byzantine notation.^[91] The argument was that the establishment of a mixed rite after the return of the court and the patriarchate from the exile in Nikaia in 1261, had nothing really innovative with respect the sign repertoire of Middle Byzantine notation. The innovation was probably already done outside Constantinople, in those monastic scriptoria whose scribes cared about the lost cathedral rite and did integrate different forms of Old Byzantine notation (those of the sticherarion and heirmologion like theta notation, Coislin and Chartres type as well as those of the Byzantine asmatikon and kontakarion which were based on cheironomies). The argument was mainly based on the astonishing continuity that a new a type of treatise revealed by its continuous presence from the 13th to the 19th centuries: the Papadike. In a critical edition of this huge corpus, Troelsgård together with Maria Alexandru discovered many different functions that this treatise type could have.^[92] It was originally an introduction for a revised type of sticherarion, but it also introduced many other books like mathemataria (literally "a book of exercises" like a sticherarion kalophonikon or a book with heirmoi kalophonikoi, stichera kalophonika, anagrammatismoi and kratemata), akolouthiai (from "taxis ton akolouthion" which meant "order of services", a book which combined the choir book "asmatikon", the book of the soloist "kontakarion", and with the rubrics the instructions of the typikon) and the Ottoman anthologies of the Papadike which tried to continue the tradition of the notated book akolouthiai (usually introduced by a Papadike, a kekragarion/anastasimatarion, an anthology for Orthros, and an anthology for the divine liturgies).



Akolouthiai written in 1433
(GR-AOpk, Ms. 214)

With the end of creative poetical composition, Byzantine chant entered its final period, devoted largely to the production of more elaborate musical settings of the traditional repertoire: either embellishments of the earlier simpler melodies (palaia "old"), or original music in highly ornamental style (called "kalophonic"). This was the work of the so-called *Maïstores*, "masters", of whom the most celebrated was St. John Koukouzeles (14th century) as a famous innovator in the development of chant. The multiplication of new settings and elaborations of the traditional repertoire continued in the centuries following the fall of Constantinople.

The revision of the chant books

One part of this process was the redaction and limitation of the present repertoire given by the notated chant books of the sticherarion (menaion, triodion, pentekostarion, and oktoechos) and the heirmologion during the 14th century. Philologists called this repertoire the "standard abridged version" and counted alone 750 stichera for the menaion-part,^[93] and 3300 odes of the heirmologion.^[94]

Chronological research of the books sticherarion and heirmologion did not only reveal an evolution of notation systems which were just invented for these chant books, they can be also studied with respect to the repertoire of heirmoi and of stichera idiomela. The earliest evolution of sticherarion and heirmologion notation was the explanation of the *theta* (Slav. *fita*), *oxeia* or *diple* which were simply set under a syllable, where a melisma was expected. These explanations were either written with Coislin (scriptoria of monasteries under administration of the Patriarchates Jerusalem and Alexandria) or with Chartres notation (scriptoria in Constantinople or on Mount Athos). Both notations went through different stages.^[95] Since the evolution of the Coislin system also aimed a reduction of signs in order to define the interval value by less signs in order to avoid a confusion with an earlier habit to use them, it was favoured in comparison with the more complex and stenographic Chartres notation by later scribes during the late 12th century. The standard round notation (also known as Middle Byzantine notation) combined signs of both Old Byzantine notation systems during the 13th century. Concerning the repertoire of unique compositions (stichera idiomela) and models of canon poetry (heirmoi), scribes increased their number between the 12th and 13th century. The Middle Byzantine redaction of the 14th century reduced this number within a standard repertoire and tried to unify the many variants, sometimes offering only a second variant notated in red ink. Since the 12th century also prosomoia (texts composed over well-known avtomela) had been increasingly written down with notation, so that a former local oral tradition to apply psalmody to the evening (Ps 140) and the Laud psalm (Ps 148) became finally visible in these books.

Heirmologion

The characteristic of these books is that their collection were over-regional. The probably oldest fully notated chant book is the heirmologion of the Great Lavra on Mount Athos (GR-AOml Ms. β 32) which has been written about the turn to the 11th century. With 312 folios it has much more canons than later redactions notated in Middle Byzantine notation. It was notated in archaic Chartres notation and was organised in canon order. Each canon within an echos section was numbered through and has detailed ascriptions concerning the feast and the author who was believed to have composed poetry and music of the heirmos:

canon order	GR-AOml Ms. β 32	F-Pn Coislin 220	
ēchos	canons	folios	
πρῶτος	40 ^[96]	1r-34r	25
δεύτερος	43	34r-74r	26
τρίτος	37	74r-107v	23
τέταρτος	47	107v-156v	25
πλάγιος τοῦ πρώτου	41	156v-191v	20
πλάγιος τοῦ δευτέρου	53	192r-240r	23
βαρύς	28	240v-262v	17
πλάγιος τοῦ τετάρτου	54	263r-312v	24

In exceptional cases, some of these canons were marked as prosomoia and written out with notation. In comparison, later heirmologia just notated the heirmoi with the text they were remembered (referred by an incipit), while the akrosticha composed over the model of the heirmos had been written in the text book menaion. Already the famous heirmologion of Paris, Ms. 220 of the fonds Coislin which gave the name to "Coislin notation" and written about 100 years later, seems to collect almost half the number of heirmoi. But within many heirmoi there are one or even two alternative versions (ἄλλος "another one") inserted directly after certain odes, not just with different neumes, but also with different texts. It seems that several former heirmoi of the same author or written for the same occasion had been summarised under one heirmos and some of the odes of the canon could be replaced by others. But the heirmoi for one and the same feast offered the option to singers to choose between different schools (the Sabaite represented by Andrew, Cosmas and John "the monk" and his nephew Stephen, the Constantinopolitan represented by Patriarch Germanos, and the one of Jerusalem by George of Nicomedia and Elias), different echoi, and even different heirmoi of the same author.

Apart from this canonisation which can be observed in the process of redaction between the 12th and 14th centuries, one should also note that the table above compares two different redactions between the 11th and 12th centuries: the one of Constantinople and Athos (Chartres notation) and another one at the scriptoria of Jerusalem (especially the Patriarchate and the Monastery of Saint Sabbas) and Sinai within the Patriarchate of Alexandria written in Coislin notation. Within the medium of Middle Byzantine notation which combined signs stemming from both Old Byzantine notation systems, there was a later process of unification during the 14th century, which combined both redactions, a process which was preceded by the dominance of Coislin notation by the end of the 12th century, when the more complex Chartres notation came out of use, even at Constantinopolitan scriptoria.

Sticherarion

Kalophonia

The synthesis between harmonikai and papadikai

Ottoman era

Chant between Raidesinos, Chrysaphes the Younger, Germanos of New Patras and Balasios

Petros Bereketes and the school of the Phanariotes

To a certain degree there may be found remnants of Byzantine or early (Greek-speaking, Orthodox Christian) near eastern music in the music of the Ottoman Court. Examples such as that of the composer and theorist Prince Cantemir of Romania learning music from the Greek musician Angelos, indicate the continuing participation of Greek speaking people in court culture. The influences of ancient Greek basin and the Greek Christian chants in the Byzantine music as origin, are confirmed. Music of Turkey was influenced by Byzantine music, too (mainly in the years 1640–1712).^[97] Ottoman music is a synthesis, carrying the culture of Greek and Armenian Christian chant. It emerged as the result of a sharing process between the many civilizations that met together in the Orient, considering the breadth and length of duration of these empires and the great number of ethnicities and major or minor cultures that they encompassed or came in touch with at each stage of their development.

The Putna school of the Bukovina

Phanariotes at the new music school of the patriarchate

The Orthodox reformulation according to the New Method

Chrysanthos of Madytos (c. 1770–1846), Gregory the Protopsaltes (c. 1778 – c. 1821), and Chourmouzios the Archivist were responsible for a reform of the notation of Greek ecclesiastical music. Essentially, this work consisted of a simplification of the Byzantine Musical Symbols that, by the early 19th century, had become so complex and technical that only highly skilled chanters were able to interpret them correctly. The work of the three reformers is a landmark in the history of Greek Church music, since it introduced the system of neo-Byzantine music upon which are based the present-day chants of the Greek Orthodox Church. Unfortunately, their work has since been misinterpreted often, and much of the oral tradition has been lost.

Konstantinos Byzantios' renunciation of the New Method

The old school of the patriarchate

The modern school of the patriarchate

Ison

The Ison (music) is a drone note, or a slow-moving lower vocal part, used in Byzantine chant and some related musical traditions to accompany the melody. It is assumed that the ison was first introduced in Byzantine practice in the 16th century.^[98]

Teretismata and nenanismata

The practice of Terirem is vocal improvisation with nonsense syllables. It can contain syllables like "te ri rem" or "te ne na", sometimes enriched with some theological words. It is a custom for a choir, or an orthodox psalmist to start the chanting by finding the musical tone by singing at the very beginning a "ne-ne".

The Simon Karas school at Athens

Simon Karas^[99] (1905–1999) began an effort to assemble as much material as possible in order to restore the apparently lost tradition. His work was continued by his students Lycourgos Angelopoulos and Ioannis Arvanitis who both had a quite independent and different approach to the tradition.

Lycourgos Angelopoulos and the Greek-Byzantine choir

Lycourgos Angelopoulos died on 18 May 2014, but during his life-time he always perceived himself more as a student than a teacher, despite the great number of his students and followers and the great success he enjoyed as a teacher. He published some essays where he explained the role that his teacher Simon Karas had for his work. He studied the introduction of the New Method under the aspect which were the Middle Byzantine neumes that had been abandoned by Chrysanthos, when he introduced the New Method. In particular, he discussed the role of Petros Ephesios, the editor of the first print editions who still used the qualitative sign of "oxeia" which had been soon abandoned. In collaboration with Georgios Konstantinou who wrote a new manual and introduction for his school, Lycourgos Angelopoulos re-introduced certain aphonic signs and re-interpreted them as ornamental signs according to the definitive rhythmic interpretation of the New Method which had transcribed the melos into notation. Thus, he had to provide for the whole repertoire of the living tradition an own handwritten edition which had been printed for all his students. For the proper understanding, the new universal notation according to Chrysanthos could be used to transcribe any kind of Ottoman music, not only the church music composed according to the oktoechos melopœia, but also makam music and rural traditions of the Mediterranean. Thus, the whole ornamental aspect of monophonic music depended now on an oral tradition, but it was no longer represented by the aphonic or great signs which had to be understood from the traditional context rooting back to the Byzantine psaltic art. Therefore, the other fundament of Angelopoulos' school was the participating fieldwork of traditional protopsaltes, those of the archon protopsaltes of the Ecumenical Patriarchate in Constantinople (and many of them had been forced into exile since the Cyprus crisis of 1964), and Athonite singers, especially those recordings he made of Father Dionysios Firfiris.

Two major styles of interpretation have evolved, the Hagioritic, which is simpler and is mainly followed in monasteries, and the Patriarchal, as exemplified by the style taught at the Great Church of Constantinople, which is more elaborate and is practised in parish churches. Nowadays the Orthodox churches maintain chanting schools in which new cantors are trained. Each diocese employs a *protopsaltes* ("first cantor"), who directs the diocesan cathedral choir and supervises musical education and performance. The *protopsaltes* of the Patriarchates are given the title *Archon Protopsaltes* ("Lord First Cantor"), a title also conferred as an honorific to distinguished cantors and scholars of Byzantine music.

Ioannis Arvanitis

While Angelopoulos' school basically stuck to the transcriptions of Chourmouzios the Archivist who did transcribe as one of the great teachers also the Byzantine repertoire according to the New Method during the beginning of the 19th century, another student of Karas Ioannis Arvanitis developed an autonomous approach which allowed him to study the older sources written in Middle Byzantine notation.

Ioannis Arvanitis published his ideas in several essays and in a doctoral thesis. He founded several ensembles like Aghiopolitis which performed the tradition of the Byzantine cathedral rite based on his own study of medieval kontakaria and asmatika in Italy, or got involved in collaborations with other ensembles whose singers were instructed by him, such as Cappella Romana directed by Alexander Lingas, Ensemble Romeiko directed by Yorgos Bilalis or Vesna Sara Peno who studied with Ioannis Arvanitis, before she founded an own Ensemble dedicated Saint Kassia and to the Old Church Slavonic repertoire according to the Serbian tradition of the Athonite Hilandar Monastery.

See also

- [Music of ancient Greece](#)
- [Music of Greece](#)
- [Music of Crete](#)
- [Music of ancient Rome](#)
- [Znamenny chant](#) – Russian chant style that evolved from the Byzantine system
- [Byzantine lyra](#)
- [Echos](#) – Concept of modes in Byzantine music theory
- [Octoechos](#) – Byzantine musical system with eight modes
- [Byzantine Musical Symbols](#) – Unicode block (U+1D000..U+1D0FF)
- [Museum of Ancient Greek, Byzantine and Post-Byzantine Musical Instruments](#)

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14. Kartomi 1990, p. 124.
15. "lira" (<https://www.britannica.com/EBchecked/topic/343204/lira>). *Encyclopædia Britannica*. 2009.
16. Arkenberg, Rebecca (October 2002). "Renaissance Violins" (http://www.metmuseum.org/toah/hd_renv.htm). Metropolitan Museum of Art. Retrieved 2006-09-22.
17. Journal of Sport History, Vol. 8, No. 3 (Winter, 1981) p. 44 (http://rbedrosian.com/Byz/Byz_Sports.pdf).
18. Douglas Earl Bush; Richard Kassel, eds. (2006). *The Organ: An Encyclopedia* (<https://books.google.com/books?id=cgDJaeffUPoC&pg=PA327>). Routledge. p. 327. ISBN 9780415941747.
19. Howard, Albert A. (1893). "The Αύλος or Tibia". *Harvard Studies in Classical Philology*. 4: 1–60. doi:10.2307/310399 (<https://doi.org/10.2307%2F310399>). JSTOR 310399 (<https://www.jstor.org/stable/310399>).
20. William Flood. *The Story of the Bagpipe* p. 15 (<https://books.google.com/books?id=DOfuAgAAQBAJ&pg=PA15>)
21. "Discourses by Dio Chrysostom (Or. 71.9)" (https://penelope.uchicago.edu/Thayer/E/Roman/Texts/Dio_Chrysostom/Discourses/71*.html#9). *The Seventy-first Discourse: On the Philosopher (Volume V)*. Loeb Classical Library. p. 173. Retrieved 25 June 2016.
22. Ancient flute reveals interest in music (<https://www.hurriyetdailynews.com/ancient-flute-reveals-interest-in-music-169830>)
23. Canon 62 of the Quinisext Synod (692) banned certain "pagan" feast of the hippodrome including *Vota* and *Broumalia*. Nevertheless, both feasts were still described in Constantine VII Books of ceremonies (I:72 & II:18).
24. Τὸν Δεσπότην or Εἰς πολλὰ ἔτη, Δέσποτα. are two of the very few acclamations still in use today during the veneration of the icons by a Metropolit or the appointment of such an office.
25. These formulas are documented in various regions of the Mediterranean such as the Gallican and Visigothic preces, the terkyrie of the Ambrosian rite, but also in coronation rites that were even performed at Montecassino Abbey, when Pope Nicholas II accepted the Normans as allies.
26. Constantine VII: "Ἐκθεσὶς τῆς Βασιλείου τάξεως, PG 112, col. 664 (book I, ch. 73 (<https://archive.org/stream/orpusscriptorum07niebuoft#page/368/mode/2up>)).
27. A reprint of Johann Jakob Reiske's first edition can be found in PG (CXII, cc. 73–1416). For an English translation of this edition see: Constantine VII Porphyrogennetos (2012). *The book of ceremonies in 2 volumes. Byzantina Australiensia*. Ann Moffatt (ed.) (Repr. Bonn 1829 ed.). Canberra: Australian Association for Byzantine Studies. ISBN 978-1876503420.
28. For a discussion of the ceremonial book's composition, but also on details of certain ceremonies, see: Bury, John Bagnell (1907). "The Ceremonial Book of Constantine Porphyrogennetos" (<https://zenodo.org/record/1431698>). *The English Historical Review*. 22: 209–227, 426–448. doi:10.1093/ehr/xxii.lxxxvi.209 (<https://doi.org/10.1093%2Fehr%2Fxxii.lxxxvi.209>).
29. PG 112, col. 216f (ch. 3).
30. See also the reconstruction of "Constantinople about 1200" (<http://www.byzantium1200.com/>). *Byzantium 1200*. 2009. a three-dimensional model of the quarter (http://www.byzantium1200.com/images/tile_01L.jpg), and the presentation of a reconstruction by Jan Kosteneč (<http://www.byzantium1200.com/greatpalace.html>). Featherstone, Jeffrey Michael (2006). "The Great Palace as Reflected in the 'De Cerimonib' ". In Franz Alto Bauer (ed.). *Visualisierungen von Herrschaft. Frühmittelalterliche Residenzen - Gestalt und Zeremoniell (Internationales Kolloquium 3.–4. Juni 2004 in Istanbul)*. Byzas. Vol. 5. İstanbul: Yayınları. pp. 47–60. ISBN 978-9758071265.

31. The hippodrome was as important for court ceremonies as the Hagia Sophia for imperial religious ceremonies and rites of passage. It was not only used during horse races, but also for receptions and its banquets and the yearly celebration of Constantinople's inauguration on 11 May. The "Golden Hippodrome" was an own ceremony to inaugurate a new season and to fix the calendar of the ceremonial located in the hippodrome. Occasionally also votive horse races were given, for example on 22 July for the feast of Saint Elias. Woodrow, Zoe Antonia (2001). *Imperial Ideology in Middle Byzantine Court Culture: The Evidence of Constantine Porphyrogenitus's 'De ceremoniis'* (<http://etheses.dur.ac.uk/3969/>) (Doctoral). Durham University.
32. *Patrologia Graeca*, CL, 368–492 and CLV, 536–699, respectively.
33. Troelsgård, Christian. "Psalm, § III Byzantine Psalmody" (<http://www.oxfordmusiconline.com/subscriber/article/grove/music/48161>). *Grove Music Online*. Retrieved 20 April 2012.
34. Strunk, William Oliver (1956). "The Byzantine Office at Hagia Sophia". *Dumbarton Oaks Papers*. **9/10**: 175–202. doi:10.2307/1291096 (<https://doi.org/10.2307%2F1291096>). JSTOR 1291096 (<https://www.jstor.org/stable/1291096>).
35. The exact ritual context of the kontakion is a controversial issue, since it also changed considerably during history. Its earliest place was probably a cathedral vigil (night service) celebrated at the Blachernae chapel near the North-Western wall for the instruction of the laity: Lingas, Alexander (1995). "The Liturgical Place of the Kontakion in Constantinople". In Akentiev, Constantin C. (ed.). *Liturgy, Architecture and Art of the Byzantine World: Papers of the XVIII International Byzantine Congress (Moscow, 8–15 August 1991) and Other Essays Dedicated to the Memory of Fr. John Meyendorff*. Byzantino Rossica. Vol. 1. St. Petersburg. pp. 50–57.
36. See the edition of the notated and usually elaborated models in the habilitation of Constantin Floros (University of Hamburg, 1961) whose publication was realised very late (2015), and Neil Moran's English translation (2009) of relevant parts of Floros' "Universale Neumenkunde" (1970). In his comparative study of *kontakarion* manuscripts, Christian Thodberg made a typological distinction between the short and the long *kontakarion*. Thodberg, Christian (1966). *Der byzantinische Alleluiaionzyklus: Studien im kurzen Psaltikonstil*. Monumenta musicae Byzantinae – Subsidia. Vol. 8. Holger Hamann (trans.). Kopenhagen: E. Munksgaard.
37. Justinian had finally decided to face the uprisings, but he could probably foresee that it would end in massacres. The violent destruction and fire raising at buildings in the quarter, which was the administrative residence of the whole empire, had already happened during an earlier civil war, which followed the death of Archbishop John Chrysostom during his last exile.
38. Koder, Johannes (2008). "Imperial Propaganda in the Kontakia of Romanos the Melode". *Dumbarton Oaks Papers*. **62**: 275–291, 281. ISSN 0070-7546 (<https://search.worldcat.org/issn/0070-7546>). JSTOR 20788050 (<https://www.jstor.org/stable/20788050>).
39. See the marble screen of Veliko Tarnovo, which is close to the reconstruction based on a marble fragment of the 6th century. Tschilingirov, Assen (1978). *Die Kunst des christlichen Mittelalters in Bulgarien*. Berlin: Union. p. 18.
40. Neil Moran offers a discussion of different hypotheses concerning the exact way of the procession. He also regards a central *ambo*, positioned slightly eastwards before the choir screen, as the regular place of the chanters since the 5th century. Since Justinian two choirs have had to be limited to 12 singers each. Moran, Neil (1979). "The Musical 'Gestaltung' of the Great Entrance Ceremony in the 12th century in accordance with the Rite of Hagia Sophia". *Jahrbuch der Österreichischen Byzantinistik*. **28**: 167–193.
41. The old term of the pre-Carolingian Gallican rite was "sonus". Since Abbot Hilduin at the Abbey Saint Denis, a diplomate at the Court of Louis the Pious, the cherubikon was re-introduced within the so-called *Missa greca* in honour of the patron who became identified with the Greek father *Pseudo-Dionysius*. The chant books of the abbey also provide the cherubikon as the offertory chant for the Pentecost Mass.
42. Neil Moran (1979) interpreted the four antiphona that interrupted the cherubikon in the Italobyzantine psaltikon Cod. mess. 161 (I-ME, Fondo SS. Salvatore, Ms. gr. 161 ff.71–74), as of Constantinopolitan origin. According to him the dramaturgy of the doors were not those of the choir screen, but of an elliptic *ambo* under the dome of the Hagia Sophia.
43. Quoted according to the translation by Oliver Strunk (1956, 177).
44. Frøyshov, Stig Simeon R. (2007). "The Early Development of the Liturgical Eight-Mode System in Jerusalem" (<https://www.academia.edu/2980443>). *Saint Vladimir's Theological Quarterly*. **51**: 139–178. Retrieved 19 March 2018.
45. The Syriac tropologion was written in 675 (GB-Lbl Ms. Add. 17134).
46. Frøyshov, Stig Simeon R. (2012). "The Georgian Witness to the Jerusalem Liturgy: New Sources and Studies" (<https://www.academia.edu/2449049>). In Bert Groen; Steven Hawkes-Teeple; Stefanos Alexopoulos (eds.). *Inquiries into Eastern Christian Worship: Selected Papers of the Second International Congress of the Society of Oriental Liturgy (Rome, 17–21 September 2008)*. Eastern Christian Studies. Vol. 12. Leuven, Paris, Walpole: Peeters. pp. 227–267.

47. Nikiforova, Alexandra (2011). "Неизвестное гимнографическое наследие константинопольского патриарха Германа [Unknown Hymnographical Heritage of St. Germanus, Patriarch of Constantinople]" (<http://www.academia.edu/1042860>). *Вестник ПСТГУ. Филология.* 4 (26): 29–43.
48. The expression "triodion" referred to the custom of the Lent season to sing just three odes as a complete kanon, the second, eighth and ninth ode in Constantinople and the second, third and fourth within the Patriarchate of Jerusalem. They were usually followed by Old Testament readings and thus, they did replace the usual prokeimenon. Theodore and Joseph also used existing idiomela to compose the texts of new stichera for the triodion cycle. Wolfram, Gerda (2003). "Der Beitrag des Theodoros Studites zur byzantinischen Hymnographie" (http://hw.oeaw.ac.at/0xc1aa500d_0x0003b376). *Jahrbuch der Österreichischen Byzantinistik.* 53: 117–125. doi:[10.1553/joeb53s117](https://doi.org/10.1553/joeb53s117) (<https://doi.org/10.1553%2Fjoeb53s117>). ISBN 978-3-7001-3172-4.
49. The tropologion was discovered by the later Archimandrite Sophronius in the tower of the North wall in 1975. Géhin, Paul; Frøyshov, Stig (2000). "Nouvelles découvertes sinaïtiques. À propos de la parution de l'inventaire des manuscrits grecs". *Revue des Études Byzantines.* 58 (1): 167–184. doi:[10.3406/rebyz.2000.1990](https://doi.org/10.3406/rebyz.2000.1990) (<https://doi.org/10.3406%2Frebyz.2000.1990>). ISSN 0766-5598 (<https://search.worldcat.org/issn/0766-5598>). It comprises a cycle of 73 services. Many compositions are anonymous, except of the Sabbaite school which is just mentioned by the names Andrew, John and Cosmas, the earliest layer of twelve troparia are ascribed to Cyril of Jerusalem (4th century): Nikiforova, Alexandra (2013). "Tropologion Sinait. Gr. NE/ΜΓ 56+5 (9th c.): A new source for Byzantine Hymnography" (<https://www.ceeol.com/search/article-detail?id=17991>). *Scripta & E-Scripta. International Journal for Interdisciplinary Studies.* 12: 157–185.
50. There was a hypothesis that the parakletike was mainly created by Joseph the Hymnographer, but it is disputed controversially. Svetlana Kujumdžieva agreed with this ascription, while others like Frøyshov argue on the basis of the early ladgari findings, that important parts of it already existed before Joseph. Kujumdžieva, Svetlana (2012). "The Tropologion: Sources and Identifications of a Hymnographic Book" (<https://www.ceeol.com/search/article-detail?id=18371>). *Българско музикознание.* 2012 (3–4): 9–22.
51. The menaion had in early sticheraria until the 12th century a larger repertoire, but until the 14th century the repertory of notated idiomela was reduced to a collection of 750. Only a part was performed within a local monastic tradition throughout the year. Troelsgård, Christian (2001). "What kind of chant books were the Byzantine Sticherária?" (<https://www-app.uni-regensburg.de/Fakultaeten/PKGG/Musikwissenschaft/Cantus/studygroup/papers/1998.php>). In László Dobszay; Janka Szendrei (eds.). *Cantus Planus: Papers Read at the 9th Meeting, Esztergom & Visegrád, 1998.* Budapest: Magyar Tudományos Akadémia. pp. 563–574.
52. See the list of incipits: Nikiforova, Alexandra (2013). "The Tropologion Sin.Gr. NE/ΜΓ 56+5 (9th c.): Complete Incipitario" (<https://www.academia.edu/15384281>). *About the History of the Menaion in Byzantium: Hymnographic Monuments of the 9th–12th Centuries from the St. Catherine's Monastery on the Sinai.* Moscow. pp. 195–235.
53. Lingas, Alexander (2013). "From Earth to Heaven: The Changing Musical Soundscape of Byzantine Liturgy". In Claire Nesbitt; Mark Jackson (eds.). *Experiencing Byzantium: Papers from the 44th Spring Symposium of Byzantine Studies, Newcastle and Durham, April 2011.* Farnham: Ashgate. pp. 311–358. ISBN 9781317137832.
54. After first studies by Tillyard (1937, 1952) which explored the meaning of Coislin notation by comparisons with Middle Byzantine notation, a more recent approach (Dimitrova 2006) distinguishes two branches of Old Byzantine notation (Coislin and Chartres) which developed around theta signs. Originally the letter had been used to indicate melismata.
55. Simić, Kosta (2011). "Kassia's hymnography in the light of patristic sources and earlier hymnographical works" (<https://doi.org/10.2298%2FZRV1148007S>). *Zbornik Radova Vizantoloskog Instituta.* 48 (48): 7–37. doi:[10.2298/ZRV1148007S](https://doi.org/10.2298/ZRV1148007S) (<https://doi.org/10.2298%2FZRV1148007S>). Falkenhausen, Vera von (2008). "Il monachesimo femminile italo-greco". In Cosimo Damiano Fonseca (ed.). *Il monachesimo femminile tra Puglia e Basilicata : Atti del Convegno di studi promosso dall'Abbazia benedettina barese di Santa Scolastica (Bari, 3–5 dicembre 2005).* Per la storia della Chiesa di Bari. Vol. 25. Bari: Edipuglia. pp. 23–44. ISBN 978-88-7228-517-6.
56. Sandra Martani described the Byzantine Gospel lectionary ET-MSsc Ms. Gr. 213 (revised and notated in 967) within its context in church history: Martani, Sandra (2003). "The theory and practice of ekphonetic notation: the manuscript Sinait. gr. 213". *Plain song and Medieval Music.* 12 (1): 15–42. doi:[10.1017/S0961137103003024](https://doi.org/10.1017/S0961137103003024) (<https://doi.org/10.1017%2FS0961137103003024>). S2CID 161057520 (<https://api.semanticscholar.org/CorpusID:161057520>).
57. Have a look at Sysse Engberg's French introduction (2005) into the subject of Greek lectionaries which focussed on the Constantinopolitan type as it was established between the 8th and 12th centuries and the different types of lectionaries which were related to this custom.

58. Unfortunately, the liturgical part has not survived in the late copies of his typikon, but it is assumed that its specific form was a synthesis of the monastic and the cathedral typikon: John Thomas; Angela Constantinides Hero, eds. (2000). "Theodore Studites: Testament of Theodore the Studite for the Monastery of St. John Stoudios in Constantinople" (<http://staging.doaks.org/research/publications/doaks-online-publications/byzantine-monastic-foundation-documents/typ009.pdf>) (PDF). *Byzantine Monastic Foundation Documents: A Complete Translation of the Surviving Founder's Typika and Testaments*. Dumbarton Oaks Studies. Washington, D.C.: Dumbarton Oaks Research Library and Collection. pp. 67–83. ISBN 978-0-88402-232-9.
59. About Taft's theory about three readings (prophetic, apostolic, Gospel) of the eucharist, see: Engberg, Sysse Gudrun (2016). "The Needle and the Haystack – Searching for Evidence of the Eucharistic Old Testament Lection in the Constantinopolitan rite". *Bullettino della Badia Greca di Grottaferrata*. Terza serie. **3**: 47–60.
60. See table 17.1 in Lingas (2013). Engberg, Sysse Gudrun (1987). "The Greek Old Testament Lectionary as a Liturgical Book" (<http://cimagi.saxo.ku.dk/download/54/54Engberg39-48.pdf>) (PDF). *Cahiers de l'Institut du Moyen-Âge grec et latin*. **54**: 39–48.
61. Raasted's edition (1983) was based on a 12th-century manuscript (F-Pn fonds grec, Ms. 360, ff.216r-237v) which he dated to the 14th century, because he regarded a 15th-century fragment of the mathematario as the continuation.
62. See the quotation in the Hagiopolitan section of the article about phthora nenano.
63. It is an observation made by Yulia Artamanova that the refrain of both models for *tetartos-echos kontakia* (cross elevation and Theophany) had the identical neumes in Slavic kondakar's, so that the common melodic model of the refrain (ex. 1) also allowed the combination of the two kontakia concerning the *prooimion* and the *oikos*: Artamonova, Yulia (2013). "Kondakarion Chant: Trying to Restore the Modal Patterns" (<https://musicologytoday.ro/back-issues/nr-16/studies/kondakarian-chant-trying-to-restore-the-modal-patterns/>). *Musicology Today*. **16**. Retrieved 2023-11-09.
64. A detailed analysis of the later vita of Saint Methodius by Svetlana Kujumdzieva is probably based on a little bit more than just on a later imagination of his liturgical innovations. Kujumdzieva, Svetlana (2002). "Viewing the Earliest Old Slavic Corpus Cantilenarum" (<https://www.ceeol.com/search/article-detail?id=415927>). *Palaeobulgarica / Старобългаристика* (2): 83–101. ISSN 0204-4021 (<https://search.worldcat.org/issn/0204-4021>).
65. An overview of the dispute how the early sources can be explained (pp. 239–244): Velimirović, Miloš (1972). "The Present Status of Research in Slavic Chant". *Acta Musicologica*. **44** (2): 235–265. doi:10.2307/932170 (<https://doi.org/10.2307%2F932170>). ISSN 0001-6241 (<https://search.worldcat.org/issn/0001-6241>). JSTOR 932170 (<https://www.jstor.org/stable/932170>).
66. Kujumdzieva, Svetlana (2018). "Was there an Old Slavic Tropologion?" (<https://books.google.com/books?id=9449DwAAQBAJ>). *The Hymnographic Book of Tropologion: Sources, Liturgy and Chant Repertory*. London, New York: Routledge. pp. 123–133. ISBN 9781351581844.
67. Artamonova, Yulia (2012). "On the Archaic Form of Znamennaya Notation (Neumes in the so-called "Iliya's Book")" (<https://www.ceeol.com/search/article-detail?id=18375>). *Българско музикознание* (3–4): 23–34. ISSN 0204-823X (<https://search.worldcat.org/issn/0204-823X>).
68. Christians, Dagmar, ed. (2001). *Die Notation von Stichera und Kanones im Gottesdienstmenäum für den Monat Dezember nach der Hs. GIM Sin. 162: Verzeichnis der Musterstrophen und ihrer Neumenstruktur*. Patristica Slavica. Vol. 9. Wiesbaden: Westdt. Verl. ISBN 978-3-531-05129-1. The edition verified an earlier hypothesis that there has been already an earlier Slavic reception which left the system of melodies established under the Stoudites intact. It was already mentioned by Constantin Floros in his discussion of earlier debates in 1980, see also the English re-publication realised and translated by Neil Moran (2009).
69. For the numbering of the standard abridged version (SAV) of the menaion, see the article by Troelsgård (2003) about the sticherarion.
70. See the quotation in the section about the introduction of the cherubikon.

71. Original text quoted according to the modernised transcription of the Laurentian Codex at the preserving library (RUS-SPsc Ms. F.п.IV.2, f. 37 (https://expositions.nlr.ru/LaurentianCodex/_Project/page_Show.php?list=79&n=80), line 4):

Наутрия посла къ патреарху, глаголя сице: «Придоша русь, пытающе веры нашея, да пристрой церковь и крилос и самъ причинися въ святительския ризы, да видять славу Бога нашего». Си слышавъ патреархъ повеле создати крилосъ, по обычю створиша праздникъ, и кадила во жъгоша, пенья и лики съставиша. И иде с ними в церковь, и поставиша я на пространьне месте, показающе красоту церковную, пенья, и службы архиерейски, престоянье дьяконъ, сказающе имъ служенье Бога своего. Они же во изумени бывше, удивившеся, похвалиша службу ихъ. И призваша е царя Василий и Костянтинъ, реста имъ: «Идете в землю вашую». И отпустиша я с дары велики и съ честью.

Они же придоша в землю свою. И созва князь боляры своя и старца, рече Володимеръ: «Се придоша послани нами мужи, да слышимъ от нихъ бывшее», и рече: «Скажите пред дружиною». Они же реша, яко: «Ходихом въ Болгары, смотрихомъ, како ся покланяютъ въ храме, рекше в ропати, сто яще бес пояс[а]: поклонився, сядеть и глядить семо и онамо, яко бешенъ, и несть веселья в них, но печаль и смрадъ великъ. Несть добро законъ ихъ. И придохомъ в Немци и видехомъ въ храмех многи службы творяща, а красоты не видехомъ никояже. И придохомъ же въ Греки, и ведодша ны, идеже служать Богу своему, и не свемы, на небе ли есмы были, ли на земли: несть бо на земли такого вида ли красоты такоя, и не доумеемъ бо сказать. Токмо то вемы, яко онъде Богъ с человеки пребывает, и есть служба их паче всехъ [verso] странах. Не можем мы забыть красоты той, ибо каждый человек, если вкусит сладкого, не возьмет потом горького; так и мы не можем уже здесь пребывать в язычестве.

72. English translation quoted according to the translation of the Laurentian text (<http://litopys.org.ua/lavrlet/lavr05.htm#lyst37>) (passage on ff.37r-37v between no. 15 and 55) by Samuel Cross and Olgerd Sherbowitz-Wetzor (1953, 110–111); Kimball, Alan (ed.). "Excerpts from "Tales of Times Gone By" [Povest' vremennykh let]" (<http://pages.uoregon.edu/kimball/chronicle.htm#987>). SAC. Oregon: University of Oregon.
73. Grinchenko, Olga (2012). "Slavonic Kondakaria and Their Byzantine Counterparts: Discrepancies and Similarities" (<http://www.ceeol.com/search/article-detail?id=18363>). *Българско музикознание*. 2012 (3–4): 57–70.
74. Facsimile edition (2006).
75. Edition by Gregory Myers (1994).
76. Facsimile (1976) and edition by Antonín Dostál etc. (1976, 1977, 1979, 1980, 1990, 2004).
77. It was published by Arne Bugge as volume 6 of the main series of MMB (1960).
78. For a catalogue of cheironomiai see Floros (2009), Myers (1998) or Vladyshevskaya (2006, iii:111–201).
79. The manuscript (Ms. K-5349, about 1100) is now preserved at the library and archive of the State Tretyakov Gallery in Moscow. For a classification of the different notations used in the Blagoveščensky Kondakar', see the list by Tania Shvets: Notaciya (http://expositions.nlr.ru/ex_manus/kondakar/_Project/Description.php?n=02).
80. Many researchers (Levy, Floros, Moran, Conomos, Myers, Alexandru, Doneda, Artamonova) did the same comparison, but all agree about an unexpected number of coincidences between Slavic and Byzantine books with musical notation. The newest approach was done by Annalisa Doneda as an expert of the Greek asmatikon and its proper notation (Kastoria 8). She developed a database for a comparison between those Slavic kondakar's with an asmatikon part and later Middle Byzantine sources: Doneda (2011).
81. RUS-SPsc Ms. Q.п.I.32, f.107v (http://expositions.nlr.ru/ex_manus/kondakar/_Project>ShowIzo.php?l=111).
82. RUS-SPsc Ms. Q.п.I.32, f.109r (http://expositions.nlr.ru/ex_manus/kondakar/_Project>ShowIzo.php?l=112).
83. Thodberg, Christian (1966). *Der byzantinische Alleluiaionzyklus: Studien im kurzen Psaltikonstil*. Monumenta musicae Byzantinae – Subsidia. Vol. 8. Holger Hamann (trans.). Copenhagen: E. Munksgaard.
84. See both psaltika-kontakaria of Sinai (ET-MSsc Ms. Gr. 1280 and 1314), and those of Paris and Rome (F-Pn fonds grec, Ms. 397, V-CVbav Vat. gr. 345). Sin. gr. 1314, written during the 14th century, is a precise copy of Sin. gr. 1280 with a later notation style and many mistakes, but it was completed by a long appendix with the complete Akathistos hymnus (24 alphabetic oikoi) in melismatic style, the missing set of 8 kontakia-prosomoia anastasima with 8 oikoi-prosomoia, the stichera heothina, although they did belong to the oktoechos section of the sticherarion, etc.
85. Precisely four manuscripts of this type (I-ME Mess. gr. 120 and 129, I-GR Cod. crypt. Г.у.V, V-CVbav Vat. gr. 1606) have survived. Bucca, Donatella (2000). "Quattro testimoni manoscritti della tradizione musicale bizantina nell'Italia meridionale del secolo XIII". *Musica e Storia*. 8 (1): 145–168. doi:10.1420/12488 (<https://doi.org/10.1420%2F12488>). ISSN 1127-0063 (<https://search.worldcat.org/issn/1127-0063>).

86. See Floros (2015, i:137) who emphasised that the 14 models did in fact not represent independent models, but variants of the same echos-melody adapted to the text of the kontakion. According to Gerlach (171-174, table 1-2), there were 16 models for the prooimion and 13 for the oikoi: Gerlach, Oliver (2020). "The Sources of the Kontakion as Evidence of a Contradictory History of Reception". In Maria Pischlöger (ed.). *Zehnte internationale wissenschaftliche Tagung Theorie und Geschichte der Monodie 12.–14. September 2018, Wien*. Brno: Tribun EU. pp. 145–188. ISBN 978-80-263-1566-7. Artamonova (2013, 4–5) found 22 prooimia as models for the Slavic repertoire of kontakia given by the kondakar's. For the whole repertoire of kontakia, see Krueger, Derek; Arentzen, Thomas (2016). "Romanos in Manuscript: Some Observations on the Patmos Kontakarion" (<http://www.byzinst-sasa.rs/srp/uploaded/PDF%20izdanja/round%20tables.pdf>) (PDF). In Bojana Krsmanović; Ljubomir Milanović (eds.). *Proceedings of the 23rd International Congress of Byzantine Studies, Belgrade, 22–27 August 2016: Round Tables*. Vol. Round tables. Belgrade. pp. 648–654. ISBN 978-86-80656-10-6.
87. See the list of echemata in Oliver Gerlach (2020, 175–176, table 3).
88. See the black and white reproduction of the manuscript and its text edition (2006, i–ii).
89. See the example chosen in the entry of *idiomelon*, where the Christmas kontakion is compared to the prosomoion version used for the kontakion anastasimon in echos tritos. In fact, the melismatic kondak was always rubrified as *idiomelon* (Sl. "samoglasen"), since the melos changes between related echoi like in a more complex sticheron *idiomelon*. Within the Slavic tradition, both categories (*idiomelon*, *avtomelon*) are correct for Christmas kondak, because this kondak has the melismatic melos according to the kondakar's, but also simpler versions within a monastic context.
90. Raasted, Jørgen (1989). "Zur Melodie des Kontakions Ή παρθένος σήμερον" (<https://cimagl.saxo.ku.dk/download/59/59Raasted233-246.pdf>) (PDF). *Cahiers de l'Institut du Moyen-Âge grec et latin*. 59: 233–246. On the other hand, Constantin Floros observed in his habilitation of 1961 (2015, i:150–159), while he compared the same Christmas kontakion with eight notated kontakia-prosomoia, that the composers of the prosomoia did not obey always the rule to follow the model-kontakion by isosyllaby and homotonia, while notated manuscripts did reveal that certain sections changed to another echos and sometimes elaborated the music. As consequence, the long psaltikon style was also more flexible concerning the adaptation to the texts of kontakia-prosomoia.
91. See the new introduction by Troelsgård (2011) which replaced the former one by Tillyard (1935).
92. Edition in preparation. As part one might quote Alexandru, Maria; Christian Troelsgård (2013). "The Development of a Didactic Tradition – The Elements of the Papadike". *Tradition and Innovation in Late- and Postbyzantine Liturgical Chant II: Proceedings of the Congress held at Hernen Castle, the Netherlands, 30 October – 3 November 2008*. Leuven, Paris, Walpole: Bredius Foundation, Peeters. pp. 1–57. ISBN 978-90-429-2748-3.
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94. Raasted, Jørgen (1969). "Observations on the Manuscript Tradition of Byzantine Music, I: A List of Heirmos Call-Numbers, based on Eustratiades's Edition of the Heirmologion" (<http://cimagl.saxo.ku.dk/download/1/1Raasted1-12.pdf>) (PDF). *Cahiers de l'Institut du Moyen-Âge grec et latin*. 1: 3–12.
95. There are different definitions of these stages. Oliver Strunk (*Specimina notationum antiquiorum*. In: MMB—Série principale, 7. 1966) made a difference between archaic, relatively and fully developed forms. Constantin Floros (1970, i:311–326) defined six stages for Coislin and four ones for Chartres notation according to criteria like unneumed syllables, frequency of interval signs (pnevma), stylistic features, gradual changes of older signs.
96. The first eight are missing in the current manuscript.
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98. History of Byzantine chant (<http://www.stanthonyssmonastery.org/music/History.htm>) Archived (<https://web.archive.org/web/20230519061413/https://stanthonyssmonastery.org/music/History.htm>) 2023-05-19 at the Wayback Machine at the Divine Music Project of St. Anthony Monastery
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Dainichido Bugaku

Dainichido Bugaku (Japanese: 大日堂舞楽, meaning: Vairocana Temple Dance and Entertainment) is a yearly set of nine sacred ritual dances and music, named for the imperial palace ensemble performances, "bugaku", and from the palace's ensemble's visit to Hachimantai, Kazuno District, Akita Prefecture, during the reconstruction of the local shrine pavilion, "Dainichido", in the early eighth century,^[1] and their teaching of dances to the locals.

Instruments include the flute and taiko. The order and number of dances has changed over time, with the current order of seven dances being the Gongen-mai, Koma-mai, Uhen-mai, Tori-mai, Godaison-mai, Kōshō-mai, and Dengaku-mai dances. Masks include representations of shishi and Vairocana.

The dances have a 1300-year history (Nara period),^[2] and though interrupted for nearly sixty years in the late eighteenth century, the dances, some of which may include children or masks, are still practiced on January second from sunrise to noon in shrines throughout communities in Osato, Azukisawa, Nagamine, and Taniuchi, including Hachimantai.^[1]

Yamaji Kōzō dates *Dainichido Bugaku* as arising during and after the Nara (CE 710 to 794) and mid-Heian periods (CE 794 to 1185), after state support of Shinto temple complexes (originally ordered by Emperor Shōmu (CE 701 – 756)) began to decline and court and temple performers took residence in local communities, which then preserved genres such as *Dainichido Bugaku* as folk arts.^[3]

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Dainichido Bugaku



Medium

Dance and music

Originating culture

Japan

Dainichido Bugaku

UNESCO Intangible Cultural Heritage

Country Japan

Reference 00275 (<https://ich.unesco.org/en/RL/00275>)

Region Asia and the Pacific

Inscription history

Inscription 2009 (4th session)

List Representative

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Peking opera

Peking opera, or Beijing opera (Chinese: 京劇; pinyin: Jīngjù), is the most dominant form of Chinese opera, which combines instrumental music, vocal performance, mime, martial arts, dance and acrobatics. It arose in Beijing in the mid-Qing dynasty (1644–1912) and became fully developed and recognized by the mid-19th century.^[1] The form was extremely popular in the Qing court and has come to be regarded as one of the cultural treasures of China.^[2] Major performance troupes are based in Beijing, Tianjin and Shanghai.^[3] The art form is also preserved in Taiwan, where it is also known as Guójù (Chinese: 國劇; lit. 'National opera'). It has also spread to other regions such as the United States and Japan.^[4]

Peking opera features four main role types, *sheng* (gentlemen), *dan* (women), *jing* (rough men), and *chou* (clowns). Performing troupes often have several of each variety, as well as numerous secondary and tertiary performers. With their elaborate and colorful costumes, performers are the only focal points on Peking opera characteristically sparse stage. They use the skills of speech, song, dance and combat in movements that are symbolic and suggestive, rather than realistic. Above all else, the skill of performers is evaluated according to the beauty of their movements. Performers also adhere to a variety of stylistic conventions that help audiences navigate the plot of the production.^[5] The layers of meaning within each movement must be expressed in time with music. The music of Peking opera can be divided into the *xīpí* (西皮) and *èrhuáng* (二黃) styles. Melodies include *arias*, fixed-tune melodies and *percussion* patterns.^[6] The repertoire of Peking opera includes over 1,400 works, which are based on Chinese history, folklore and, increasingly, contemporary life.^[7]

Traditional Peking opera was denounced as "feudalistic" and "bourgeois" during the Cultural Revolution (1966–1976) and replaced mostly with the revolutionary operas until the period's end.^[8] After the

Peking opera



Peking opera in Shanghai, 2014

Etymology From Peking, the postal romanization of Beijing

Other names Beijing opera, Pekingese opera, Jing opera, Jingju, Jingxi, Guoju

Stylistic origins Hui opera, Kunqu, Qinqiang, Han opera

Peking opera

京剧
京劇

"Peking Opera" in Simplified (top) and Traditional (bottom) Chinese characters

Traditional Chinese 京劇

Simplified Chinese 京剧

Literal meaning "capital drama"

Transcriptions

Standard Mandarin

Hanyu Pinyin Jīngjù

Bopomofo ㄐㄧㄥㄐㄸˋ

Cultural Revolution, these transformations were largely undone. In recent years, Peking opera has responded to sagging audience numbers by attempting reforms, including improving performance quality, adapting new performance elements, shortening works, and performing new and original plays.

Etymology

"Peking opera" is the English term for the art form; the term entered the *Oxford English Dictionary* in 1953.^[9] "Beijing opera" is a more recent equivalent.

In China, the art form has been known by many names at different times and places. The earliest Chinese name, *Pihuang*, was a combination of the *xipi* and *erhuang* melodies. As it increased in popularity, its name became *Jingju* or *Jingxi*, which reflected its start in the capital city (Chinese: 京; pinyin: *Jīng*). From 1927 to 1949, when Beijing was known as *Beiping*, Peking opera was known as *Pingxi* or *Pingju* to reflect this change. Finally, with the establishment of the People's Republic of China in 1949, the name of the capital city was reverted to Beijing, and the formal name of this theatre in mainland China was established as *Jingju*. The Taiwanese name for this type of opera, *Guoju*, or "national opera", reflects disputes over the true seat of the Chinese government.^[10]

History

Origins

Peking opera was born when the Four Great Anhui Troupes brought Hui opera, or what is now called *Huiju*, in 1790 to Beijing, for the eightieth birthday of the Qianlong Emperor^[11] on 25 September.^[12] It was originally staged for the court and only made available to the public later. In 1828, several famous Hubei troupes arrived in Beijing and performed jointly with Anhui troupes. The combination gradually formed Peking opera's melodies. Peking opera is generally regarded as having fully formed by 1845.^[1] Although it is called Peking opera (Beijing theatre style), its

<u>Wade–Giles</u>	Ching ¹ -chü ⁴
<u>Tongyong Pinyin</u>	Jing-jyù
<u>IPA</u>	[tɕíŋ.tɕý]

Yue: Cantonese

<u>Yale Romanization</u>	Gīng-kehk
<u>Jyutping</u>	ging1 kek6
<u>IPA</u>	[kɪŋ˥ kʰɛk˧˥]

Southern Min

<u>Tâi-lô</u>	Kiann-kiök
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Alternative Chinese name

<u>Traditional Chinese</u>	京戲
<u>Simplified Chinese</u>	京戏
Literal meaning	Capital play

Transcriptions

Standard Mandarin	
<u>Hanyu Pinyin</u>	Jīngxì
<u>Bopomofo</u>	ㄐㄧㄥˇ ㄒㄧˋ
<u>Wade–Giles</u>	Ching ¹ -hsí ⁴
<u>Tongyong Pinyin</u>	Jing-sì
<u>IPA</u>	[tɕín.ɕí]

Second alternative Chinese name

<u>Traditional Chinese</u>	國劇
<u>Simplified Chinese</u>	国剧
Literal meaning	National drama

Transcriptions

Standard Mandarin	
<u>Hanyu Pinyin</u>	Guójù
<u>Bopomofo</u>	ㄍㄨㄛˊ ㄐㄔˋ
<u>Wade–Giles</u>	Kuo ² -chü ⁴
<u>Tongyong Pinyin</u>	Guó-jyù
<u>IPA</u>	[kwɔ̄.tɕý]

Former name (mainly used 19th century)

<u>Traditional Chinese</u>	皮黃
<u>Simplified Chinese</u>	皮黄

Transcriptions

Standard Mandarin	
<u>Hanyu Pinyin</u>	Píhuáng
<u>Bopomofo</u>	ㄆㄧˊ ㄏㄨㄤˊ
<u>Wade–Giles</u>	P'i ² -huang ²



The character Sun Wukong at the Peking opera from Journey to the West

origins are in the greater areas of the capital of Anhui province (the City of Anqing), including southern Anhui and eastern Hubei, which share the

<u>Tongyong Pinyin</u>	Pí-huáng
<u>IPA</u>	[pʰǐ.xwǎŋ]

Former name (mainly used 1927–1949)

<u>Traditional Chinese</u>	平劇
<u>Simplified Chinese</u>	平剧
Literal meaning	<u>Beiping's drama</u>

Transcriptions

Standard Mandarin	
<u>Hanyu Pinyin</u>	Píngjù
<u>Bopomofo</u>	ㄆ一ㄥˊ ㄐㄔㄩˋ
<u>Wade–Giles</u>	P'ing ² -chü ⁴
<u>Tongyong Pinyin</u>	Píng-jyù
<u>IPA</u>	[pʰǐŋ.tɕy̪]

similar dialect of Xiajiang Mandarin (Lower Yangtze Mandarin). Peking opera's two main melodies, Xipi and Erhuang. Xipi literally means "skin puppet show", referring to the puppet

show that originated in Shaanxi province. Chinese puppet shows always involve singing. Much dialogue is also carried out in an archaic form of Mandarin Chinese, in which the Zhongyuan Mandarin dialects of Henan and Shaanxi are closest. This form of Mandarin is recorded in the book Zhongyuan Yinyun. It also absorbed music from other operas and local Zhili musical art forms. Some scholars believe that the Xipi musical form was derived from the historic Qinqiang, while many conventions of staging, performance elements, and aesthetic principles were retained from Kunqu, the form that preceded it as court art.^{[13][14][15]}

Thus, Peking opera is not a monolithic form, but rather a coalescence of many older forms. However, the new form also creates its own innovations. The vocal requirements for all of the major roles were greatly reduced for Peking opera. The Chou, in particular, rarely has a singing part in Peking opera, unlike the equivalent role in Kunqu style. The melodies that accompany each play were also simplified, and are played with different traditional instruments than in earlier forms. Perhaps most noticeably, true acrobatic elements were introduced with Peking opera.^[14] The form grew in popularity throughout the 19th century. The Anhui troupes reached their peak of excellence in the middle of the century and were invited to perform in the court of the Taiping Heavenly Kingdom that had been established during the Taiping Rebellion. Beginning in 1884, the Empress Dowager Cixi became a regular patron of Peking opera, cementing its status over earlier forms like Kunqu.^[2] The popularity of Peking opera has been attributed to the simplicity of the form, with only a few voices and singing patterns. This allowed anyone to sing the arias themselves.^{[16][17]}

At the time of its growth in the late nineteenth century, albums became used to display aspects of stage culture, including makeup and costumes of performers.^[18]

Peking opera was initially an exclusively male pursuit. There were bans on female performers and major limitations on female audience members, so the art form mainly catered to the tastes of male audience members.^[19] Qing dynasty emperors repeatedly banned female performers beginning with Kangxi

Emperor in 1671. The last ban was by the Qianlong Emperor who banned all female performers in Beijing in 1772.^[19] The appearance of women on the stage began unofficially during the 1870s. Female performers began to impersonate male roles and declared equality with men. They were given a venue for their talents when Li Maoer, himself a former Peking-opera performer, founded the first female Peking-opera troupe in Shanghai. By 1894, the first commercial venue showcasing female performance troupes appeared in Shanghai. This encouraged other female troupes to form, which gradually increased in popularity. As a result, theatre artist Yu Zhenting petitioned for the lifting of the ban after the founding of the Republic of China in 1911. This was accepted, and the ban was lifted in 1912, although male Dan continued to be popular after this period.^[20]



One of 100 portraits of Peking opera characters housed at the [Metropolitan Museum of Art](#)

Model "revolutionary opera" and Peking opera in Taiwan

After the Chinese Civil War, Peking opera became a focal point of identity for both involved parties. When the Chinese Communist Party came to power in mainland China in 1949, the newly formed government moved to bring art into line with Communist ideology, and "to make art and literature a component of the whole revolutionary machine".^[21] To this end, dramatic works without Communist themes were considered subversive, and were ultimately banned during the Cultural Revolution (1966–1976).^[22]

The use of opera as a tool to transmit communist ideology reached its climax in the Cultural Revolution, under the purview of Jiang Qing, wife of Mao Zedong. The "model operas" were considered one of the great achievements of the Cultural Revolution, and were meant to express Mao's view that "art must serve the interests of the workers, peasants, and soldiers and must conform to proletarian ideology."^[8]

Among the eight model plays eventually retained during that time were five Peking operas.^[23] Notable among these operas was *The Legend of the Red Lantern*, which was approved as a concert with piano accompaniment based on a suggestion from Jiang Qing.^[24] Performances of works beyond the eight model plays were allowed only in heavily modified form. The endings of many traditional plays were changed, and visible stage assistants in Peking opera were eliminated.^[22] After the end of the Cultural Revolution in the late 1970s, traditional Peking opera began to be performed again. Peking opera and other theatrical art forms were a controversial subject both before and during the Twelfth National People's Congress in 1982. A study carried in the *People's Daily* revealed that over 80 percent of musical dramas staged in the country were traditional plays from the pre-Communist era, as opposed to newly written historical dramas promoting socialist values. In response, Communist party officials enacted reforms to curb liberalism and foreign influence in theatrical works.^[25]

After the retreat of the Republic of China to Taiwan in 1949, Peking opera there took on a special status of "political symbolism", in which the Kuomintang government encouraged the art form over other forms of performance in an attempt to claim a position as the sole representative of Chinese culture. This often occurred at the expense of traditional Taiwanese opera.^{[26][27]} Due to its status as a prestigious art form

with a long history, Peking opera has indeed been studied more and received more monetary support than other forms of theater in Taiwan.^[28] However, there has also been a competing movement towards advocating native opera to differentiate Taiwan from the mainland. In September 1990, when the Kuomintang government participated in a state-sponsored mainland cultural event for the first time, a Taiwanese opera group was sent, possibly to emphasize "Taiwaneseness".^[29]

Modern Peking opera

During the second half of the 20th century, Peking opera witnessed a steady decline in audience numbers. This has been attributed both to a decrease in performance quality and an inability of the traditional opera form to capture modern life.^[30] Furthermore, the archaic language of Peking opera required productions to use electronic subtitles, which hampered the development of the form. The influence of Western culture has also left the younger generations impatient with the slow pacing of Peking opera.^[31] In response, Peking opera began to see reform starting in the 1980s. Such reforms have taken the form of creating a school of performance theory to increase performance quality, employing modern elements to attract new audiences, and performing new plays outside of the traditional canon. However, these reforms have been hampered by both a lack of funding and an adverse political climate that makes the performance of new plays difficult.^[32]



The Hegemon-King Bids His Concubine Farewell, a classic Peking opera. Consort Yu (seated) deeply loved the King Xiang Yu (center stage); upon his defeat in battle, she committed suicide for him.

In addition to more formal reform measures, Peking-opera troupes during the 1980s also adopted more unofficial changes. Some of those seen in traditional works have been called "technique for technique's sake". This has included the use of extended high pitch sequences by female Dan, and the addition of lengthier movement sections and percussion sequences to traditional works. Such changes have generally met with disdain from Peking-opera performers, who see them as ploys to gain immediate audience appeal. Plays with repetitive sequences have also been shortened to hold audience interest.^[33] New works have naturally experienced a greater freedom to experiment. Regional, popular, and foreign techniques have been adopted, including Western-style makeup and beards and new face paint designs for Jing characters.^[34] The spirit of reform continued during the 1990s. To survive in an increasingly open market, troupes like the Shanghai Peking Opera Company needed to bring traditional Peking opera to new audiences. To do this, they have offered an increasing number of free performances in public areas.^[35]

There has also been a general feeling of a shift in the creative attribution of Peking-opera works. The performer has traditionally played a large role in the scripting and staging of Peking-opera works. However, perhaps following the lead of the West, Peking opera in recent decades has shifted to a more director and playwright-centered model. Performers have striven to introduce innovation in their work while heeding the call for reform from this new upper level of Peking-opera producers.^[36]

Channel CCTV-11 in mainland China is currently dedicated to broadcasting classic Chinese opera productions, including Peking opera.^[37]

Peking opera around the world

In addition to its presence in mainland China, Peking opera has spread to many other places. It can be found in Hong Kong, Taiwan, and overseas Chinese communities elsewhere.^[38]

Mei Lanfang, one of the most famous Dan performers of all time, was also one of the greatest popularizers of Peking opera abroad. During the 1920s, he performed Peking opera in Japan. This inspired an American tour in February 1930. Although some, such as the actor Otis Skinner, believed that Peking opera could never be a success in the United States, the favorable reception of Mei and his troupe in New York City disproved this notion. The performances had to be relocated from the 49th Street Theater to the larger National Theater, and the duration of the tour extended from two weeks to five.^{[39][40]} Mei traveled across the United States, receiving honorary degrees from the University of California and Pomona College. He followed this tour with a tour in the Soviet Union in 1935.^[41]

The theatre department at the University of Hawai'i at Mānoa has been home to English-language *Jingju* for more than twenty-five years. The school offers Asian Theatre as a focus area in its Theatre and Performance Studies program^[42] and has regular *Jingju* performances, the most recent being *Lady Mu and the Yang Family Generals* in 2014.^[43]

Performers and roles

Sheng

The *Sheng* (生) is the main male role in Beijing opera. This role has numerous subtypes. The *laosheng* is a dignified older role. These characters have a gentle and cultivated disposition and wear sensible costumes. One type of *laosheng* role is the *hongsheng*, a red-faced older male. The only two *hongsheng* roles are Guan Gong, the Chinese God of War, and Zhao Kuang-yin, the first Song dynasty emperor. Young male characters are known as *xiaosheng*. These characters sing in a high, shrill voice with occasional breaks to represent the voice changing period of adolescence. Depending on the character's rank in society, the costume of the *xiaosheng* may be either elaborate or simple.^[44] Off-stage, *xiaosheng* actors are often involved with beautiful women by virtue of the handsome and young image they project.^[45] The *wusheng* is a martial character for roles involving combat. They are highly trained in acrobatics, and have a natural voice when singing.^[44] Troupes will always have a *laosheng* actor. A *xiaosheng* actor may also be added to play roles fitting to his age. In addition to these main *Sheng*, the troupe will also have a secondary *laosheng*.^[46]



A *Sheng* role

Dan

The *Dan* (旦) refers to any female role in Beijing opera. *Dan* roles were originally divided into five subtypes. Old women were played by *laodan*, martial women were *wudan*, young female warriors were *daomadan*, virtuous and elite women were *qingyi*, and vivacious and unmarried women were *huadan*.



A Dan role

One of Mei Lanfang's most important contributions to Beijing opera was in pioneering a sixth type of role, the *huashan*. This role type combines the status of the *qingyi* with the sensuality of the *huadan*.^[47] A troupe will have a young *Dan* to play main roles, as well as an older *Dan* for secondary parts.^[48] Four examples of famous *Dans* are Mei Lanfang, Cheng Yanqiu, Shang Xiaoyun, and Xun Huisheng.^[49] In the early years of Beijing opera, all *Dan* roles were played by men. Wei Changsheng, a male *Dan* performer in the Qing court, developed the *cai ciao*, or "false foot" technique, to simulate the bound feet of women and the characteristic gait that resulted from the practice. The ban on female performers also led to a controversial form of brothel, known as the *xianggong tangzi*, in which men paid to have sex with young boys dressed as females. Ironically, the performing skills taught to the youths employed in these brothels led many of them to become professional *Dan* later in life.^[50]

Jing

The *Jing* (净) is a painted face male role. Depending on the repertoire of the particular troupe, he will play either primary or secondary roles.^[48] This type of role will entail a forceful character, so a *Jing* must have a strong voice and be able to exaggerate gestures.^[51] Beijing opera boasts 16 basic facial patterns, but there are over 100 specific variations. The patterns and coloring are thought to be derived from traditional Chinese color symbolism and divination on the lines of a person's face, which is said to reveal personality. Easily recognizable examples of coloring include red, which denotes uprightness and loyalty, white, which represents evil or crafty characters, and black, which is given to characters of soundness and integrity.^[52] Three main types of *Jing* roles are often seen. These include *dongchui*, a loyal general with a black face who excels in singing, *jiazi*, a complex character played by a skilled actor, and *wujing*, a martial and acrobatic character.^[44]



A Jing role

Chou

The *Chou* (丑) is a male clown role. The *Chou* usually plays secondary roles in a troupe.^[48] Indeed, most studies of Beijing opera classify the *Chou* as a minor role. The name of the role is a homophone of the Mandarin Chinese word *chou*, meaning "ugly". This reflects the traditional belief that the clown's combination of ugliness and laughter could drive away evil spirits. *Chou* roles can be divided into *Wen Chou*, civilian roles such as merchants and jailers, and *Wu Chou*, minor military roles. The *Wu Chou* combines comic acting and acrobatics. *Chou* characters are generally amusing and likable, if a bit foolish. Their costumes range from simple for characters of lower status to elaborate, perhaps overly so, for high-status characters. *Chou* characters wear special face paint, called *xiaohualian*, that differs from that of *Jing* characters. The defining characteristic of this type of face paint is a small patch of white chalk around the nose. This can represent either a mean and secretive nature or a quick wit.^[44]

Beneath the whimsical persona of the *Chou*, a serious connection to the form of Beijing opera exists. The *Chou* is the character most connected to the *guban*, the drums and *clapper* commonly used for musical accompaniment during performances. The *Chou* actor often uses the *guban* in solo performance, especially when performing *Shu Ban*, light-hearted verses spoken for comedic effect. The clown is also connected to the small *gong* and *cymbals*, percussion instruments that symbolize the lower classes and the raucous atmosphere inspired by the role. Although *Chou* characters do not sing frequently, their *arias* feature large amounts of *improvisation*. This is considered a license of the role, and the orchestra will accompany the *Chou* actor even as he bursts into an unscripted folk song. However, due to the standardization of Beijing opera and political pressure from government authorities, *Chou* improvisation has lessened in recent years. The *Chou* has a vocal timbre that is distinct from other characters, as the character will often speak in the common *Beijing dialect*, as opposed to the more formal dialects of other characters.^[53]



A Chou role

Training

Becoming a Peking opera performer takes a long and difficult apprenticeship starting at an early age. Before the 20th century, students were often picked personally at a young age by a teacher and trained for seven years on account of the contract from the child's parents. Since the teacher fully provided for the student during this period, the student accrued a debt to his master that was later repaid through performance earnings. After 1911, training took place in more formally organized schools. Students at these schools rose as early as five o'clock in the morning for exercise. Daytime was spent learning the skills of acting and combat, and senior students performed in outside theaters in the evening. The entire group was beaten with bamboo canes if they made any mistakes during such performances. Schools with less harsh training methods began appearing in 1930, but all schools were closed in 1931 after the Japanese invasion. New schools were not opened until 1952.^[54]



An actor doing a backflip to show that his character is destroyed in battle by the hero Li Cunxiao.

Performers are first trained in acrobatics, followed by singing and gestures. Several performing schools, all based on the styles of famous performers, are taught. Some examples are the *Mei Lanfang* school, the *Cheng Yanqiu* school, the *Ma Lianliang* school, and the *Qi Lintong* school.^[55] Students previously trained exclusively in the art of performance, but modern performance schools now include academic studies as well. Teachers assess the qualifications of each student and assign them roles as primary, secondary, or tertiary characters accordingly. Students with little acting talent often become Peking opera musicians.^[56] They may also serve as the supporting cast of foot soldiers, attendants, and servants that is present in every Peking-opera troupe.^[48] In Taiwan, the *Ministry of National Defense of the Republic of China* runs a national Peking-opera training school.^[57]

Visual performance elements

Peking-opera performers use four main skills. The first two are song and speech. The third is dance-acting. This includes pure dance, pantomime, and all other types of dance. The final skill is combat, which includes both acrobatics and fighting with all manner of weaponry. All of these skills are expected to be performed effortlessly, in keeping with the spirit of the art form.^[58]

Aesthetic aims and principles of movement

Peking opera follows other traditional Chinese arts in emphasizing meaning, rather than accuracy. The highest aim of performers is to put beauty into every motion. Indeed, performers are strictly criticized for lacking beauty during training.^[58] Additionally, performers are taught to create a synthesis between the different aspects of Peking opera. The four skills of Peking opera are not separate, but rather should be combined in a single performance. One skill may take precedence at certain moments during a play, but this does not mean that other actions should cease.^[59] Much attention is paid to tradition in the art form, and gestures, settings, music, and character types are determined by long-held convention. This includes conventions of movement, which are used to signal particular actions to the audience. For example, walking in a large circle always symbolizes traveling a long distance, and a character straightening their costume and headdress symbolizes that an important character is about to speak. Some conventions, such as the pantomimic opening and closing of doors and mounting and descending of stairs, are more readily apparent.^{[60][61]}

Many performances deal with behaviors that occur in daily life. However, in accordance with the overriding principle of beauty, such behaviors are stylized to be presented on stage. Peking opera does not aim to accurately represent reality. Experts of the art form contrast the principles of Peking opera with the principle of *Mo*, mimes or imitation, that is found in western dramas. Peking opera should be suggestive, not imitative. The literal aspects of scenes are removed or stylized to better represent intangible emotions and characters.^[62] The most common stylization method in Peking opera is roundness. Every motion and pose is carefully manipulated to avoid sharp angles and straight lines. A character looking upon an object above them will sweep their eyes in a circular motion from low to high before landing on the object. Similarly, a character will sweep their hand in an arc from left to right in order to indicate an object on the right. This avoidance of sharp angles extends to three-dimensional movement as well; reversals of orientation often take the form of a smooth, S-shaped curve.^[63] All of these general principles of aesthetics are present within other performance elements as well.



A traditional Peking-opera stage at the Summer Palace in Beijing

Staging and costumes



A scene from Peking opera

Peking opera stages have traditionally been square platforms. The action on stage is usually visible from at least three sides. The stage is divided into two parts by an embroidered curtain called a *shoujiu*. Musicians are visible to the audience on the front part of the stage.^[44] Traditional Peking opera stages were built above the line of sight of the viewers, but some modern stages have been constructed with higher audience seating. Viewers are always seated south of the stage. Therefore, north is the most important direction in Peking opera, and performers will immediately move to "center north" upon entering the stage. All characters enter from the east and exit from the west.^[45] In line with the highly symbolic nature of Peking opera, the form uses very few props. This reflects seven centuries of Chinese performance tradition.^[64] The presence of large objects is frequently indicated through conventions. The stage will almost always have a table and at least one chair, which can be turned through convention into such diverse objects as a city wall, a mountain, or a bed. Peripheral objects will often be used to signify the presence of a larger, main object. For example, a whip is used to indicate a horse and an oar symbolizes a boat.^[60]

The length and internal structure of Peking-opera plays is highly variable. Prior to 1949, *zhezixi*, short plays or plays made up of short scenes from longer plays, were often performed. These plays usually center on one simple situation or feature a selection of scenes designed to include all four of the main Peking opera skills and showcase the virtuosity of the performers. This format has become less prevalent in recent times, but plays of one act are still performed. These short works, as well as individual scenes within longer works, are marked by an emotional progression from the beginning of the play to the end. For example, the concubine in the one act play *The Favorite Concubine Becomes Intoxicated* begins in a state of joy, and then moves to anger and jealousy, drunken playfulness, and finally to a feeling of defeat and resignation. A full-length play usually has from six to fifteen or more scenes. The overall story in these longer works is told through contrasting scenes. Plays will alternate between civil and martial scenes, or scenes that involve protagonists and antagonists. There are several major scenes within the work that follow the pattern of emotional progression. It is these scenes that are usually excerpted for later *zhezixi* productions. Some of the most complex plays may even have an emotional progression from scene to scene.^[65]

Due to the scarcity of props in Peking opera, costumes take on added importance. Costumes function first to distinguish the rank of the character being played. Emperors and their families wear yellow robes, and high-ranking officials wear purple. The robe worn by these two classes is called a *mang*, or python robe. It is a costume suitable for the high rank of the character, featuring brilliant colors and rich embroidery, often in the design of a dragon. Persons of high rank or virtue wear red, lower-ranking officials wear blue, young characters wear white, the old wear white, brown, or olive, and all other men wear black. On formal occasions, lower officials may wear the *kuan yi*, a simple gown with patches of embroidery on both the front and back. All other characters, and officials on informal occasions, wear the *chezi*, a basic gown with varying levels of embroidery and no jade girdle to denote rank. All three types of gowns have water sleeves, long flowing sleeves that can be flicked and waved like water, attached to facilitate emotive gestures. Tertiary characters of no rank wear simple clothing without embroidery. Hats are

intended to blend in with the rest of the costume and will usually have a matching level of embroidery. Shoes may be high or low-soled, the former being worn by characters of high rank, and the latter by characters of low rank or acrobatic characters.^[66]

Stage properties (*Qimo*)

Qimo (stage props) is the name for all stage properties and some simple decorations. The term first occurred in the Jin dynasty (266–420). *Qimo* includes articles of everyday life such as candlesticks, lanterns, fans, handkerchiefs, brushes, paper, ink and ink slabs, and tea and wine sets. The props also include: sedan chairs, vehicle flags, oars, and horsewhips, as well as weapons. Also employed are various articles to demonstrate environments, such as cloth backdrops to represent cities, and curtains, flags, table curtains, and chair covers. Traditional *qimo* are not just imitations of real articles, but also artistic articles in their own right.^[68] Flags are also frequently used on the stage. A square flag with the Chinese character for "marshal" on it, a rectangular flag with the Chinese character for "commander" on it, and a flag with the name of a certain army on it represent the location of army camps and commanders-in-chief. In addition, there are water, fire, wind, and vehicle flags. Actors shake these flags to represent waves, fire, wind, or moving vehicles.^[68]



An actor can act out the scene of galloping the horse simply by using a horsewhip without riding a real horse on stage.^[67]

Aural performance elements

Vocal production

Vocal production in Peking opera is conceived of as being composed of "four levels of song": songs with music, verse recitation, prose dialogue, and non-verbal vocalizations. The conception of a sliding scale of vocalization creates a sense of smooth continuity between songs and speech. The three basic categories of vocal production technique are the use of breath (*yongqi*), pronunciation (*fayin*), and special Peking-opera pronunciation (*shangkouzi*).^[69]

In Chinese opera, breath is based in the pubic region and supported by the abdominal muscles. Performers follow the basic principle that "strong centralized breath moves the melodic-passages" (*zhong qi xing xiang*). Breath is visualized as being drawn up through a central breathing cavity extending from the pubic region to the top of the head. This "cavity" must be under performers' control at all times, and they develop special techniques to control both entering and exiting air. The two major methods of taking in breath are known as "exchanging breath" (*huan qi*) and "stealing breath" (*tou qi*). "Exchanging breath" is a slow, unhurried process of breathing out old air and taking in new. It is used at moments when the performer is not under time constraint, such as during a purely instrumental musical passage or when another character is speaking. "Stealing breath" is a sharp intake of air without prior exhalation, and is used during long passages of prose or song when a pause would be undesirable. Both techniques should be invisible to the audience and take in only the precise amount of air required for the intended vocalization. The most important principle in exhalation is "saving the breath" (*cun qi*). Breath should not

be expended all at once at the beginning of a spoken or sung passage, but rather expelled slowly and evenly over its length. Most songs and some prose contain precise written intervals for when breath should be "exchanged" or "stolen". These intervals are often marked by carats.^[70]

Pronunciation is conceptualized as shaping the throat and mouth into the shape necessary to produce the desired vowel sound, and clearly articulating the initial consonant. There are four basic shapes for the throat and mouth, corresponding to four vowel types, and five methods of articulating consonants, one for each type of consonant. The four throat and mouth shapes are "opened-mouth" (*kaikou*), "level-teeth" (*qichi*), "closed-mouth" (*hekou* or *huokou*), and "scooped-lips" (*cuochun*). The five consonant types are denoted by the portion of the mouth most critical to each type's production: throat, or larynx (*hou*); tongue (*she*); molars, or the jaws and palate (*chi*); front teeth (*ya*); and lips (*chun*).^[71]

Some syllables (written Chinese characters) have special pronunciations in Peking opera. This is due to the collaboration with regional forms and *kunqu* that occurred during the development of Peking opera. For example, 你, meaning "you", may be pronounced *li*, as it is in the Anhui dialect, rather than the Standard Chinese *ni*. 我, meaning "I" and pronounced *wo* in Standard Chinese, becomes *ngo*, as it is pronounced in the dialect of Suzhou. In addition to pronunciation differences that are due to the influence of regional forms, the readings of some characters have been changed to promote ease of performance or vocal variety. For example, *zhi*, *chi*, *shi*, and *ri* sounds do not carry well and are difficult to sustain, because they are produced far back in the mouth. Therefore, they are performed with an additional *i* sound, as in *zhii*.^[72]

These techniques and conventions of vocal production are used to create the two main categories of vocalizations in Peking opera: stage speech and song.

Stage speech

Peking opera is performed using both Classical Chinese and Modern Standard Chinese with some slang terms added for color. The social position of the character being played determines the type of language that is used. Peking opera features three major types of stage speech (*nianbai*, 念白). Monologues and dialogue, which make up the majority of most plays, consist of prose speeches. The purpose of prose speech is to advance the plot of the play or inject humor into a scene. They are usually short, and are performed mostly using vernacular language. However, as Elizabeth Wichmann points out, they also have rhythmic and musical elements, achieved through the "stylized articulation of monosyllabic sound units" and the "stylized pronunciation of speech-tones", respectively. Prose speeches were frequently improvised during the early period of Peking opera's development, and *chou* performers carry on that tradition today.^[73]

The second main type of stage speech consists of quotations drawn from classical Chinese poetry. This type is rarely used in Peking opera; plays have one or two such quotations at most, and often none at all. In most instances, the use of classical poetry is intended to heighten the impact of a scene. However, *Chou* and more whimsical *Dan* characters may misquote or misinterpret the classical lines, creating a comical effect.^[74]

The final category of stage speech is conventionalized stage speeches (*chengshi nianbai*). These are rigid formulations that mark important transition points. When a character enters for the first time, an entrance speech (*shangchang*) or self-introduction speech (*zi bao jiamen*) is given, which includes a prelude poem, a set-the-scene poem, and a prose set-the-scene speech, in that order. The style and structure of each

entrance speech is inherited from earlier Yuan dynasty, Ming dynasty, folk, and regional forms of Chinese opera. Another conventionalized stage speech is the exit speech, which may take the form of a poem followed by a single spoken line. This speech is usually delivered by a supporting character, and describes their present situation and state of mind. Finally, there is the recapitulation speech, in which a character will use prose to recount the story up to that point. These speeches came about as a result of the *zhezixi* tradition of performing only one part of a larger play.^[75]

Song

There are six main types of song lyrics in Peking opera: emotive, condemnatory, narrative, descriptive, dispositive, and "shared space separate sensations" lyrics. Each type uses the same basic lyrical structure, differing only in kind and degree of emotions portrayed. Lyrics are written in couplets (*lian*) consisting of two lines (*ju*). Couplets can consist of two ten character lines, or two seven character lines. The lines are further subdivided into three *dou* (lit. 'pause'), typically in a 3-3-4 or 2-2-3 pattern. Lines may be "padded" with extra characters for the purpose of clarifying meaning. Rhyme is an extremely important device in Peking opera, with thirteen identified rhyme categories. Song lyrics also use the speech tones of Mandarin Chinese in ways that are pleasing to the ear and convey proper meaning and emotion. The first and second of Chinese's four tones are normally known as "level" (*ping*) tones in Peking opera, while the third and fourth are called "oblique" (*ze*). The closing line of every couplet in a song ends in a level tone.^[76]

Songs in Peking opera are proscribed by a set of common aesthetic values. A majority of songs are within a pitch range of an octave and a fifth. High pitch is a positive aesthetic value, so a performer will pitch songs at the very top of their vocal range. For this reason, the idea of a song's key has value in Peking opera only as a technical tool for the performer. Different performers in the same performance may sing in different keys, requiring the accompanying musicians to constantly retune their instruments or switch out with other players. Elizabeth Wichmann describes the ideal basic timbre for Peking opera songs as a "controlled nasal tone". Performers make extensive use of vocal vibrato during songs, in a way that is "slower" and "wider" than vibrato used in Western performances. The Peking opera aesthetic for songs is summed up by the expression *zi zheng qiang yuan*, meaning that the written characters should be delivered accurately and precisely, and the melodic passages should be weaving, or "round".^[69]

Music

The accompaniment for a Peking opera performance usually consists of a small ensemble of traditional melodic and percussion instruments. The lead melodic instrument is the *jinghu*, a small, high-pitched, two-string spike fiddle.^[77] The *jinghu* is the primary accompaniment for performers during songs. Accompaniment is heterophonic – the *jinghu* player follows the basic contours of the song's melody, but diverges in pitch and other elements. The *jinghu* often plays more notes per measure than the performer sings, and does so an octave lower. During rehearsal, the *jinghu* player adopts their own signature version of the song's melody, but also must adapt to spontaneous improvisations on the part of the performer due to changed performance conditions. Thus, the *jinghu* player must have an instinctive ability to change their performance without warning to properly accompany the performer.^[78]

The second is the circular bodied plucked lute, the *yueqin*. Percussion instruments include the *daluo*, *xiaoluо*, and *naobo*. The player of the *gu* and *ban*, a small high pitch drum and clapper, is the conductor of the entire ensemble.^[79] The two main musical styles of Peking opera, *Xipi* and *Erhuang*, originally

differed in subtle ways. In the *Xipi* style, the strings of the *jinghu* are tuned to the keys of A and D. The melodies in this style are very disjointed, possibly reflecting the style's derivation from the high and loud melodies of the Qinqiang opera of northwestern China. It is commonly used to tell joyous stories. In *Erhuang*, on the other hand, the strings are tuned to the keys of C and G. This reflects the low, soft, and despondent folk tunes of south-central *Hubei* province, the style's place of origin. As a result, it is used for lyrical stories. Both musical styles have a standard meter of two beats per bar. The two musical styles share six different tempos, including *manban* (a slow tempo), *yuanban* (a standard, medium-fast tempo), *kuai sanyan* ("leading beat"), *daoban* ("leading beat"), *sanban* ("rubato beat"), and *yaoban* ("shaking beat"). The *xipi* style also uses several unique tempos, including *erliu* ("two-six"), and *kuaiban* (a fast tempo). Of these tempos, *yuanban*, *manban*, and *kuaiban* are most commonly seen. The tempo at any given time is controlled by a percussion player who acts as director.^[80] *Erhuang* has been seen as more improvisational, and *Xipi* as more tranquil. The lack of defined standards among performance troupes and the passage of time may have made the two styles more similar to each other today.^[77]



The *jinghu*, an instrument commonly used in Peking-opera music

The melodies played by the accompaniment mainly fall into three broad categories. The first is the aria. The arias of Peking opera can be further divided into those of the *Erhuang* and *Xipi* varieties. An example of an aria is *wawa diao*, an aria in the *Xipi* style that is sung by a young *Sheng* to indicate heightened emotion.^[81] The second type of melody heard in Peking opera is the fixed-tune melody, or *qupai*. These are instrumental tunes that serve a wider range of purposes than arias. Examples include the "Water Dragon Tune" (水龍吟; *Shuǐlóng Yín*), which generally denotes the arrival of an important person, and "Triple Thrust" (急三槍; *Jí Sān Qiāng*), which may signal a feast or banquet.^[82] The final type of musical accompaniment is the percussion pattern. Such patterns provide context to the music in ways similar to the fixed-tune melodies. For example, there are as many as 48 different percussion patterns that accompany stage entrances. Each one identifies the entering character by their individual rank and personality.^[82]

Repertoire

The repertoire of Peking opera includes nearly 1,400 works. The plays are mostly taken from historical novels or traditional stories about civil, political and military struggles. Early plays were often adaptations from earlier Chinese theatre styles, such as *kunqu*. Nearly half of 272 plays listed in 1824 were derived from earlier styles.^[48] Many classification systems have been used to sort the plays. Two traditional methods have existed since Peking opera first appeared in China. The oldest and most generally used system is to sort plays into civil and martial types. Civil plays focus on the relationships between characters, and feature personal, domestic, and romantic situations. The element of singing is frequently used to express emotion in this type of play. Martial plays feature a greater emphasis on action and combat skill. The two types of play also feature different arrays of performers. Martial plays predominantly feature young *sheng*, *jing*, and *chou*, while civil plays have a greater need for older roles and *dan*. In addition to being civil or martial, plays are also classified as either *daxi* (serious) or *xiaoxi* (light). The performance elements and performers used in serious and light plays greatly resemble those



A scene from a play based on the *Generals of the Yang Family* legends

used in martial and civil plays, respectively. Of course, the aesthetic principle of synthesis frequently leads to the use of these contrasting elements in combination, yielding plays that defy such dichotomous classification.^[83]

Since 1949, a more detailed classification system has been put into use based on thematic content and the historical period of a play's creation. The first category in this system is *chuantongxi*, traditional plays that were in performance before 1949. The second category is *xinbian de lishixi*, historical plays written after 1949. This type of play was not produced at all during the Cultural Revolution, but is a major focus today. The final category is *xiandaixi*, contemporary plays. The subject matter of these plays is taken from the 20th century and beyond. Contemporary productions are also frequently experimental in nature, and may incorporate Western influences.^[84]

In the second half of the 20th century, Western works have increasingly been adapted for Peking opera. The works of Shakespeare have been especially popular.^[85] The movement to adapt Shakespeare to the stage has encompassed all forms of Chinese theatre.^[86] Peking opera in particular has seen versions of *A Midsummer Night's Dream* and *King Lear*, among others.^[87] In 2017, Li Wenrui wrote in *China Daily* that 10 masterpieces of the traditional Peking opera repertoire are *The Drunken Concubine*, *Monkey King*, *Farewell My Concubine*, *A River All Red*, Wen Ouhong's *Unicorn Trapping Purse* ("the representative work of Peking Opera master Chen Yanqiu"), *White Snake Legend*, *The Ruse of the Empty City* (from *Romance of the Three Kingdoms*), Du Mingxin's *Female Generals of the Yang Family*, *Wild Boar Forest*, and *The Phoenix Returns Home*.^[88]

Film

Peking opera and its stylistic devices have appeared in many Chinese films. It often was used to signify a unique "Chineseness" in contrast to sense of culture being presented in Japanese films. Fei Mu, a director of the pre-Communist era, used Peking opera in a number of plays, sometimes within Westernized, realistic plots. King Hu, a later Chinese film director, used many of the formal norms of Peking opera in his films, such as the parallelism between music, voice, and gesture.^[89] In the 1993 film *Farewell My Concubine*, by Chen Kaige, Peking opera serves as the object of pursuit for the protagonists and a backdrop for their romance. However, the film's portrayal of Peking opera has been criticized as one-dimensional.^[90]

See also

- [China National Peking Opera Company](#)
- [Huguang Guild Hall](#)
- [Yun Jin](#), a *Genshin Impact* character based on Peking opera performers
- [Yunbai](#)
- [Zheng Yici Peking Opera Theatre](#)

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Candombe

Candombe is a style of music and dance that originated in Uruguay among the descendants of liberated African slaves. In 2009, the United Nations Educational, Scientific and Cultural Organization (UNESCO) inscribed *candombe* in its Representative List of the Intangible Cultural Heritage of Humanity.^[1]

To a lesser extent, *candombe* is practiced in Argentina, Paraguay, and Brazil. In Argentina, it can be found in Buenos Aires, Santa Fe, Paraná, and Corrientes. In Paraguay, this tradition continues in Camba Cuá and in Fernando de la Mora near Asunción. In Brazil, *candombe* retains its religious character and can be found in the states of Minas Gerais and Rio Grande do Sul.

This Uruguayan music style is based on three different drums: chico, repique, and piano drums. It is usually played in February during carnival in Montevideo at dance parades called *llamadas* and *desfile inaugural del carnaval*.

Origins

Common origins

According to George Reid Andrews, a historian of black communities in Latin America, after the middle of the 19th century younger black people began to abandon the *candombe* in favor of practicing European dances such as the waltz, schottische, and mazurka.^[2] Following this new twist, other Uruguayans began to imitate the steps and movements. Calling themselves Los Negros, upper class porteños in the 1860s and 1870s performed blackface and formed one of the carnival processions each year.

African-Uruguayan organized candombe dances every Sunday and on special holidays such as New Year's Eve, Christmas, Saint Baltasar, Rosary Virgin and Saint Benito. They would set a fire to heat the drums and play candombe music, especially during the night in certain neighborhoods such as Barrio Sur and Palermo in Montevideo.

Candombe



Painting of a crowd participating in a candombe

Cultural origins Bantu peoples

Typical instruments Candombe drums

Subgenres

Candombe beat · candombe jazz

Candombe and its socio-cultural space: a community practice

UNESCO Intangible Cultural Heritage

Country Uruguay

Reference 00182 (<https://ich.unesco.org/en/RL/00182>)

Region Latin America and the Caribbean

Inscription history

Inscription 2009 (4th session)

List Representative

The typical characters on the parade represent the old white masters during slavery in old Montevideo city. It was a mockery to their lifestyle with a rebel spirit for freedom and a way to remember the African origins.

In 1913, an anonymous dance historian identified only as "Viejo Tanguero" ("Old Tangoer") wrote about the 1877 creation of a dance referred to as a *tango* but featuring ideas from the *candombe*. This dance, which later became known as "soft tango," was created by African Argentines.^{[3][4][5][6]}

Writing in 1883, dance scholar and folklorist Ventura Lynch described the influence of Afro-Argentine dancers on the *compadritos* ("tough guys") who apparently frequented Afro-Argentine dance venues. Lynch wrote, "the milonga is danced only by the *compadritos* of the city, who have created it as a mockery of the dances the blacks hold in their own places".^[3] Lynch's report was interpreted by Robert Farris Thompson in *Tango: The Art of Love* as meaning that city *compadritos* danced milonga, not rural gauchos. Thompson notes that the population of city toughs dancing milonga would have included blacks and mulattoes, and that it would not have been danced as a mockery by all the dancers.^[7]

In Argentina

The seeds of candombe originated in present-day Angola, where it was taken to South America during the 17th and 18th centuries by people who had been sold as slaves in the kingdom of Kongo, Anziqua, Nyong, Quang and others, mainly by Portuguese slave traders. The same cultural carriers of candombe colonized Brazil (especially in the area of Salvador de Bahia), Cuba, and the Río de la Plata with its capital Buenos Aires and Montevideo. The different histories and experiences in these regions branched out from the common origin, giving rise to different rhythms.

The African influence was not foreign to Argentina, where the candombe also has been developed with specific characteristics. A population of black African slaves had been present in Buenos Aires since around 1580. However, miscegenation with an increasingly white population (as Argentina received up to 6 million European immigrants) and structural racism (such as state-sponsored blanqueamiento policies) led to the progressive invisibilization of the Afro-Argentine population.^{[8][9]}

In Buenos Aires, during the two governments of Juan Manuel de Rosas, it was common for "*afroporteños*" (black people of Buenos Aires) to perform candombe in public, even encouraged and visited by Rosas and his daughter, Manuela. Rosas was defeated at the battle of Caseros in 1852, and Buenos Aires began a profound and rapid cultural shift which saw a bigger emphasis on European culture. In this context, *afroporteños* replicated their ancestral cultural patterns increasingly into their private life. For this reason, onwards from 1862, the press, intellectuals and politicians began to assert the misconception of Afro-Argentine disappearance that has remained in the imagination of ordinary people from Argentina.^[10]



Comparsa on Candombe Day in Montevideo Uruguay



Afro-Argentines playing Candombe Porteño near a bonfire in St. John's night (*noche de San Juan*), 1938.

Many researchers agree that the Candombe, through the development of the Milonga, is an essential component in the genesis of the tango. This musical rhythm influenced, especially the "Sureña Milonga". In fact, tango, milonga and candombe form a musical triptych from the same African roots, but with different developments.^[11]

Initially, the practice of Candombe was practiced exclusively by black people, who had designed special places called "Tangós". This word originated sometime in the 19th century the word "Tango", but at that time not yet with its present meaning. Today, candombe is still practiced by Afro-Argentine and non-black populations across Argentina. In Corrientes Province, candombe is part of the religious feast of San Baltasar, a folk patron saint for Black Argentines.^[12]

In Uruguay

The word *candombe* comes from a Kikongo word meaning "pertaining to blacks," and was originally used in Buenos Aires to refer to dancing societies formed by members of the African diaspora and their descendants. It came to refer to the dance style in general, and the term was adopted in Uruguay as well.^[13] In Uruguay, *candombe* fused multiple African dance traditions into a complex choreography. Movements are energetic, and steps are improvised to suit.^[14]



Candombe Montevideo Uruguay

Present

Argentina

Lately, some artists have incorporated this genre to their compositions, and have also created groups and NGOs of Afro-descendants, as the Misibamba Association, Afro-Argentines of Buenos Aires Community. However, it is important to note that the Uruguayan Candombe is the most practiced in Argentina, both due to immigration from Uruguay and to the seductiveness of the rhythm that captivates the Argentines. For this reason they learn the music, dance and characters and recreate something similar. Uruguayan Candombe is played much in the neighborhoods of San Telmo, Montserrat and La Boca.



Afro-Argentine Candombe drummers at a party of the Association Misibamba -Afro-Argentines Community of Buenos Aires.

While the Argentine variety had less local diffusion (compared with the diffusion that occurred in Uruguay), mainly by the decrease of population of black African origin, its mixing with white immigrants and the prohibition of the carnival during the last dictatorship. The Afroargentine Candombe is only played by the Afro-Argentines in the privacy of their homes, mainly located in the outskirts of Buenos Aires.^[15]

Recently, due to a change in strategy by the Afro-Argentines to move from concealment to visibility, there are increased efforts to perform it in public places, onstage and in street parades. Among the groups who play Afroargentine Candombe are: "Tambores del Litoral" (union of "Balikumba" from Santa Fe, and "Candombes del Litoral" from Paraná, Entre Ríos), "Bakongo" (these, have their own web page), the "Comparsa Negros Argentinos" and "Grupo Bum Ke Bum (both from Asociación Misibamba). The latter two are in Gran Buenos Aires (Buenos Aires City and its surroundings).

Uruguay

In the late 1960s and early 1970s candombe was mixed with elements from 60s pop music and bossa nova to create a new genre called candombe beat. The origin of this genre was largely said to be the work of Eduardo Mateo, a Uruguayan singer, songwriter and musician together with other musicians such as Jorge Galemire.^[16] This style was later adopted by Jaime Roos and also heavily influenced Jorge Drexler. Contemporary musicians like Diego Janssen and Miguel del Aguila are experimenting with fusing candombe with classical genres, jazz, blues and milonga.^[17]

Instruments and musical features

Uruguayan candombe

Inscribed in 2009 on the Representative UNESCO Intangible Cultural Heritage List, the candombe is a source of pride and a symbol of the identity of communities of African descent in Montevideo, embraced by younger generations and favouring group cohesion, while expressing the communities' needs and feelings with regard to their ancestors.

The music of *candombe* is performed by a group of drummers called a **cuerda**. The barrel-shaped drums, or **tamboriles**, have specific names according to their size and function:

- **chico**, small, high timbre, serving as the rhythmic pendulum
- **repique**, medium, embellishes candombe's rhythm with improvised phrases
- **piano**, largest size, its function similar to that of the upright or electric bass

An even larger drum, called *bajo* or *bombo* (very large, very low timbre, accent on the fourth beat), was once common but is now declining in use. A *cuerda* at a minimum needs three drummers, one on each part. A full *cuerda* will have 50–100 drummers, commonly with rows of seven or five drummers, mixing the three types of drums. A typical row of five can be piano-chico-repique-chico-piano, with the row behind having repique-chico-piano-chico-repique and so on to the last row.



Candombe drums in Uruguay



Colonia del Sacramento art representing candombe characters in Uruguay

Tamboriles are made of wood with animal skins that are rope-tuned or fire-tuned minutes before the performance. They are worn at the waist with the aid of a shoulder strap called a *talig* or *talí* and played with one stick and one hand.

A key rhythmic figure in *candombe* is the clave (in 3–2 form). It is played on the side of the drum, a procedure known as "*hacer madera*" (literally, "making wood").

Master candombe drummers

Among the most important and traditional Montevidean rhythms are: Cuareim, Ansina and Cordon. There are several master drummers who have kept Candombe alive uninterrupted for two hundred years. Some of highlights are: in Ansina school: Wáshington Ocampo, Héctor Suárez, Pedro "Perico" Gualarte, Eduardo "Cacho" Giménez, Julio Giménez, Raúl "Pocho" Magariños, Rubén Quirós, Alfredo Ferreira, "Tito" Gradín, Raúl "Maga" Magariños, Luis "Mocambo" Quirós, Fernando "Hurón" Silva, Eduardo "Malumba" Gimenez, Alvaro Salas, Daniel Gradín, Sergio Ortúño y José Luis Giménez.^[18]

Argentine Candombe

The Afro-Argentine Candombe is played with two types of drums, played exclusively by men. Those drums are: "llamador" (also called "base", "tumba", "quinto" or "tumba base"), and "repicador" (also called "contestador", "repiqueador" or "requinto"). The first is a bass drum, and the second is a sharp drum. There are two models of each of the drums: one made in hollowed trunk, and the other made with staves.

The first type are hung with a strap on the shoulder and are played in a street parade. The latter are higher than those, and played for granted. Both types of drums, are played only with both hands. Sometimes others drums are played: the "macú" and the "sopipa". Both are made from hollowed tree trunk, the first is performed lying on the floor, as it is the largest and deepest drum; and the "Sopipa" which is small and acute, is played hung on the shoulder or held between the knees.

Among the idiophones that always accompany the drums are the "taba" and "mazacalla", being able to add: the "quijada", the "quisanche", and the "chinesco". The Argentine Candombe is a vocal-instrumental practice, all the same to be played sitting or street parade. There is a large repertoire of songs in African languages archaic, in Spanish or in a combination of both. They are usually structured in the form of dialogue and are interpreted solo, responsorial, antiphonal or in group. Although singing is usually a feminine practice, men may be involved. Where there is more than one voice, they are always in unison.



Painting of a crowd participating in a candombe

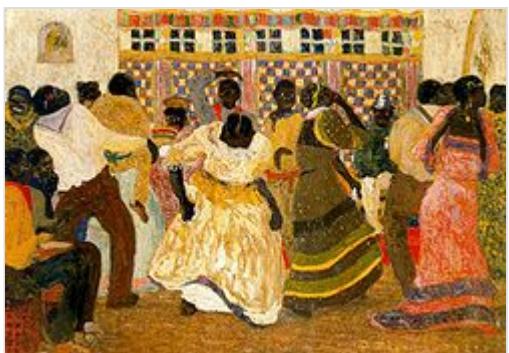


Tambores del Litoral—a group of Afro-litoraleño Argentine Candombe.

Uruguayan Candombe performance

A full *Candombe* group, collectively known as a *Comparsa Lubola* (composed of blackened white people, traditionally with burnt corks) or *Candombera* (composed of black people), constitutes the *cuerda*, a group of female dancers known as *mulatas*, and several stock characters, each with their own specific dances. The stock characters include:

- **La Mama Vieja**: the Old Mother.
- **EI Gramillero**: the Herb doctor. an ancient black man, dressed in top hat and frock coat, carrying a bag of herbs.
- **EI Escobero**: the Broomsman, He has to be an expert *candombero* and graceful dancer, who performs extraordinary feats and of juggling and balance with his broom.



An oil painting of Pedro Figari depicting Candombe dancers (oil on canvas 75×105 cm) Costantini Collection.

Candombe is performed regularly in the streets of old Montevideo's south neighbourhood in January and February, during Uruguay's Carnival period, and also in the rest of the country. All the *comparsas*, of which there are 80 or 90 in existence, participate in a massive Carnival parade called *Las Llamadas* ("calls") and vie with each other in official competitions in the *Teatro de Verano* theatre. During *Las Llamadas*, members of the comparsa often wear costumes that reflect the music's historical roots in the slave trade, such as sun hats and black face-paint. The monetary prizes are modest; more important aspects include enjoyment, the fostering of a sense of pride and the winning of respect from peers. Intense performances can cause damage to red blood cells, which manifests as rust-colored urine immediately after drumming.^[19]

See also

- [Afro-Uruguayan](#)
- [Afro-Argentine](#)
- [Music of Uruguay](#)
- [Culture of Uruguay](#)
- [Argentine tango](#)
- [Music of Argentina](#)
- [Culture of Argentina](#)
- [Murga](#)
- [Rubén Rada](#)
- [Jaime Roos](#)
- [Mariana Ingold](#)
- [Tina Ferreira](#)

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External links

- Candombe (Dutch/English/French/Italian/Portuguese/Spanish) (<http://www.candombe.com>)
 - candombe.com.uy (<http://candombe.com.uy>)
 - Candombe and tango dinner show at Montevideo (<https://web.archive.org/web/20130525185951/http://www.indooruruguay.com/en/tour/dinner-show-tango-milonga-candombe>)
 - Al rescate del candombe afroporteño (http://www.lanacion.com.ar/nota.asp?nota_id=1099258)
 - Uruguay gets a Female Beat (English) (http://www.uruguaynow.com/la_melaza_candombe.php)
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Cante Alentejano

Cante Alentejano is a Portuguese music genre based on vocal music without instrumentation from the Alentejo region. It was inscribed in 2014 in UNESCO's Representative List of the Intangible Cultural Heritage of Humanity,^[1] one of two Portuguese music traditions, the other being Fado.^[2] Its origins come from a similar popular music genre created in the region of Minde by campinos. It is said that the habit of singing without instruments was common in bull-herding as a means to coordinate efforts among the campinos.

See also

- Alentejo
- Music of Portugal

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Cante Alentejano



A traditional group of Cante Alentejano

Stylistic origins

Portuguese music

Typical instruments

Human voice

Local scenes

Alentejo

Cante Alentejano, polyphonic singing from Alentejo, southern Portugal

UNESCO Intangible Cultural Heritage

Country Portugal

Reference 01007 (<https://ich.unesco.org/en/RL/01007>)

Region Europe and North America

Inscription history

Inscription 2014 (9th session)

List Representative



Cantonese opera

Cantonese opera is one of the major categories in Chinese opera, originating in southern China's Guangdong Province.^[1] It is popular in Guangdong, Guangxi, Hong Kong, Macau and among Chinese communities in Southeast Asia. Like all versions of Chinese opera, it is a traditional Chinese art form, involving music, singing, martial arts, acrobatics, and acting.

History

There is debate about the origins of Cantonese opera, but it is generally accepted that opera was brought from the northern part of China and slowly migrated to the southern province of Guangdong in the late 13th century, during the late Southern Song dynasty. In the 12th century, there was a theatrical form called the Nanxi or "Southern drama", which was performed in public theatres of Hangzhou, then capital of the Southern Song. With the invasion of the Mongol army, Emperor Gong of the Song dynasty fled with hundreds of thousands of Song people into Guangdong in 1276. Among them were Nanxi performers from Zhejiang, who brought Nanxi into Guangdong and helped develop the opera traditions in the south.

Many well-known operas performed today, such as Tai Nui Fa originated in the Ming Dynasty and The Purple Hairpin originated in the Yuan Dynasty, with lyrics and scripts in Cantonese. Until the 20th century all the female roles were performed by males.

Early development in Shanghai

In the 1840s, a large number of Guangdong businessmen came to Shanghai for opportunities. They owned abundant resources, therefore, their influence in Shanghai has gradually increased (Song, 1994).^[2] Later, various clansmen associations have been established to sponsor different cultural activities, Cantonese opera was one of them. From the 1920s to the 1930s, the development of Cantonese opera in Shanghai was very impressive (Chong, 2014).^[3] At

Cantonese opera



Traditional Chinese

1. 粵劇
2. 大戲

Transcriptions

Standard Mandarin

Hanyu Pinyin	1. Yuèjù
Bopomofo	2. dàxì
Wade—Giles	1. Ue̍h-chü⁴
Tongyong Pinyin	2. ta⁴-hsi⁴
IPA	1. [ɥê.tɕǖ] 2. [tâ.ɕî̄]

Yue: Cantonese

Yale Romanization	1. Yuht kehk 2. daah hei
Jyutping	1. jyut6 kek6 2. daai6 hei3
IPA	1. [jȳt˥ kʰɛk˥] 2. [tâj˧ hei˧]

that time, the department stores opened by the Cantonese businessmen in Shanghai had their Cantonese opera theater companies.^[4] Moreover, the Guangdong literati in Shanghai always put great effort into promotions of Guangdong opera. A newspaper recorded that "The Cantonese operas were frequently played at that time. And the actors who came to perform in Shanghai were very famous. Every time many Cantonese merchants made reservations for inviting their guests to enjoy the opera".(Cheng, 2007)^[5]

Development in Hong Kong

Beginning in the 1950s immigrants fled Shanghai to areas such as North Point.^[6] Their arrival significantly boosted the Cantonese opera fan-base. Also, the Chinese Government wanted to deliver the message of socialist revolution to Chinese people under colonial governance in Hong Kong.^[7] Agents of the Chinese government founded newspaper platforms, such as Ta Kung Pao (大公報) and Chang Cheung Hua Pao (長城畫報) to promote Cantonese Opera to the Hong Kong audience. These new platforms were used to promote new Cantonese Opera releases. This helped to boost the popularity of Cantonese Opera among the Hong Kong audience. Gradually, Cantonese Opera became a part of daily entertainment activity in the colony.

The popularity of a Cantonese Opera continued to grow during the 1960s.^[8] More theatres were established in Sheung Wan and Sai Wan, which became important entertainment districts. Later, performances began to be held in playgrounds, which provided more opportunities to develop Cantonese Opera in Hong Kong. As the variety of venues grew, so the variety of audiences became wider. However, Cantonese Opera began to decline as TV and cinema started to develop in the late 1960s. Compared to Cantonese Opera, cinema was cheaper and TV was more convenient. Subsequently, some theatres started to be repurposed as commercial or residential buildings. The resulting decline in available theatres further contributed to the decline of Cantonese Opera in the territory.

Since the demolition of Lee Theatre and the closing down of many stages (Tai Ping Theatre, Ko Shing Theatre, Paladium Theatre, Astor Theatre or former Po Hing Theatre, Kai Tak Amusement Park and Lai Chi Kok Amusement Park) that were dedicated to Cantonese genre throughout the decades, Hong Kong's Sunbeam Theatre is one of the last facilities that is still standing to exhibit Cantonese Opera.

By the early 1980s, Leung Hon-wai was one of the first in his generation of the Chinese Artists Association of Hong Kong (hkbarwo) who gave classes and actively engaged in talent-hunting. The Cantonese Opera Academy of Hong Kong classes started in 1980.

To intensify education in Cantonese opera, they started to run an evening part-time certificate course in Cantonese Opera training with assistance from The Hong Kong Academy for Performing Arts in 1998. In 1999, the Association and the Academy further conducted a two-year daytime diploma programme in



Hand coloured photo of a Cantonese Opera Male Dan performer as Hau Mulan in 1927, Hong Kong

performing arts in Cantonese Opera in order to train professional actors and actresses. Aiming at further raising the students' level, the Association and the Academy launched an advanced course in Cantonese opera in the next academic year.

In recent years, the Hong Kong Arts Development Council has given grants to the Love and Faith Cantonese Opera Laboratory to conduct Cantonese opera classes for children and young people. The Leisure and Cultural Services Department has also funded the International Association of Theatre Critics (Hong Kong Branch) to implement the "Cultural Envoy Scheme for Cantonese Opera" for promoting traditional Chinese productions in the community.

Also, the Hong Kong Government planned to promote Cantonese Opera through different communication channels.^[9] They wanted to build more theatres for the Hong Kong public to have more opportunities to enjoy Cantonese Opera. The scheme also arrived to develop professional talents in Cantonese Opera. Cantonese Opera became a part of the compulsory Music subject in primary school. For teachers, the Education Bureau provided some training and teaching materials related to Cantonese Opera.

Art festivals

In the first decade of the Hong Kong Arts Festivals and the Festivals of Asian Arts, Cantonese opera performances contributed by those representing the lion share of the market, (well-established troupes, well-known performers Lang Chi Bak as well as Leung Sing Poh in their golden years or prominent performers in their prime) are:-

Fung Wong-nui (1925–1992)

1974, 2nd Hong Kong Arts Festival (self-financing 3 titles)

《薛平貴》*Xue Pinggui*

《胡不歸》*Time To Go Home*

《狸貓換太子》*Substituting a Racoon for the Prince*

1979, 7th Hong Kong Arts Festival*

1980, 8th Hong Kong Arts Festival

Lam Kar Sing^[10] (1933–2015), bearer of the tradition handed down by Sit Gok Sin and owner of name brand/tradition (personal art over lucrative "for hire" careers in films or on stage) as well as volunteer tutor to two (^[11] 1987, 2008^[12]) students^[13] handpicked right out of training schools

1976, 1st Festival of Asian Arts

1977, 2nd Festival of Asian Arts

《雙槍陸文龍》*Lu Wen-long*^[14]

《紅樓寶黛》*Bao and Dai of Red Chamber*^[15]

1978, 6th Hong Kong Arts Festival*

《梁祝恨史》*Butterfly Lovers*

Yam-Fong title

For two decades a regular if opposite Lee Bo-ying

Loong Kim Sang lost the only compatible co-star for this title in 1976

One of many traceable artistic interpretations of same legend

Lam forged his own (still opposite Lee Bo-ying) in November 1987 and made that the contemporary prevailing version

- 1978, 3rd Festival of Asian Arts
- 1980, 5th Festival of Asian Arts
- 1982, 7th Festival of Asian Arts
- 1984, Chinese Opera Fortnight (中國戲曲匯演)
 - 《胡不歸》 *Time To Go Home* – the contemporary prevailing version^[16]
 - 《雷鳴金鼓戰笳聲》 *The Sounds of Battle*
 - 《三夕恩情廿載仇》 *Romance and Hatred*
 - 《無情寶劍有情天》 *Merciless Sword Under Merciful Heaven*

- Last time both Lang Chi Bak (1904–1992) and Leung Sing Poh performed was in 1979.

Loong Kim Sang

- 1983, 8th Festival of Asian Arts
- 1984, 9th Festival of Asian Arts
 - 《帝女花》 *Di Nü Hua*
 - 《紫釵記》 *The Purple Hairpin*
 - 《紅樓夢》 *Dream of Red Chamber*
 - 40 years since Yam's best known role and title (opposite Chan Yim Nung) in 1944
 - New script debuted in November 1983
 - Contemporary prevailing version
 - 《花田八喜》 *Mistake at the Flower Festival*
 - 《再世紅梅記》 *The Reincarnation of a Beauty*
 - 《牡丹亭驚夢》 *The Peony Pavilion*
- 1985, 10th Festival of Asian Arts

Obscure groups of experimental nature, let alone those late boomers without market value, were not on the map or in the mind of those organizing these events. That changed since the 40 something Leung Hon-wai found his way to the stepping stone or launching pad he desired for pet projects of various nature.

Public funding

To continue the tradition by passing on what elders and veterans inherited from former generations and to improve sustainability with new and original music, lyrics and scripts.

- Cantonese Opera Development Fund^[17]
- Hong Kong Arts Development Council, Grants^[18]

Heritage is as abstract a concept as traditions is while monetary support is real. However, elders are not ombudspersons in any sense and they take public funds for their own reasons. That is, they are knee deep in commercial performances even as a member of the above organizations.

A juren a century ago can be an adjunct associate professor now in Hong Kong. How business was conducted in a community by a juren was illustrated by Ma Sze Tsang in a film called the *Big Thunderstorm* (1954).

Trend-setting figure, Leung Hon-wai, talked on camera about his doctrine related to new titles he wrote and monetary backings from the various Hong Kong authorities. That is, *art festivals* provided him financial means, identity, advertising resources and opportunities not otherwise available. Curious audience makes good box-office for the only 2–3 shows of a single new title. In addition, he only paid 50% to collect the new costumes in his possession for future performances of different titles.

A Sit Kok Sin classic fetched HK\$105,200 plus in 2015. The parents who had over 100 years of experience combined found sharing the stage with their son as not feasible without subsidies for Golden Will Chinese Opera Association and Wan Fai-yin, Christina.

Time To Go Home is different from those Leung debuted at arts festivals since:-

1. This 1939 Sit classic has been a rite of passage for new performers to become prominent male leads.
2. It only involves minimum costumes, props and crew size.
3. It is popular as afternoon fillers by third tier performers in bamboo theaters.

In 2019, Yuen Siu Fai talked on radio that he found the readily available funding made beneficiaries financially irresponsible, unlike himself and others who put their own money where their mouths were. Yuen, who works regularly for troupes with secure public funding, did not draw a link between his two roles.

Contrary to Africa, the *entire village* is responsible for raising the children of a certain crowd only. Both political and social *guanxi* is making or breaking the future of up-and-coming performers in the same way as whether Bak Yuk Tong is remembered as one of the Four Super Stars or not. According to Yuen, Bak is anti-communist and therefore his status is different in Mainland China (PRC).

Crowdfunding

Private funding

- The Art of Fong Yim-fun Sustainability Project, Shaw College, CUHK.
In August 2014, the Fong Yim Fun Art Gallery was formally opened.^[19]
- Dr. Yang Leung Yin-fong Katie, the Honorary Life Chairman, donated one of her properties to be the permanent office of the Chinese Artists Association of Hong Kong to provide residences for aged musicians.

Jumping the shark

In 2019, Yuen Siu Fai said that old performers are to stay front and center on stage as long as they want to take center stage instead of sharing, let alone ceding, the limelight to the next or even younger generations. Yuen insists that performers without bags under their eyes could not be any good.

In 2018, Law Kar Ying said Chan Kam Tong had already *jumped the shark* in the mid-1950s, more than ten years before Chan actually left the stage or more than 60 years for it to be confirmed to the public. The (Yuen, Law and others) generation with bags under their eyes picked up where Leung left off. By such, these old performers are upholding the Chan tradition and making up records along the way. However, the Chan caliber of masters needed no directors.

Two performers Chan worked with closely, who definitely left the stage at will with dignity, are Yam Kim Fai and Fong Yim Fun. They both openly rebuked (in 1969 and in 1987 respectively in no harsher way than what Lam Kar Sing and his wife did in 1983) individual off-springs who were under their wings briefly but officially. The popularity of Yam-Fong in Hong Kong continues to thrive notwithstanding their apparent lack of official successors as Loong Kim Sang and Lee Bo Ying picked up where they left off.

Cantonese opera in Hong Kong rocketed around 1985/86, according to Li Jian, born Lai Po Yu, (黎鍵，原名黎保裕), an observer. De facto successors to master performers, Lee Bo Ying, Lam Kar Sing, and Loong Kim Sang all left the stage in or before 1993, last watershed moment of Cantonese opera for Hong Kong and beyond in the 20th century. The consequences are also significant and long lasting. Unlike Fong and Loong, Yam and Lee never returned.

For the rest of her life, Yam didn't even take the bow at curtain calls although she was in the audience on most days that Loong's troupe performed in Hong Kong. Comfortable enough around Yam, Yuen called Yam lazy because she did not comment on some cake served backstage in those days.

All for naught

Local Teochew opera troupes lost their ground regarding live-on-stage Ghost Festival opera performances when the business environment was destroyed. Since then, the Teochew category disappeared in Hong Kong.

Chan Kim-seng, the former chairperson of Chinese Artists Association of Hong Kong, saw similar threats towards Cantonese opera and fought *tooth and nail* for job security of members. Chan, Representative Inheritor of Cantonese opera in the List of Intangible Cultural Heritage of Humanity, passed away on 19 August 2013.^[20]

Characteristics

Cantonese opera shares many common characteristics with other Chinese theatre genres. Commentators often take pride in the idea that all Chinese theatre styles are similar but with minor variations on the pan-Chinese music-theatre tradition and the basic features or principles are consistent from one local performance form to another. Thus, music, singing, martial arts, acrobatics and acting are all featured in Cantonese opera. Most of the plots are based on Chinese history and famous Chinese classics and myths. Also, the culture and philosophies of the Chinese people can be seen in the plays. Virtues (like loyalty, love, patriotism and faithfulness) are often reflected by the operas.

Some particular features of Cantonese opera are:

1. Cing sik sing (程式性; *Jyutping*: cing⁴ sik¹ sing³) – formulaic, formalised.
2. Heoi ji sing (虛擬性; *Jyutping*: heoi¹ ji⁵ sing³) – abstraction of reality, distancing from reality.
3. Sin ming sing (鮮明性; *Jyutping*: sin¹ ming⁴ sing³) – clear-cut, distinct, unambiguous, well-defined.
4. Zung hap ngai seot jing sik (綜合藝術形式; *Jyutping*: zung³ hap⁶ ngai⁶ seot⁶ jing⁴ sik¹) – a composite or synthetic art form.

5. Sei gung ng faat (四功五法; Pinyin: sì gōng wǔ fǎ, Jyutping: sei³ gung¹ ng⁵ faat³) – the four skills and the five methods.

The *four skills* and *five methods* are a simple codification of training areas that theatre performers must master and a metaphor for the most well-rounded and thoroughly-trained performers. The *four skills* apply to the whole spectrum of vocal and dramatic training: singing, acting/movements, speech delivery, and martial/gymnastic skills; while the *five methods* are categories of techniques associated with specific body parts: hands, eyes, body, hair, and feet/walking techniques.

The acting, acrobat, music and singing, live on stage, are well known as essential characteristics of *live* performances in theaters. Recordings did not replace the human voice backstage behind prop only when choir members were actually introduced to the audience at curtain call.

Significance

Before widespread formal education, Cantonese opera taught morals and messages to its audiences rather than being solely entertainment. The government used theatre to promote the idea of *be loyal to the emperor and love the country* (忠君愛國). Thus, the government examined the theatre frequently and would ban any theatre if a harmful message was conveyed or considered. The research conducted by Lo showed that Cantonese Operatic Singing also relates older people to a sense of collectivism, thereby contributing to the maintenance of interpersonal relationships and promoting successful ageing. (Lo, 2014).^[21] Young people construct the rituals of learning Cantonese opera as an important context for their personal development.^[22]



Cantonese Opera Art Museum

Operas of Deities

Cantonese opera is a kind of Operas of Deities. Operas for Deities are often performed in celebration of folk festivals, birthdays of deities, establishments or renovations of altars and temples.^[23] A community organises a performance of opera, which is used to celebrate the birth of the gods or to cooperate with the martial arts activities, such as "Entertaining People and Entertaining God" and "God and People". These performances can be called "Operas for Deities". This kind of acting originated from the Ming Dynasty and the Qing Dynasty. It was also called the sacred drama in the performance of God's birthday. It is a meritorious deed for God.^[24] According to the study, most of the Cantonese operas in Hong Kong belong to the Operas for Deities, and the nature of the preparations of the "God Circus" can be broadly divided into three categories: the celebration of the gods, the Hungry Ghost Festival, the Taiping Qing Dynasty, the temple opening and the traditional festival celebrations.^[25] In the 1960s–1970s, the Chinese opera was at a low ebb. However, due to the support of Opera for Deities, some of the troupes can continue to perform. In the 1990s, the total performance rate of Operas for Deities has been reduced from two-thirds to two-fifths in the 1980s, there is no such thing as a performance in the Cantonese opera industry.^[26]

Performers and roles

Types of play

There are two types of Cantonese opera plays: *Mou* (武, "martial arts") and *Man* (文, "highly educated", esp. in poetry and culture). *Mou* plays emphasize war, the characters usually being generals or warriors. These works contain action scenes and involve a lot of weaponry and armour. *Man* plays tend to be gentler and more elegant. Scholars are the main characters in these plays. Water sleeves are used extensively in *man* plays to produce movements reflecting the elegance and tenderness of the characters; all female characters wear them. In *man* plays, characters put a lot of effort into creating distinctive facial expressions and gestures to express their underlying emotions.

Roles

There are four types of roles: Sang (Sheng), Daan (Dan), Zing (Jing), and Cau (Chou).

Sang

The Sang (生; Sheng) are male roles. As in other Chinese operas, there are different types of male roles, such as:

- Siu² Sang¹ (小生) – Literally, *young gentleman*, this role is known as a young scholar.
- Mou⁵ Sang¹ (武生) – Male warrior role.
- Siu² Mou⁵ Sang¹ (小武生) – Young Warrior (usually not lead actor but a more acrobatic role).
- Man⁴ Mou⁵ Sang¹ (文武生) – Literally, *civilized martial man*, this role is known as a clean-shaven scholar-warrior. Actresses for close to a century, of three generations and with huge successes worldwide, usually perform this male role are Yam Kim Fai (mentor and first generation), Loong Kim Sang (protégée and second generation), Koi Ming Fai and Lau Wai Ming (the two youngest listed below both by age and by experience).
- Lou⁵ Sang¹ (老生) – Old man role.
- Sou¹ Sang¹ (鬚生) – Bearded role

Daan

The Daan (旦; Dan) are female roles. The different forms of female characters are:

- Faa¹ Daan² (花旦) – Literally '*flower*' of the ball, this role is known as a young belle.
- Ji⁶ Faa¹ Daan² (二花旦) – Literally, *second flower*, this role is known as a supporting female.
- Mou⁵ Daan² (武旦) – Female warrior role.
- Dou¹ Maa⁵ Daan² (刀馬旦) – Young woman warrior role.
- Gwai¹ Mun⁴ Daan² (閨門旦) – Virtuous lady role.
- Lou⁵ Daan² (老旦) – Old woman role.

Zing

The Zing (淨; Jing) are known for painted-faces. They are often male characters such as heroes, generals, villains, gods, or demons. Painted-faces are usually:

- Man⁴ Zing² (文淨) – Painted-face character that emphasizes singing.
- Mou⁵ Zing² (武淨) – Painted-face character that emphasizes martial arts.

Some characters with painted-faces are:

- Zhang Fei (張飛; Zoeng¹ Fei¹) and Wei Yan (魏延; Ngai⁶ Jin⁴) from *Three Humiliations of Zhou Yu* (三氣周瑜; Saam¹ Hei³ Zau¹ Jyu⁴).
- Xiang Yu (項羽; Hong⁶ Jyu⁵) from *The Hegemon-King Bids His Concubine Farewell* (霸王別姬; Baa³ Wong⁴ Bit⁶ Gei¹).
- Sun Wukong (孫悟空; Syun¹ Ng⁶ Hung¹) and Sha Wujing (沙悟淨; Saa¹ Ng⁶ Zing⁶) from *Journey to the West* (西遊記; Sai¹ Jau⁴ Gei³).

Cau

The Cau (丑; Chou) are clownish figures. Some examples are:

- Cau² Sang¹ (丑生) – Male clown.
- Cau² Daan² (丑旦) – Female clown.
- Man⁴ Cau² (文丑) – Clownish civilized male.
- Coi² Daan² (彩旦) – Older female clown.
- Mou⁵ Cau² (武丑) – Acrobatic comedic role.

Notable people

Major Cantonese Opera artists

Major Cantonese Opera (Stage) Career Artists^[27] include:

English Name	Chinese	Notes
Bak Sheut Sin	白雪仙	
Wong Chin Sui	黃千歲	HKMDB (http://hkMDB.com/db/people/view.mhtml?id=139&display_set=eng)
Mak Bing-wing	麥炳榮	[28][29]
Sun Ma Sze Tsang	新馬師曾	
Kwan Tak Hing	關德興	
Luo Pinchao	羅品超	
Chan Kam-Tong	陳錦棠(武狀元)	[30]
Yam Bing-yee	任冰兒 ^[31] (二幫王)	[32]
Lee Heung Kam	李香琴	
Lam Kar Sing	林家聲(薛腔)	[33]
Ho Fei Fan	何非凡(凡腔)	[34]
Tang Bik-wan	鄧碧雲(萬能旦后)	
Leung Sing Poh	梁醒波(丑生王)	
Lang Chi Bak ^[35]	靚次伯(武生王)	[36]
Tam Lan-Hing	譚蘭卿(丑旦)	[37]
Au Yeung Kim	歐陽儉	[38]

■ Kai Tak Amusement Park nurtured generation.

Political-economic crisis led to overall very hard time for Cantonese Opera in Hong Kong. Early 1960s, a sole proprietor in private sector built and operated this facility to provide performance venue, similar (in purpose) to the current Yau Ma Tei Theatre, in which upcoming artists could attain stage experience. Volunteers who managed this Amusement Park Theatre were veteran performer Chan Kam Tong with his wife and others. Work opportunities and incomes nurtured these young promising performers for years.

English Name	Chinese	Notes
Man Chin Sui*	文千歲	
Yuen Siu Fai*	阮兆輝	[39]
Wong Chiu Kwan*	王超群	[40]
Yan Fei Yin*	尹飛燕	[41]
Ng May Ying*	吳美英	[42][43]
Nan Feng*	南鳳	[44]
Law Kar-ying*	羅家英	[45]
Leung Hon-wai*	梁漢威	

The Female Leads

This is a list of female Cantonese opera performers who are known for female leads (Chinese: 文武全才旦后):

Actress Name	Chinese	Notes
Fung Wong-Nui	鳳凰女	Started performing Cantonese opera at age 13.[46][47]
Law Yim-hing	羅艷卿	Started training on Cantonese opera at age 10.[47]
Yu Lai-Zhen	余麗珍	Started performing Cantonese opera at age 16. [47] hkmdb (http://hkmdb.com/db/people/view.mhtml?id=1342&display_set=eng)
Ng Kwun Lai	吳君麗	[47][48]
Chan Ho-Kau	陳好逑	[47]
Chan Yim Nung	陳艷儂	[49][50][51]

Female Vocal Styles

This is a list of female Cantonese opera performers who are known for her own female vocal styles (著名旦腔):

Actress Name	Chinese	Notes
<u>Sheung Hoi-Mui</u>	上海妹(妹腔)	HKMDB (http://hkMDB.com/db/people/view.mhtml?id=189&display_set=eng)
<u>Lee Suet-Fong</u>	李雪芳(祭塔腔)	HKMDB (http://hkMDB.com/db/people/view.mhtml?id=263&display_set=eng) [52]
<u>Hung Sin Nui</u>	紅線女(紅腔)	
<u>Fong Yim Fun</u>	芳艷芬(芳腔)	Fong-style or the Fong tone. ^{[53][54][55]} HKMDB (http://hkMDB.com/db/people/view.mhtml?id=1742&display_set=eng)
<u>Lee Bo-Ying</u>	李寶瑩(芳腔)	^[56] HKMDB (http://hkMDB.com/db/people/view.mhtml?id=2261&display_set=eng)

The Male Leads

This is a list of female Cantonese opera performers who are known worldwide for singing and performing as male leads. They each has or had spent decades on stage, managed own troupe and established own repertoire as career performers.(著名女文武生): ^[57]

Actress Name	Chinese	Notes
<u>Yam Kim Fai</u>	任劍輝(任腔)	Last on stage in 1969.(40 years)
<u>Loong Kim Sang</u>	龍劍笙(任腔)	First time on stage in 1961.(60 years)
<u>Koi Ming Fai</u>	蓋鳴暉	Finished training in 1980s. (30 years)
<u>Lau Wai Ming</u>	劉惠鳴	Finished training in 1980s. (30 years)
<u>Cecelia Lee Fung-Sing</u>	李鳳聲	<i>Not notable</i> ^{[58][59][60]}

Great Male Vocals

This is a list of female Cantonese opera singers who are known as Four Great Male Vocals (平喉四大天王):

Actress Name	Chinese	Notes
<u>Tsuih Lau Seen</u>	徐柳仙(仙腔)	^[61] HKMDB (http://hkMDB.com/db/people/view.mhtml?id=307&display_set=eng)
<u>Siu Meng Sing</u>	小明星(星腔)	^[61] HKMDB (http://hkMDB.com/db/people/view.mhtml?id=1233&display_set=eng)
<u>Cheung Yuet Yee</u>	張月兒	^[61] HKMDB (http://hkMDB.com/db/people/view.mhtml?id=138&display_set=eng)
<u>Cheung Waih Fong</u>	張惠芳	^[61]

Four Super Stars

This is a list of male Cantonese opera performers who are known as Four Super Stars (四大天王):

Actor Name	Chinese
Sit Gok Sin	薛覺先(薛腔) ^[62]
Ma Sze Tsang	馬師曾 ^[63]
Kwai Ming Yeung	桂名揚 ^{[64][65]}
Bak Yuk Tong	白玉堂 ^[66]

Four Super Clowns

This is a list of male Cantonese opera performers who are known as Four Super Clowns (Cau) (四大名丑):

Actor Name	Chinese
Boon Yat On	半日安 ^[67]
Lee Hoi-Chuen	李海泉
Liu Hap Wai	廖俠懷 ^[68]
Ye Funuo	葉弗弱 ^[69]

Visual elements

Makeup

Applying makeup for Cantonese opera is a long and specialized process. One of the most common styles is the "white and red face": an application of white foundation and a red color around the eyes that fades down to the bottom of cheeks. The eyebrows are black and sometimes elongated. Usually, female characters have thinner eyebrows than males. There is black makeup around the eyes with a shape similar to the eyes of a Chinese phoenix (鳳眼; fung⁶ ngaan⁵). Lipstick is usually bright red (口唇膏; hau² seon⁴ gou¹).

A female-role actress is in the processes of applying her markup: spreading a creamy foundation on her cheeks and forehead; putting blusher on her cheeks, eyelids and both sides of the nose; darling her eyebrows and drawing eye-lines and eye-shadows; pasting hairpieces around her face to create an oval-shaped look; lipstick has been put on prior to this; placing hairpins on the hairpiece.^[70]

Actors are given temporary facelifts by holding the skin up with a ribbon on the back of the head. This lifts the corners of the eyes, producing an authoritative look.



Fong Yim Fun performing outside the realm of Cantonese opera in 1953

Each role has its own style of make-up: the clown has a large white spot in the middle of his face, for example. A sick character has a thin red line pointing upwards in between his eyebrows. Aggressive and frustrated character roles often have an arrow shape fading into the forehead in between the eyebrows (英雄脂; jing¹ hung⁴ zi¹).

Strong male characters wear "open face" (開面; hoi¹ min⁴) makeup. Each character's makeup has its own distinct characteristics, with symbolic patterns and coloration.

Costumes

Costumes correspond to the theme of the play and indicate the character being portrayed. Costumes also indicate the status of the characters. Lower-status characters, such as females, wear less elaborate dresses, while those of higher rank have more decorative costumes.

Prominent performers (大老倌) listed above, playing the six main characters (generally a combination of 2 Sang, 2 Daan, Zing, and Cau), are usually supposed to pay for their own costumes. Over time, these performers would reinvest their income into their wardrobe which would give an indication of their success. A performer's wardrobe would be either sold or passed on to another performer upon retirement.

To career performers, sequin costumes are essential for festive performances at various "Bamboo Theatres" (神功戲).^[71] These costumes, passed from generation to generation of career performers, are priceless according to some art collectors. With time, the materials used for the costumes changed. From the 1950s to the 1960s, sequins were the most prevalent material used for designing the costumes. Nowadays, designers tends to use rhinestones or foil fabric (閃布). Compared to sequins, rhinestones and foil fabric are lighter. However, many older generation performers continue to use sequins and they regard them as more eye-catching on stage.^[72]

Most of the costumes in Cantonese Opera come from traditional design. Since costume design is largely taught through apprenticeships, costume design remains largely constant. Some designers are taught the skill from family members, inheriting a particular style.^[73]

In 1973, Yam Kim Fai gave Loong Kim Sang, her protégée, the complete set of sequin costumes needed for career debut leading her own commercial performance at Chinese New Year Bamboo Theatre.^{[74][75]}

Some costumes from famous performers, such as Lam Kar Sing^[33] and Ng Kwun-Lai,^[48] are on loan or donation to the Hong Kong Heritage Museum.



A female general



An exhibition displaying opera costumes

Hairstyle, hats, and helmets

Hats and helmets signify social status, age and capability: scholars and officials wear black hats with wings on either side; generals wear helmets with pheasants' tail feathers; soldiers wear ordinary hats, and kings wear crowns. Queens or princesses have jeweled helmets. If a hat or helmet is removed, this indicates the character is exhausted, frustrated, or ready to surrender.

Hairstyles can express a character's emotions: warriors express their sadness at losing a battle by swinging their ponytails. For the female roles, buns indicated a maiden, while a married woman has a 'dai tau' (Chinese: 低頭).

In the Three Kingdoms legends, Zhao Yun and especially Lü Bu are very frequently depicted wearing helmets with pheasants' tail feathers; this originates with Cantonese opera, not with the military costumes of their era, although it's a convention that was in place by the Qing Dynasty or earlier.



A Cantonese opera exhibit at the [Hong Kong Museum of History](#), 2008.

Aural elements

Speech types

Commentators draw an essential distinction between sung and spoken text, although the boundary is a troublesome one. Speech-types are of a wide variety: one is nearly identical to standard conversational Cantonese, while another is a very smooth and refined delivery of a passage of poetry; some have one form or another of instrumental accompaniment while others have none; and some serve fairly specific functions, while others are more widely adaptable to variety of dramatic needs.

Cantonese opera uses Mandarin or Guān Huà (Cantonese: Gun¹ Waa^{6/2}) when actors are involved with government, monarchy, or military. It also obscures words that are taboo or profane from the audience. The actor may choose to speak any dialect of Mandarin, but the ancient Zhōngzhōu (Chinese: 中州; Jyutping: Zung¹ Zau¹) variant is mainly used in Cantonese opera. Zhōngzhōu is located in the modern-day Henan province where it is considered the "cradle of Chinese civilization" and near the Yellow River. Guān Huà retains many of the initial sounds of many modern Mandarin dialects, but uses initials and codas from Middle Chinese. For example, the words 張 and 將 are both pronounced as /tsœ:j˥/ (Jyutping: zœŋ¹) in Modern Cantonese, but will respectively be spoken as /tʂəŋ˥/ (pinyin: zhāng) and /tɕiaŋ˥/ (pinyin: jiāng) in operatic Guān Huà. Furthermore, the word 金 is pronounced as /kem˥/ (Jyutping: gam¹) in modern Cantonese and /tɕin˥/ (pinyin: jīn) in standard Mandarin, but operatic Guān Huà will use /kim˥/ (pinyin: gīm). However, actors tend to use Cantonese sounds when speaking Mandarin. For instance, the command for "to leave" is 下去 and is articulated as /sa:˧˧ tsʰəy˧˧/ in operatic Guān Huà compared to /ha:˧˧ heɔy˧˧/ (Jyutping: haa⁶ heoi³) in modern Cantonese and /ɕia˥ tsʰy˥/ (pinyin: xià qu) in standard Mandarin.

Music

Recognize Mutually (帝女花 之 相認)



▶ 0:00 / 0:00 ⏪ ⏴ ⏵

There are actually two female singers with Yam Kim Fai and Bak Sheut Sin in this sample. Yam Kim Fai is using her trademark indistinguishable male voice behind the Cantonese opera disguise. Only traditional Chinese instruments are used.

Problems playing this file? See media help.

Cantonese opera pieces are classified either as "theatrical" or "singing stage" (歌壇). The theatrical style of music is further classified into western music (西樂) and Chinese music (中樂). While the "singing stage" style is always Western music, the theatrical style can be Chinese or western music. The "four great male vocals" (四大平喉) were all actresses and notable exponents of the "singing stage" style in the early 20th century.

The western music in Cantonese opera is accompanied by strings, woodwinds, brass plus electrified instruments. Lyrics are written to fit the play's melodies, although one song can contain multiple melodies, performers being able to add their own elements. Whether a song is well performed depends on the performers' own emotional involvement and ability.

Musical instruments

Cantonese instrumental music was called *ching Yam* before the People's Republic was established in 1949. Cantonese instrumental tunes have been used in Cantonese opera, either as incidental instrumental music or as fixed tunes to which new texts were composed, since the 1930s.

The use of instruments in Cantonese opera is influenced by both western and eastern cultures. The reason for this is that Canton was one of the earliest places in China to establish trade relationships with the western civilizations. In addition, Hong Kong was under heavy western influence when it was a British colony. These factors contributed to the observed western elements in Cantonese opera.

For instance, the use of erhu (two string bowed fiddle), saxophones, guitars and the congas have demonstrated how diversified the musical instruments in Cantonese operas are.

The musical instruments are mainly divided into melodic and percussive types.

Traditional musical instruments used in Cantonese opera include wind, strings and percussion. The winds and strings encompass erhu, gaohu, yehu, yangqin, pipa, dizi, and houguan, while the percussion comprises many different drums and cymbals. The percussion controls the overall rhythm and pace of the music, while the gaohu leads the orchestra. A more martial style features the use of the suona.



Bāngzi (梆子) is one of the main instruments used in Cantonese opera

The instrumental ensemble of Cantonese opera is composed of two sections: the melody section and the percussion section. The percussion section has its own vast body of musical materials, generally called *lo gu dim* (鑼鼓點) or simply *lo gu* (鑼鼓). These 'percussion patterns' serve a variety of specific functions.

To see the pictures and listen to the sounds of the instruments, visit page 1 (<http://frannxis.tripod.com/frontpage/id14.html>) and page 2 (<http://frannxis.tripod.com/frontpage/id16.html>).

Terms

This is a list of frequently used terms.

- **Pheasant feathers** (雉雞尾; Cantonese: Ci⁴ Gai¹ Mei⁵)

These are attached to the helmet in *mou* (武) plays, and are used to express the character's skills and expressions. They are worn by both male and female characters.

- **Water sleeves** (水袖; Cantonese: Seoi² Zau⁶)

These are long flowing sleeves that can be flicked and waved like water, used to facilitate emotive gestures and expressive effects by both males and females in *man* (文) plays.

- **Hand Movements** (手動作; Cantonese: Sau² Dung⁶ Zok³)

Hand and finger movements reflect the music as well as the action of the play. Females hold their hands in the elegant "lotus" form (荷花手; Cantonese: Ho4 Faa1 Sau2).

- **Round Table/Walking** (圓臺 or 圓台; Cantonese: Jyun⁴ Toi⁴)

A basic feature of Cantonese opera, the walking movement is one of the most difficult to master. Females take very small steps and lift the body to give a detached feel. Male actors take larger steps, which implies travelling great distances. The actors glide across the stage while the upper body is not moving.

- **Boots** (高靴; Cantonese: Gou¹ Hoe¹)

These are black boots with high white soles worn by males, which can impede walking.

- **Gwo Wai** (過位; Cantonese: Gwo³ Wai^{6/2})

This is a movement in which two performers move in a cross-over fashion to opposite sides of the stage.

- **Deoi Muk** (對目; Cantonese: Deoi³ Muk⁶)

In this movement, two performers walk in a circle facing each other and then go back to their original positions.

- **"Pulling the Mountains"** (拉山; Cantonese: Laai¹ Saan¹) and **"Cloud Hands"** (雲手; Cantonese: Wan⁴ Sau²)

These are the basic movements of the hands and arms. This is the MOST important basic movement in ALL Chinese Operas. ALL other movements and skills are based on this form.

- **Outward Step** (出步; Cantonese: Ceot¹ Bou⁶)

This is a gliding effect used in walking.

- **Small Jump** (小跳; Cantonese: Siu² Tiu³)

Most common in *mou* (武) plays, the actor stamps before walking.

- **Flying Leg** (飛腿; Cantonese: Fei¹ Teoi²)

A crescent kick.

- **Hair-flinging** (旋水髮; Cantonese: Syun⁴ Seoi² Faat³)

A circular swinging of the ponytail, expressing extreme sadness and frustration.

- **Chestbuckle/ Flower** (繡花; Cantonese: Sau³ Faa¹)

A flower-shaped decoration worn on the chest. A red flower on the male signifies that he is engaged.

- **Horsewhip** (馬鞭; Cantonese: Maa⁵ Bin¹)

Performers swing a whip and walk to imitate riding a horse.

- **Sifu** (師傅; Cantonese: Si¹ Fu^{6/2})

Literally, *master*, this is a formal term, contrary to mentor, for experienced performers and teachers, from whom their own apprentices, other students and young performers learn and follow as disciples.

See also

- [Cantopop](#)
- [Red Boat Opera Company](#)
- [Music of China](#)
- [Music of Hong Kong](#)
- [Culture of Hong Kong](#)
- [Hong Kong Heritage Museum](#)
- [Chinese Artists Association of Hong Kong](#)

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External links

- (San Francisco) Bay Area Cantonese Opera (<http://www.pearlmagik.com/bayareacantoneseopera/aboutopera.htm>)

- [More Cantonese Opera Artists](http://members.aol.com/canopera/artist.htm) (<http://members.aol.com/canopera/artist.htm>)
 - [Can You Hear Me?: The Female Voice and Cantonese Opera in the San Francisco Bay Area at The Scholar and Feminist Online \(via archive.org\)](https://web.archive.org/web/20041218043407/http://www.barnard.columbia.edu/sfonline/ps/printdle.htm) (<https://web.archive.org/web/20041218043407/http://www.barnard.columbia.edu/sfonline/ps/printdle.htm>) ([original at barnard.edu](http://www.barnard.edu) (<http://sfonline.barnard.edu/ps/printdle.htm>))
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Cantu a tenore

The **cantu a tenore** (Sardinian: *su tenòre, su cuncòrdu, su contràttu, su cussèrtu, s'agorropamèntu, su cantu a pròa*; Italian: *canto a tenore*) is a style of polyphonic folk singing characteristic of the island of Sardinia (Italy's second largest island), particularly the region of Barbagia, though some other Sardinian sub-regions bear examples of such tradition.

In 2005, UNESCO proclaimed the *cantu a tenore* to be an example of intangible cultural heritage.^{[1][2]}

Etymology

The word *tenore* is not to be confused with the word "tenor" as a simple description of vocal register; it refers to the actual style of folk singing and is distinguished from other similar styles called by different names in different places on the island, such as *taja* in Gallura and *concordu* in Logudoro (Sassu 1978).

In the Barbagia region on the island of Sardinia, there are two different styles of polyphonic singing: *cuncordu*, usually a form of sacred music, sung with regular voices, and *tenore*, usually a form of profane music, marked by the use of overtone singing.

Technique

Cantu a tenore is traditionally practised by groups of four male singers standing in a close circle.^[1] Each singer has a distinct role, here listed in descending pitch order—form a chorus (another meaning of *tenore*):

- 'oche or boche (pronounced /oke/ or /boke/, 'voice') is the solo voice
- mesu 'oche or mesu boche is the 'half voice'
- contra is the 'counter'
- bassu as 'bass'

Cantu a tenore



Canto a tenore in Oliena, Sardinia

Stylistic origins

[Sardinian music](#)

Typical instruments

[Human voice](#)

Local scenes

Sardinia

Canto a tenore, Sardinian pastoral songs

UNESCO Intangible Cultural Heritage

Country [Italy](#)

Reference [00165 \(<https://ich.unesco.org/en/R/00165>\)](https://ich.unesco.org/en/R/00165)

Region [Europe and North America](#)

Inscription history

Inscription 2008 (3rd session)

List Representative



Singers from Nuoro (Nùgoro) in 1903.

The *bassu* sings the same note sung by the '*oche*', and *contra* a fifth above the *bassu*. The '*Oche*' and the *mesu 'oche*' sing in a regular voice, whereas the *contra* and the *bassu* sing with a technique affecting the larynx. The '*oche*' sings a poetic text in Sardinian, which can be of epic, historic, satirical, amorous or even protest genre. The chorus consists of nonsense syllables (for example *bim-bam-boo*).

According to popular tradition, *mesu 'oche* imitates the sound of wind, while the *contra* imitates a sheep bleating and the *bassu* a cow lowing.

The solo voice starts a monodic vocal line and is then joined by the others as he indicates to them to join in.

The effect is somewhat that of a round except that the points where the other singers join in vary and, thus, the harmonies vary from version to version. The execution differs in details between each of the villages where a *tenore* is sung to such an extent that the village can be immediately recognized.



Map of polyphonic folk music in Italy

Tradition



Tenores di Bitti

▶
0:00 / 0:00
-
🔊
⋮

Ballu Seriu starts with single voices (Oche, Bassu, Contra, Mesu Oche)

Tenores di Bitti Mialinu Pira Live recording in Modena, June 2011

Problems playing this file? See [media help](#).

Although nowadays *cuncordu* and *cantu a tenore* are performed only by men, memories remain of a time where women groups performed as well, following the matriarchal tradition of Sardinia. According to some anthropologists, *cantu a tenore* was performed back in Nuragic times.

Some of the most well known groups who perform *a tenore* are Tenores di Bitti, Tenore de Orosei, Tenore di Oniferi and Tenores di Neoneli.

Notes

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Listening

- Tenore singers on a mountain (<https://www.youtube.com/watch?v=z-m3V1cwnPY>)

See also

- Throat singing

External links

- The Oral Tradition of the a Tenore Song, an expression of Intangible heritage of the Sardinian pastoral culture (http://www.unesco.org/culture/intangible-heritage/18eur_uk.htm)
- Sardinian Music (<http://www.sardinianmusic.com>) - Buy Sardinian Music
- Tenores.org (<http://www.tenores.org/>)
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External videos

Cantu a tenore on Youtube

-  Sardinian Pastoral Songs (Unesco) (<https://www.youtube.com/watch?v=cWVCMvbGcPA=related>)



Ca trù

Ca trù (Vietnamese: [ka: tû], 歌籌, "tally card songs"), also known as **hát cô đầu** or **hát nói**, is a Vietnamese genre of musical storytelling performed by a featuring female vocalist, with origins in northern Vietnam.^[1] For much of its history, it was associated with a pansori-like form of entertainment, which combined entertaining wealthy people as well as performing religious songs for the royal court.^{[2][3]}

Ca trù is inscribed on the list of Intangible Cultural Heritage in need of Urgent Safeguarding in 2009.^[2]



A Ca trù performance

History

There are different myths and theories related to ca trù's conception. There is a theory points to a woman named Đào Thị, a talented musician who was beloved by the Lý Dynasty imperial court. This theory also claims that ever since the time of Đào Thị, in admiration of her, women who held a profession as singers (such as ca trù singers) were referred to as Đào nương ("nương" here refers roughly to "maiden" or "lady"). The latter is true although this term is no longer widely used in modern Vietnam.^[4]

What is known for sure is that ca trù started off like many of Vietnam's arts as being a form of entertainment for the royal court. Officially ca trù count the age of their profession since The Later Lê dynasty (Vietnamese: *Nhà Hậu Lê*, 1428–1789), at that time musicians called Vietnamese: *hát khuôn* performed only on religious court ceremonies.^[5] It was only later on that it branched out into being performed at small inns. Indeed, it was mainly scholars and other members of the elite who enjoyed the genre.

In the 15th century ca trù spread through Northern Vietnam. The artists might be called to celebrate a son's birth, or to celebrate the signing of a contract. Ca trù were outside of the caste system, so they could entertain the most noble clients.^[6]

In the 20th century, ca trù nearly died out. When the Communists came to power after the 1945 August Revolution, Ca Trù was systematically suppressed, becoming associated with prostitution and the degradation of women.^[7] Consequently, before 1976 there existed only two ca trù: Vietnamese: *Nguyễn Xuân Khoát*^[5] and *Quách Thị Hồ*.^[8] Later they both started to revive the tradition of ca trù. In actuality, men were allowed many wives in the past and having extramarital affairs was nothing shocking. Thus, it was commonly known that many famous ca trù singers did indeed have affairs with important men, but it was just something to be accepted as a part of society back then, and not a part of the profession itself.

As of 2009, extensive efforts are being made to invigorate the genre, including many festivals and events where several types of ca trù (among other related arts) are performed. Vietnam has also completed documents to have ca trù recognized by UNESCO as an Intangible Cultural Heritage.

By 2011 there were 140 ca trù from 23 clubs.^[9]

Instruments

Ca trù, like many ancient and highly developed arts, has many forms. However, the most widely known and widely performed type of ca trù involves only three performers: the female vocalist, lute player and a spectator (who also takes part in the performance). Sometimes dance is also performed at the same time.^[10]

The female singer provides the vocals whilst playing her *phách* (small wooden sticks beaten on a small bamboo bar to serve as percussion).

She is accompanied by a man who plays the *dàn dây*, a long-necked, 3-string lute used almost exclusively for the ca trù genre.^[11]

Last is the spectator (often a scholar or connoisseur of the art) who strikes a *trống chầu* (praise drum) in praise (or disapproval) of the singer's performance, usually with every passage of the song. The way in which he strikes the drum shows whether he likes or dislikes the performance,^[2] but he always does it according to the beat provided by the vocalists' *phách* percussion.

The number of ca trù melodies is 56, they are called Vietnamese: *thể cách*.^[10]

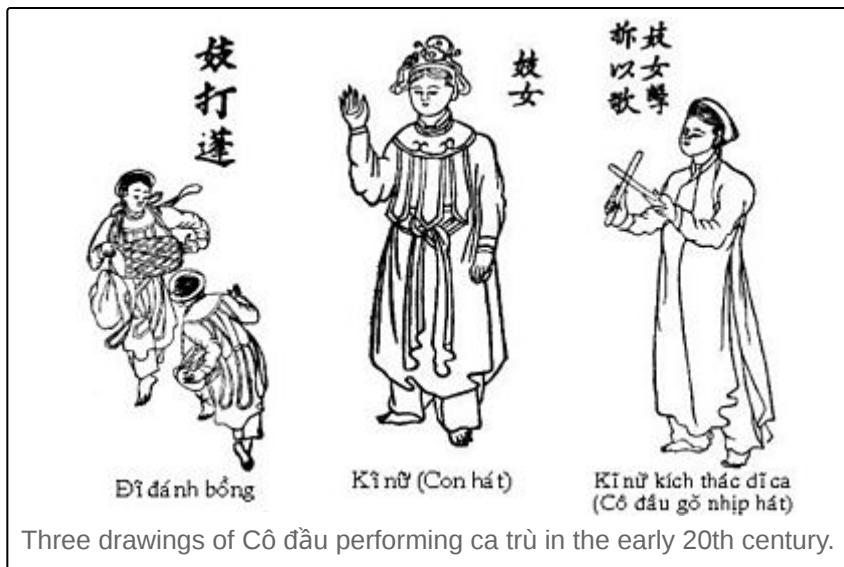
New observers to the art often comment on how strikingly odd the vocal technique sounds, but it is the vocals themselves that are essential in defining ca trù.

Ca trù inns

Ca trù literally translates as "tally card songs." This refers to the bamboo cards men bought when they visited ca trù inns, where this music was most often performed in the past. Men would give the bamboo cards they purchased to the woman of choice after her performance, and she would collect money based upon how many cards she was given.

Scholar-bureaucrats and other members of the elite most enjoyed this genre. They often visited these inns to be entertained by the talented young women, who did not only sing, but with their knowledge of poetry and the arts could strike up a witty conversation along with serving food and drink.

Besides these inns, ca trù was also commonly performed in communal houses or private homes.^[7]



Three drawings of Cô đầu performing ca trù in the early 20th century.

In modern Vietnamese media

Along with efforts made to preserve the genre, ca trù has been appearing in much of recent Vietnamese pop culture, including movies such as the award-winning film *Mê thảo: thời vang bóng*, "Trò đờ", "Trăng tỏ thềm lan", "Thương nhớ ở ai". The memory of anyone or in songs "Một nét ca trù ngày xuân", "Mái đình làng biển" by musician Nguyễn Cường, "Trên đỉnh Phù Vân", "Không thể và có thể", "Chảy đi sông ơi!", "Một thoáng Tây Hồ" by Phó Đức Phương, "Chiều phủ Tây Hồ" by Phú Quang, "Chị tôi" by Trọng Đài and poem by Đoàn Thị Tảo, "Hà Nội linh thiêng hào hoa" by Lê Mây, "Đất nước lời ru" by Phan Huỳnh Điểu", "Nắng có còn xuân" by Đức Trí", Giọt sương bay lên" by Nguyễn Vĩnh Tiến, "Đá trông chồng" by Lê Minh Sơn, "Vịnh xuân đất Tổ" by Quang Vinh,... In 1997 year, for the first time "Trên đỉnh Phù Vân" was made public by singer Mỹ Linh. Contemporary folk sound, with the up and down sounds never easy for a soft musician, so choosing this song to sing was a very brave decision of the Mỹ Linh in the early days of her career. The way to deal with the color of ca trù is probably intended to bring out the magic in every song.

Bích Câu Đạo Quán Club, founded in low has 90 members, 30 or 40 of whom gather on a given Saturday evenings. The oldest artist is 88 years old. According to the director, 48 -year-old Nguyễn Văn Mai, who trains younger singers and introduces them to classical songs: "It is very difficult to find young singers who wish to learn this art form. It is also difficult to find good teachers who can convey both the enthusiasm and the technical knowledge.

Tribute

On February 23, 2020, Google celebrated the Ca Trù's Founder Commemoration Day with a Google Doodle.^[12]

Galleries



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Films

- *Mê Thảo, Thời Vang Bóng*. Directed by Việt Linh.

See also

- Tawaif, a similar profession during colonial India
- Pansori
- Culture of Vietnam
- History of Vietnam
- Music of Vietnam
- Traditional Vietnamese dance
- Vietnamese theatre

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5. "Ca trù (<http://catruthanglong.com/en/p329-ca-tru.html>)", CaTruThangLong.com. Archived (<https://web.archive.org/web/20110820191532/http://catruthanglong.com/en/p329-ca-tru.html>) August 20, 2011, at the Wayback Machine
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External links

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Video

- Ca trù video examples (<https://web.archive.org/web/20070927065723/http://www.roehampton.ac.uk/catru/video.asp%23>) from Roehampton University site
- The beauty of Ca trù (<https://www.youtube.com/catruthanglong>), YouTube.com.

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Cremona

Cremona (/krɪ'moʊnə/ *krim-OH-nə*,^{[3][4]} UK also /kriɛ'-/ *krem-*,^[5] Italian: [kre'mo:na]; *Cremunés*: *Cremùna*; *Emilian*: *Carmona*) is a city and *comune* (municipality) in northern *Italy*, situated in *Lombardy*, on the left bank of the *Po river* in the middle of the *Po Valley*. It is the capital of the province of *Cremona* and the seat of the local city and province governments. The city of Cremona is especially noted for its musical history and traditions, including some of the earliest and most renowned *luthiers*, such as *Giuseppe Guarneri*, *Antonio Stradivari*, *Francesco Rugeri*, *Vincenzo Rugeri*, and several members of the *Amati* family.^[6]

History

Ancient

Celtic origin

Cremona is first mentioned in history as a settlement of the *Cenomani*, a *Gallic* (*Celtic*) tribe that arrived in the *Po* valley around 400 BC. However, the name Cremona most likely dates back to earlier settlers and puzzled the ancients, who gave many fanciful interpretations.

Roman military outpost

In 218 BC the *Romans* established on that spot their first military outpost (a *colonia*) north of the *Po* river, and kept the old name. Cremona and nearby *Placentia* (modern *Piacenza*, on the south bank of the *Po*), were founded in the same year, as bases for penetration into what became the Roman *Province of Gallia Cisalpina* (*Cisalpine Gaul*). Due to the trade importance of the town, from it started the *Via Brixiana* a *Roman road* which connected *Brixia* (*Brescia*) to Cremona.^[7]

Cremona quickly grew into one of the largest towns in northern Italy, as it was on the main road connecting *Genoa* to *Aquileia*, the *Via Postumia*. It supplied troops to *Julius Caesar* and benefited from his rule, but later supported *Marcus Junius Brutus* and the *Senate* in their conflict with *Augustus*, who, having won, in 40 BC confiscated Cremona's land and redistributed it to his men. The famous poet *Virgil*, who went to school in Cremona, had to forfeit his ancestral farm ("too close to wretched Cremona"), but later regained it.

<p>Cremona <i>Cremùna</i> (<i>Lombard</i>)</p> <p>Comune</p> <p>Comune di Cremona</p>	 <p>Panorama of Cremona</p>  <p>Flag</p>  <p>Coat of arms</p>  <p>Location of Cremona</p>
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Destruction

The city's prosperity continued to increase until 69 AD, when it was sacked and destroyed in the [Second Battle of Bedriacum](#) by the troops of [Vespasian](#) under command of [Marcus Antonius Primus](#), fighting to install him as Emperor against his rival [Vitellius](#). The sacking was described by [Tacitus](#) in Histories.^[8]

Cremona was rebuilt with the help of the new emperor Vespasian, but it seems to have failed to regain its former prosperity as it disappeared from history.

Re-emergence

In the 6th century, it resurfaced as a military outpost of the Eastern Roman (Byzantine) Empire during the [Gothic War](#).

Early Middle Ages

When the [Lombards](#) invaded much of Italy in the second half of the 6th century AD, Cremona remained a [Byzantine](#) stronghold as part of the [Exarchate of Ravenna](#). The city expanded towards the north-west, with the creation of a great trenched camp outside the walls.

Lombard Possession

In 603 AD, Cremona was conquered by the Lombard King [Agilulf](#) and again destroyed. Its territory was divided between the two duchies of [Brescia](#) and [Bergamo](#).

However, in 615 AD, Queen [Theodelinda](#), a devout Roman Catholic intent on converting her people, had Cremona rebuilt and re-installed a bishop there.

Holy Roman Vassal

Control of the city fell increasingly to its bishop, who became a [Holy Roman Empire](#) vassal after [Charlemagne](#)'s conquest of Italy. In this way, Cremona increased its power and its prosperity steadily and some of its bishops had important roles between the 10th and 11th centuries. Bishop [Liutprand of Cremona](#) was a member of the Imperial court under the [Saxony](#) dynasty and [Olderic](#) gained strong privileges for his city from emperor [Otto III](#). Its economy was boosted by the creation of a river port out of the former Byzantine fortress.

However, the two bishops Lambert and Ubaldo created discord with the city's people. Emperor [Conrad II](#) settled the quarrel by entering Cremona in 1037 together with the young [Pope Benedict IX](#).



Location of Cremona in Italy



Cremona (Lombardy)

Coordinates: [45°08'00"N 10°01'29"E](#)

Country	Italy
Region	Lombardy
Province	Cremona (CR)
Government	
• Mayor	Andrea Virgilio (PD)
Area^[1]	
• Total	69.7 km² (26.9 sq mi)
Elevation	47 m (154 ft)
Population (1 January 2021) ^[2]	
• Total	71,223
• Density	1,000/km² (2,600/sq mi)
Demonym	Cremonesi
Time zone	
• Summer (DST)	UTC+2 (CEST)
Postal code	26100
Dialing code	0372
ISTAT code	019036 (http://ottomilacens.us.istat.it/comune/019/019036)
Patron saint	St. Homobonus
Saint day	13 November



City coat of arms of Cremona on the town hall

Medieval Commune

Website

Official website (<http://www.comune.cremona.it>)

Under Henry IV, Cremona refused

to pay the oppressive taxes requested by the Empire and the bishop. According to a legend, the great gonfaloniere (mayor) Giovanni Baldesio of Cremona faced the emperor himself in a duel. As Henry was knocked from his horse, the city was saved the annual payment of the 3 kg (7 lb) golden ball, which, for that year, was instead given to Berta, Giovanni's girlfriend, as her dowry.

Anti-Empire

The first historical news about a free Cremona is from 1093, as it entered into an anti-Empire alliance led by Mathilde of Canossa, together with Lodi, Milan and Piacenza.

The conflict ended with Cremona gaining the *Insula Fulcheria*, the area around the nearby city of Crema, as its territory.

After that time, the new commune warred against nearby cities to enlarge its territory. In 1107 Cremona conquered Tortona, but four years later its army was defeated near Bressanoro.

As in many northern Italian cities, the people were divided into two opposing parties, the Guelphs, who were stronger in the *new city*, and the Ghibellines, who had their base in the *old city*. The parties were so irreconcilable that the former built a second Communal Palace, the still existing Palazzo Cittanova ("new city's palace").

Pro-Empire

When Frederick Barbarossa descended into Italy to assert his authority, Cremona sided with him in order to gain his support against Crema, which had rebelled with the help of Milan. The subsequent victory and its loyal imperial stance earned Cremona the right to create a mint for its own coinage in 1154. In 1162, Imperial and Cremonese forces assaulted Milan and destroyed it.

Lombard League

However, in 1167 the city changed sides and joined the Lombard League. Its troops were part of the army that, on 29 May 1176, defeated Barbarossa in the Battle of Legnano. However, the Lombard League did not survive this victory for long. In 1213, at Castelleone, the Cremonese defeated the League of Milan, Lodi, Crema, Novara, Como and Brescia.



The defence of the Carroccio during the battle of Legnano (1176) by Amos Cassioli (1832–1891)

In 1232, Cremona allied itself with Emperor Frederick II, who was again trying to reassert the Empire's authority over Northern Italy. In the Battle of Cortenuova, the Cremonese were on the winning side. Thereafter Frederick often held his court in the city.

In the Battle of Parma, however, the Ghibellines suffered a heavy defeat and up to two thousand Cremonese were made prisoners. Some years later, Cremona took its vengeance by defeating Parma's army. Its army, under the command of Umberto Pallavicino, captured Parma's carroccio and for centuries kept the enemy's trousers hanging from the Cathedral's ceiling as a sign of the rival's humiliation.

In 1301 the troubadour Luchetto Gattilusio was podestà of Cremona. During this period Cremona flourished and reached a population of up to 80,000, larger than the 69,000 of 2001.

Seignory Lords

In 1266, Pallavicino was expelled from Cremona, and the Ghibelline rule ended after his successor Buoso da Dovara relinquished control to a consortium of citizens. In 1271 the position of *Capitano del Popolo* ("People's Chieftain") was created.

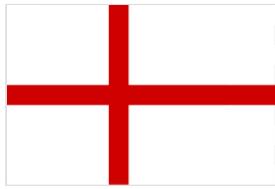
In 1276 the Signoria passed to marquis Cavalcabò Cavalcabò; in 1305 he was succeeded by his son Guglielmo Cavalcabò, who held power until 1310. During this period many edifices were created or restored including the belfry of the Torrazzo, the Romanesque church of San Francis, the cathedral's transepts and the Loggia dei Militi. Moreover, agriculture was boosted with a new network of canals.

After some foreign invasions (notably that of Emperor Henry VII in 1311), the Cavalcabò lasted until 29 November 1322, when a more powerful family, the Visconti of Galeazzo I, came to prominence that in Cremona was to last for a century and a half. The Visconti's signoria (lordship) was interrupted in 1327 by Ludwig the Bavarian, in 1331 by John of Bohemia, and in 1403 by a short-lived return of the Cavalcabò. On 25 July 1406, captain Cabrino Fondulo killed his employer Ubaldo Cavalcabò along with all the male members of his family, and assumed control over Cremona. However, he was unable to face the task, and ceded the city back to the Visconti for a payment of 40,000 golden florins.

Thus Filippo Maria Visconti made his signoria hereditary. Cremona became part of the Duchy of Milan, following its fate until the unification of Italy. Under the Visconti and later the Sforza, Cremona underwent high cultural and religious development. In 1411 Palazzo Cittanova become the seat of the university of fustian merchants.

In 1441 the city hosted the marriage of Francesco I Sforza and Bianca Maria Visconti in the temple built by the Benedictines, which today is the church of Saint Sigismund. For that occasion a new sweet was devised, which evolved into the famous torrone.^[9] Ludovico il Moro assisted in the financing of several building projects for the cathedral, the church of St. Agatha and the Communal Palace.

In 1446, Cremona was encircled by the condottieri troops of Francesco Piccinino and Luigi dal Verme. The siege was raised after the arrival of Scaramuccia da Forlì from Venice.



Historical flag of the City

Foreign occupations

Republic of Venice

From 1499 to 1509 Cremona was under Venetian control.

The victory of the Italian League at Agnadello gave it back to the Duchy of Milan.



Cremona in the 17th century

Spain

However, Cremona was assigned to Spain under the Treaty of Noyon (1513). Cremona fell to the new rulers only in 1524 when the Castle of Santa Croce surrendered. The French were finally expelled from the duchy two years later, with the Treaty of Madrid, and subsequently Cremona remained a Spanish dominion for many years. During that time several building improvements or additions were made, including the Loggia of the cathedral's Porch by Lorenzo Trotti (1550) and the new church of San Siro and Sepolcro by Antonio Gialdini (1614).

During Spanish rule, Cremona saw the famine of 1628 and the plague of 1630.

Austria

The duchy, after a short-lived French conquest in 1701 during the War of the Spanish Succession, passed to Austria on 10 April 1707.

For later history, see [Lombardy](#)

Government

Demographics



Po river in Cremona in the 18th century



The Cathedral and the Baptistry of Cremona

Historical population					
Year	Pop.	±%	Year	Pop.	±%
1861	43,614	—	1951	68,636	+7.2%
1871	43,109	-1.2%	1961	73,902	+7.7%
1881	42,250	-2.0%	1971	82,094	+11.1%
1901	49,191	+16.4%	1981	80,929	-1.4%
1911	55,483	+12.8%	1991	74,113	-8.4%
1921	58,450	+5.3%	2001	70,887	-4.4%
1931	62,447	+6.8%	2011	69,589	-1.8%
1936	64,019	+2.5%	2021	70,841	+1.8%

Source: [ISTAT](#)

Architecture

Churches

The [Cathedral of Cremona](#) with the annexed [Baptistry](#) constitutes one of the most notable sites for Romanesque-Gothic art in northern Italy.

Other churches include:

- [Sant'Agata](#)
- [Sant'Agostino](#)
- [San Facio](#)
- [San Girolamo](#)
- [San Luca](#)

- [Santa Lucia](#)
- [San Marcellino](#)
- [San Michele](#)
- [San Pietro al Po](#)
- [Santa Rita](#)
- [San Sigismondo](#)

Buildings

- The [Torrazzo](#), the third highest [brickwork bell tower in Europe](#)
- [Loggia dei Militi](#)
- [Palazzo Cittanova](#)
- [Palazzo Fodri](#)
- [Palazzo Comunale](#)
- [Teatro Ponchielli](#)
- [Museo Berenziano](#)
- [Museo della Civiltà Contadina](#)
- [Museo Civico Ala Ponzone](#)
- [Museo del violino](#)

Economy

The economy of Cremona is deeply linked to the agricultural production of the countryside. Food industries include salted meat, sweets ([torrone](#)), vegetable oils, [grana padano](#), [provolone](#) and "[mostarda](#)" (candied fruit in spicy mustard-flavored syrup, served with meats and cheese). Heavy industries include steel, oil and one electric plant. The river-port is a base for the barges transporting goods along the Po river.

Music



Lady Blunt Stradivarius

Cremona has a distinguished musical history. The 12th-century cathedral was a focus of organized musical activity in the region in the late Middle Ages. By the 16th century the town had become a famous musical centre. Nowadays there are important *ensembles* for Renaissance and Baroque music, i.e. [Choir & Consort Costanzo Porta](#) (<http://www.costanzoporta.it>), and festivals which maintain Cremona as one of the most important towns in Italy for music. Composer [Marc'Antonio Ingegneri](#) taught there; [Claudio Monteverdi](#) was his most famous student, before leaving for [Mantua](#) in 1591. Cremona was the birthplace of [Pierre-Francisque Caroubel](#), a collaborator with noted German composer [Michael Praetorius](#). The [bishop of Cremona](#), Nicolò Sfondrati, a fervent supporter of the Counter-Reformation, became [Pope Gregory XIV](#) in 1590.

Since he was an equally fervent patron of music, the renown of the town as a musical destination grew accordingly.



Statue of [Stradivari](#) in Stradivari Square

Beginning in the 16th century, Cremona became renowned as a centre of musical instrument manufacture, with the violins of the [Amati](#) and [Rugeri](#) families, and later the products of the [Guarneri](#) and [Stradivari](#) workshops.^[10] To the present day, their handmade work is widely considered to be the summit of achievement in string instrument making. Cremona is still renowned for producing high-quality

instruments, rare examples of which can be seen when visiting the local [Museo del Violino](#). In 2012 the "*Traditional violin craftsmanship in Cremona*" was declared an [intangible cultural heritage](#) by [UNESCO](#).^{[11][12]} Internationally, the city's craftsmen are renowned for the unique process used in crafting bowed stringed instruments which are assembled and moulded by hand without using any industrial materials.^[13]

Cremona had a band tradition linked to the *Guardia nazionale* founded under Napoleonic influence. In 1864, native son [Amilcare Ponchielli](#) became its leader and created what might be considered one of the greatest bands of all time. In his role as *capobanda*, Ponchielli founded a band school and a tradition that waned only at the onset of [World War I](#).

Transport

[Cremona railway station](#), opened in 1863, is a terminus of six railway lines, all of which are regional (semi-fast) or local services.

Main destinations are [Pavia](#), [Mantua](#), [Milan](#), [Treviglio](#), [Parma](#), [Brescia](#), [Piacenza](#) and [Fidenza](#).

Sport

Cremona's favourite sport is [football](#). The [U.S. Cremonese](#) played for several years in [Serie A](#), its most renowned players being [Aristide Guarneri](#), [Emiliano Mondonico](#), [Antonio Cabrini](#) and [Gianluca Viali](#) — all born in or near Cremona. The brightest page in the more than one-century-old history of Cremonese was written in the early 1990s, when the president of the team was Domenico Luzzara and the coach was [Gigi Simoni](#); the team managed to stay in Serie A for three consecutive years, ending one championship at tenth place. By defeating English team [Derby County](#) in the Final to win the [Anglo-Italian Cup](#) (27 March 1993), Cremonese became the second Italian team in football history to win at [Wembley](#).

Cremona, by the 1980s, had built a strong basketball tradition, now brought on by [Vanoli Basket](#), a team from [Soresina](#) which however usually plays in Cremona.

Cremona has also a [waterpolo](#) club that play in the regional divisions. There is a century-old tradition in [rowing](#) and [canoe racing](#), with three different clubs, located along the Po river, that trained many world and Olympic champions.

Twin towns — sister cities

Cremona is twinned with:

-  [Alaquàs](#), Spain, since 2004
-  [Krasnoyarsk](#), Russia, since 2006
-  [Füssen](#), Germany, since 2018



City hall (*Palazzo del Comune*)

Notable people

Notable people born in or associated with Cremona include:

- [Publius Quintilius Varus](#) (46 BC – AD 9), Roman general and politician
- [Marcus Furius Bibaculus](#) (103 BC – ? BC), a Roman poet.^[14]
- [Liutprand of Cremona](#) (c. 920 – 972), bishop of Cremona, historian, and author.^[15]
- [Saint Homobonus](#), (12th C.) patron saint of Cremona, as well as business people, tailors, shoemakers, and clothworkers
- [Gerard of Cremona](#) (ca.1114 – 1187), translator of scientific books from Arabic into Latin.^[16]

- [Sicard of Cremona](#) (1155–1215), prelate, historian and writer
- [Bernardino Ricca](#) (1450-?), painter^[17]
- [Filippo de Lurano](#) (ca.1475 – after 1520), an Italian composer of the Renaissance.
- [Marco Girolamo Vida](#) (ca.1489 – 1566), scholar, Latin poet and bishop.^[18]
- [Altobello Melone](#) (ca.1490 – pre-1543) an Italian painter of the Renaissance.
- [Francesco and Giuseppe Dattaro](#) (ca.1495 – 1576) & (ca.1540 – 1616), father and son team of architects
- [Girolamo del Prato](#) (16th C.), sculptor and craftsman
- [Gianello della Torre](#) (ca.1500 — 1585) Italo-Spanish clockmaker, engineer and mathematician.
- [Giulio Campi](#) (1500–1572), painter.^[19]
- [Andrea Amati](#) (1505–1577), luthier.^[20]
- [Bernardino Campi](#) (1522–1592), painter.^[21]
- [Costanzo Porta](#) (ca.1528 – 1601), an Italian composer of the Renaissance
- [Sofonisba Anguissola](#) (ca.1532 – 1625), painter of the Renaissance.^[22]
- [Benedetto Pallavicino](#) (ca.1551 – 1601), an Italian composer and organist of the late Renaissance.
- [Claudio Monteverdi](#) (1567–1643), composer of the late Renaissance and early Baroque eras.^[23]
- [Giulio Calvi](#) (ca.1570 – 1596), an Italian painter of the Renaissance.
- [Luca Cattapani](#) (born ca.1570) an Italian painter of the late-Renaissance
- [Gaspare Aselli](#) (1581–1626), physician.^[24]
- [Tarquinio Merula](#) (1595–1665), an Italian composer, organist and violinist of the early Baroque era.
- [Nicolò Amati](#) (1596–1684), luthier.^[25]
- [Francesco Rugeri](#) (ca.1628–1698), luthier
- [Antonio Stradivari](#) (c.1644–1737), renowned luthier.^[26]
- [Vincenzo Rugeri](#) (1663–1719), luthier
- [Luigi Guido Grandi](#) (1671–1742), monk, priest, philosopher, theologian, mathematician, and engineer
- [Giuseppe Guarneri](#) (1698–1744), luthier
- [Francesco Bianchi](#) (1752–1810), an Italian opera composer.
- [Giovanni Pallavera](#) (1818–1886), painter
- [Amilcare Ponchielli](#) (1834–1886), composer.^[27]
- [Eugenio Beltrami](#) (1835–1900), mathematician
- [Arcangelo Ghisleri](#) (1855–1938), an Italian geographer, writer and Socialist politician.
- [Leonida Bissolati](#) (1857–1920), leading exponent of the Italian socialist movement at the turn of the 19th C.
- [Alve Valdemi del Mare](#) (1885-1972), painter
- [Primo Mazzolari](#) (1890–1959), priest and writer
- [Roberto Farinacci](#) (1892–1945), fascist politician
- [Aldo Protti](#) (1920–1995), an Italian baritone opera singer
- [Ugo Tognazzi](#) (1922–1990) , actor, director, and screenwriter
- [Mina](#) (born 1940), singer (nicknamed the *Tiger of Cremona*)



The Loggia dei Militi



Violin shop



Astronomical clock on the [Torrazzo](#) belltower

- [Giovanni Lucchi](#) (1942–2012), bowmaker
- [Franco Mari](#) (born 1947), an Italian actor and comedian.
- [Sergio Cofferati](#) (born 1948), member of European Parliament and former mayor of Bologna
- [Massimo Capra](#) (born 1960), Italian-born Canadian celebrity chef.^[28]
- [Sandrone Dazieri](#) (born 1964), crime writer
- [Alessandro Magnoli Bocchi](#) (born 1968), Italian economist
- [Chiara Ferragni](#) (born 1987), blogger, businesswoman, fashion designer and model
- [Quartetto di Cremona](#) (formed 2000), Italian string quartet

Sport

- [Oreste Perri](#) (born 1951), sprint canoeist in the 1970s and mayor of Cremona from 2009 to 2014
- [Antonio Cabrini](#) (born 1957), footballer and manager
- [Gianluca Viali](#) (1964–2023), footballer and manager
- [Manolo Guindani](#) (born 1971), retired footballer and manager
- [Giacomo Gentili](#) (born 1997), world rowing champion

Climate

Climate data for Cremona (1981–2010)														
Month	Jan	Feb	Mar	Apr	May	Jun	Jul	Aug	Sep	Oct	Nov	Dec	Year	
Mean daily maximum °C (°F)	4.9 (40.8)	7.5 (45.5)	13.5 (56.3)	17.6 (63.7)	23.2 (73.8)	27.4 (81.3)	29.9 (85.8)	29.0 (84.2)	24.2 (75.6)	17.5 (63.5)	10.4 (50.7)	6.0 (42.8)	17.6 (63.7)	
Daily mean °C (°F)	2.4 (36.3)	4.3 (39.7)	9.4 (48.9)	13.4 (56.1)	18.8 (65.8)	22.7 (72.9)	25.1 (77.2)	24.5 (76.1)	20.1 (68.2)	14.4 (57.9)	8.0 (46.4)	3.8 (38.8)	13.9 (57.0)	
Mean daily minimum °C (°F)	-0.1 (31.8)	1.1 (34.0)	5.3 (41.5)	9.2 (48.6)	14.3 (57.7)	17.9 (64.2)	20.3 (68.5)	20.0 (68.0)	16.0 (60.8)	11.3 (52.3)	5.6 (42.1)	1.6 (34.9)	10.2 (50.4)	
Average precipitation mm (inches)	63 (2.5)	61 (2.4)	66 (2.6)	77 (3.0)	71 (2.8)	69 (2.7)	53 (2.1)	70 (2.8)	62 (2.4)	100 (3.9)	100 (3.9)	67 (2.6)	859 (33.7)	
Average precipitation days (≥ 1.0 mm)	7	6	7	7	8	6	5	5	4	7	8	6	76	

Source 1: Istituto Superiore per la Protezione e la Ricerca Ambientale (precipitation 1951–1980)^[29]

Source 2: Climi e viaggi (precipitation days)^[30]

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External links

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- <http://www.cremonamusica.com/>

Retrieved from "<https://en.wikipedia.org/w/index.php?title=Cremona&oldid=1286753545>"



Doina

The **doina** (Romanian pronunciation: [ˈdojna]) is a Romanian musical tune style, possibly with Middle Eastern roots, customary in Romanian peasant music, as well as in lăutărească music. It was also adopted into klezmer music.^[1]

Similar tunes are found throughout Eastern Europe and the Balkans. In some parts of the Balkans this kind of music is referred to as *scaros* or *scaru*.

Origins and characteristics

Béla Bartók discovered the *doina* in Northern Transylvania in 1912 and he believed it to be uniquely Romanian. After he found similar genres in Ukraine, Albania, Algeria, Middle East and Northern India, he came to the belief that these are part of a family of related genres of Arabo-Persian origin.^[2] He particularly linked the Romanian *doina* to the Turkish/Arabic Makam system. Bartók's conclusions were rejected by some Romanian ethnomusicologists, who accused Bartók of anti-Romanian bias. Nevertheless, the similarities between the Romanian *doina* and various musical forms from the Middle East have been subsequently documented by both non-Romanian^[3] and Romanian^{[4][5]} scholars. Until the first half of the 20th century, both *lăutari*^[5] and klezmer musicians^[6] were recorded using a taksim as an introduction to a tune. The *taksim* would be later replaced by the *doina*, which has been described as being similar, though not totally identical to the *taksim*. Romanian ethnomusicologist and musician Grigore Leșe, after performing with a group of Iranian musicians, noticed that the *doinas* of Maramureș have "great affinities" with the Arabo-Persian music.^[7]

The *doina* is a free-rhythm, highly ornamented (usually melismatic), improvisational tune.^[8] The improvisation is done on a more or less fixed pattern (usually a descending one), by stretching the notes in a rubato-like manner, according to the performer's mood and imagination. Usually the prolonged notes are the fourth or fifth above the floor note.

The peasant *doinas* are mostly vocal and monophonic and are sung with some vocal peculiarities that vary from place to place: interjections (*măi*, *hei*, *dui-dui*, *iuhu*), glottal clucking sounds, choked sobbing effects, etc.^[4] Instrumental *doinas* are played on simple instruments, usually various types of flutes, or even on rudimentary ones, such as a leaf. The peasant *doina* is a non-ceremonial type of song and is generally sung in solitude, having an important psychological action: to "ease one's soul" (*de stâmpărare* in Romanian). Grigore Leșe believes that, while scholars describe in great detail the technical aspects of the *doina*, they fail to understand its psychological aspects. *Doinas* are lyrical in aspect and their common themes are melancholy, longing (*dor*), erotic feelings, love for nature, complaints about the bitterness of life or invocations to God to help ease pain, etc.

Unlike peasant *doinas*, *lăutar* and klezmer *doinas* are usually accompanied and played on more complex instruments (violin, pan-pipe, cymbalom, accordion, clarinet, tarogato, etc.). Also, unlike peasant *doinas*, *lăutar* and klezmer *doinas* are mostly played as an introduction to another tune, usually a dance.

In the regions of Southern Romania, Romani lăutari developed a type of doina called *cântec de ascultare* (meaning "song for listening", sometimes shortened to *de ascultare* or simply *ascultare*). The *cântec de ascultare* spread to other regions of Romania, with local particularities.

Klezmer Doinas are influenced by Hassidic niguns.

Types of doina

- Hora lungă - Maramureş.
- Ca pe luncă - found along the Danube.
- Oltului - found along the Olt River.
- De codru - *codru* means "forest".
- Haiduceşti (*cântece haiduceşti*, *Cântece de haiducie*) - "haiduc's songs" *haiduc* means "outlaw" or "brigand".
- Ca din tulnic - unique type in which the melody imitates a type of Alpenhorn called the tulnic.^[9]
- Ciobanului - shepherd's doina.
- De dragoste - popular form, usually about love; *dragoste* means "love".
- De jale - mellow, mournful doina; *jale* means "grief".
- De leagăn - a lullaby; *leagăn* means "cradle".
- De pahar - drinking song; *pahar* means "drinking glass".
- Foaie verde - classical form; literally "green leaf".
- Klezmer - played by Jewish musicians from Bessarabia and Moldavia.

Current status

While at the beginning of the 20th century, the *doina* was the most common type of peasant song (in some areas the only type), today it has almost completely disappeared from peasant life, as most peasant music has. This process has been accentuated during the communist era, with the rise of the new, so-called "popular music", bringing a new style of performance that diluted the peasant styles.

The *doina* is still, however, common in the repertoire of the lăutari from Ardeal and Banat regions.

In 1976 the BBC religious television programme *The Light of Experience* took Gheorghe Zamfir's recording of "Doina De Jale" as its theme tune. Epic Records released the song as a single and made it to number four in the UK charts.

In 2009 the *doina* has been included in the UNESCO list of Intangible Cultural Heritage.

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Duduk

The **duduk** (/duː'duːk/ *doo-DOOK*; Armenian: դուդուկ IPA: [du'duk]^[1]) or **tsiranapogh** (Armenian: ծիրանափող, meaning "apricot-made wind instrument"), is a double reed woodwind instrument made of apricot wood originating from Armenia.^{[2][3]} Variations of the Armenian duduk appear throughout the Caucasus, the Balkans, and the Middle East, including Bulgaria, Azerbaijan, Georgia, Kurdistan, Turkey, and Iran.^{[4][5]} Duduk, Balaban, and Mey are almost identical, except for historical and geographical differences.^[6]

It is commonly played in pairs: while the first player plays the melody, the second plays a steady drone called *dum*, and the sound of the two instruments together creates a richer, more haunting sound. The unflattened reed and cylindrical body produce a sound closer to the English horn than the oboe or bassoon. Unlike other double reed instruments like the oboe or shawm, the duduk has a very large reed proportional to its size.

UNESCO proclaimed the Armenian duduk and its music as a Masterpiece of the Intangible Heritage of Humanity in 2005 and inscribed it in 2008.^{[7][8]} Duduk music has been used in a number of films, most notably in *The Russia House* and *Gladiator*.

Etymology

There have been two published lines of thinking on the origins of the word.

Both the Russian book *Musical Instruments Encyclopedia* (Музыкальные инструменты. Энциклопедия) and American book *Musical Instruments, A Comprehensive Dictionary* give an ultimate origin of the name as Persian, the word *tutak*.^{[9][10]}

Duduk



Duduk

Woodwind instrument

Classification Wind instrument with double reed

Related instruments

Closely related instruments include the Mey (Turkey), Balaban (Azerbaijan, Iran), Yasti Balaban (Dagestan), Duduki (Georgia), Duduk (Armenia), Hichiriki (Japan), Piri (Korea), Guanzi (China), and Kamis Sirnay (Kyrgyzstan),

Musicians

Djivan Gasparyan, Gevorg Dabaghyan, Vache Hovsepyan, Levon Minassian, Pedro Eustache

Builders

Karlen Matevosyan, Arthur Grigoryan, Hovsep Grigoryan

Sound sample

Duduk music



Melody performed with a duduk by SERGO.TEL.

Duduk and its music

UNESCO Intangible Cultural Heritage



In Armenia, the instrument is also known as *tsiranapogh* (ծիրանափող).

This instrument is not to be confused with the northwestern Bulgarian folk instrument of the same name (see below, Balkan duduk). Similar instruments used in other parts of Western Asia are the *mey* and *balaban*.

Overview



A duduk reed

The duduk is a double reed instrument with ancient origins, having existed since at least the fifth century, while there are Armenian scholars who believe it existed more than 1,500 years before that.^[11] The earliest instruments similar to the duduk's present form are made of bone or entirely of cane. Today, the duduk is exclusively made of wood with a large double reed, with the body made from aged apricot wood.^[12]

The particular tuning depends heavily on the region in which it is played. An eight-hole duduk (not counting the thumb hole on the lower side) can play ten successive notes of a diatonic scale with simple fingering, or sixteen consecutive notes of a chromatic scale by half-covering holes. For example, an A duduk can play all the notes from F♯ to the A more than an octave higher.^{[13][14]} (Another reference gives different information.^[15]) By using the lips to "bend" notes and partially covering holes any pitch in this range can be produced, as required for Oriental music.^[16] The instrument's body has different lengths depending upon the range of the instrument and region. The reed (Armenian: եղեղն, *eğegn*), is made from one or two pieces of cane in a duck-bill type assembly. Unlike other double-reed instruments, the reed is quite wide, helping to give the duduk both its unique, mournful sound, as well as its remarkable breathing requirements. The duduk player is called *dudukahar* (դուդուկահար) in Armenian.

The performers use air stored in their cheeks to keep playing the instrument while they inhale air into their lungs. This "circular" breathing technique is commonly used with all the double-reed instruments in the Middle East.^[17]

Duduk "is invariably played with the accompaniment of a second *dum duduk*, which gives the music an energy and tonic atmosphere, changing the scale harmoniously with the principal duduk."^[18]

Armenian children playing the duduk

Country Armenia

Domains Performing arts (music)

Reference 00092 (https://ich.unesco.org/en/R_L/00092)

Region Europe and North America

Inscription history

Inscription 2008 (3rd session)

List Representative



History

Armenian musicologists cite evidence of the duduk's use as early as 1200 BC, though Western scholars suggest it is 1,500 years old.^[19] Variants of the duduk can be found in Armenia and the Caucasus. The history of the Armenian duduk music is dated to the reign of the Armenian king Tigran the Great, who reigned from 95 to 55 B.C.^[20] According to ethnomusicologist Dr. Jonathan McCollum, the instrument is depicted in numerous Armenian manuscripts of the Middle Ages, and is "actually the only truly Armenian instrument that's survived through history, and as such is a symbol of Armenian national identity ... The most important quality of the duduk is its ability to express the language dialectic and mood of the Armenian language, which is often the most challenging quality to a duduk player."^[21]

Balkan duduk

While "duduk" most commonly refers to the double reed instrument described on this page, there is a very similar instrument played in northwestern Bulgaria. This is a blocked-end flute known as a kaval, resembling the Serbian frula, or kavalče in a part of Macedonia,^[22] and as duduk in northwest Bulgaria.^{[23][24]} Made of maple or other wood, it comes in two sizes: 700–780 millimetres (28–31 in) and 240–400 millimetres (9.4–15.7 in) (duduce). The blocked end is flat.

In popular culture

The sound of the duduk has become known to wider audiences through its use in popular film soundtracks. Starting with Peter Gabriel's score for Martin Scorsese's *The Last Temptation of Christ*, the duduk's archaic and mournful sound has been employed in a variety of genres to depict such moods. Djivan Gasparyan played the duduk in *Gladiator*, *Syriana*, and *Blood Diamond*, among others.^[25] It was also used extensively in *Battlestar Galactica*.^[26] In the TV series *Avatar: The Last Airbender*, its computer-altered sound was given to the fictitious *Tsungi horn*, most notably played by Iroh and often being featured in the show's soundtrack. With many of the members who worked on ATLA now working on *The Dragon Prince*, the duduk regularly appears in its soundtrack as well. The sound of the duduk was also used in *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe* for a lullaby which Mr. Tumnus plays on a fictitious double flute, and was featured in the theme song of the Dothraki clan during the TV adaptation *Game of Thrones*.^{[27][28]}

Armenia's entry in the 2010 Eurovision Song Contest, "Apricot Stone," featured Armenian musician Djivan Gasparyan playing the duduk.

Film soundtracks

The duduk has been used in a number of films, especially "to denote otherworldliness, loneliness, and mourning or to supply a Middle Eastern/Central Asian atmosphere".^[29]

- Ararat (2002) by Mychael Danna
- Avatar (2009) by Nacer Khemir, in the track *Shutting Down Grace's Lab*

- [Bab'Aziz: le prince qui contemplait son âme](#) (Bab'Aziz: The Prince Who Contemplated His Soul), 2005 by [Nacer Khemir](#)
- [Bedtime Stories](#) (2008) by [Rupert Gregson-Williams](#)^[30]
- [Brotherhood of the Wolf](#) (2001) by [Joseph LoDuca](#)
- [Chilean Gothic](#) (2000) by [Fractal](#)
- [Constantine](#) (2005) by [Brian Tyler](#), [Klaus Badelt](#), in the track *Circle of Hell*
- [The Crow](#) (1994) by [Graeme Revell](#) featuring the duduk player [Djivan Gasparyan](#)
- [Dead Man Walking](#) (1995) by [David Robbins](#)
- [Elektra](#) (2005) by [Christophe Beck](#)^[30]
- [Gladiator](#) (2000) by [Djivan Gasparyan](#) in the track *Duduk of the North*^[31]
- [Hotel Rwanda](#) (2004) main theme music^[32]
- [Hulk](#) (2003) duduk by [Pedro Eustache](#) by [Danny Elfman](#)^[33]
- [The Island](#) (2005) by [Steve Jablonsky](#)^[30]
- [The Kite Runner](#) (2007) by [Alberto Iglesias](#)^[30]
- [The Last Temptation of Christ](#) (1988) by [Peter Gabriel](#), featuring the duduk player [Vatche Hovsepian](#)
- [The Lion, the Witch and the Wardrobe](#) (2005) by [Harry Gregson-Williams](#), in the track *A Narnia Lullaby*^[34]
- [Munich](#) duduk by [Pedro Eustache](#) (2005) by [John Williams](#)
- [Mayrig](#) (1991) by [Omar Al Sharif](#)
- [Next](#) (2007) by [Mark Isham](#)^[30]
- [The Passion of The Christ](#) (2004) by [Mel Gibson](#), composer [John Debney](#) duduks by [Pedro Eustache](#) and [Chris Bleth](#)
- [Pirates of the Caribbean: At World's End](#) (2007) by [Hans Zimmer](#)^[30]
- [Rendition](#) (2007) by [Paul Hepker](#) and [Mark Kilian](#), duduk by [Pedro Eustache](#)
- [Ronin](#) (1998) by [Elia Cmiral](#), duduk by [Albert Vardanyan](#)
- [Syriana](#) (2005) by [Alexandre Desplat](#), duduks by [Djivan Gasparyan](#) and [Pedro Eustache](#)
- [The Russia House](#) (1990) by [Jerry Goldsmith](#)
- [The Siege](#) (1998) by [Graeme Revell](#), in the track *Torture*
- [Vantage Point](#) (2008) by [Atli Orvarsson](#)^[30]
- [Wanted](#) (2008) by [Danny Elfman](#)^[30]
- [Warriors of Heaven and Earth](#) (2003) by [A. R. Rahman](#)^[35]
- [You Don't Mess with the Zohan](#) (2008) by [Rupert Gregson-Williams](#)^[30]
- [Beasts in Our Time](#) and [Under The Eye Of The Sun](#) played by [Rob Townsend](#) on [Steve Hackett's album At The Edge Of Light](#)
- [3 Faces](#) (2018) by [Jafar Panahi](#), duduk by [Yusef Moharamian](#)
- [Dune](#) (2021) by [Hans Zimmer](#), duduk by [Pedro Eustache](#)^[36]
- [Dune: Part Two](#) (2024) by [Hans Zimmer](#), duduk by [Pedro Eustache](#)^[37]

Television soundtracks

- [Angel](#) by [Rob Kral](#)^[30]
- [Avatar: The Last Airbender](#) by [Jeremy Zuckerman](#) features the instrument in a recurring motif associated with the character of [Zuko](#), most notably in the tracks "Iroh's Tsungi Horn" and "The Blue Spirit"

- *Battlestar Galactica* (2004 TV series) by Bear McCreary. Its tracks "Two Funerals", "Starbuck on the Red Moon", "Escape from the Farm", "Colonial Anthem", "Black Market", "Something Dark is Coming", "Martial Law", "Prelude to War" feature the duduk.^{[38][39][40]} Roslin's theme was set to lyrics a second time for the third-season premiere "Occupation", this time in Armenian.
- *Buffy the Vampire Slayer* by Christophe Beck, Tomas Wanker, Rob Dunkin, Douglas Stevens^[30]
- *Castle* by Robert Duncan^[30]
- *Children of Dune* by Brian Tyler in the tracks "Dune Messiah", "The Throne of Alia", "The Preacher At Arrakeen", "Farewell"^[41]
- *Cold Case* by Michael A. Levine^[30]
- *CSI: New York* by Bill Brown^[30]
- *Firefly* by Greg Edmonson^[30]
- *Game of Thrones* by Ramin Djawadi features the instrument in Daenerys Targaryen's theme^[42]
- *JAG* by Steve Bramson^[30]
- *The Mummy Who Would Be King* by Gil Talmi, Andrew Gross^[30]
- *Over There* by Ed Rogers^[30]
- *The Pacific* by Blake Neely and Geoff Zanelli^[30]
- *Path to 9/11* by John Cameron^[30]
- *Rome* by Jeff Beal^[43]
- *The Dragon Prince* by Frederik Wiedmann^[44]
- *Spartacus* by Randy Miller. Track *Second Thought*
- *Star Trek: Enterprise* by Paul Baillargeon^[30]
- *Yu-Gi-Oh!* by Wayne Sharpe
- *Xena: Warrior Princess* by Joseph Loduca
- *The Lord of the Rings: The Rings of Power* by Bear McCreary features this instrument in settings of the Númenor theme.
- *Boohbah*
- *Foundation (TV series)* by Bear McCreary features the instrument in a recurring motif associated with the character of Gaal Dornick.



Benik Ignatyan playing the duduk at the Armenian Genocide memorial complex in Yerevan, Armenia, 1997.



Duduk player at the Forum des langues du monde in Toulouse, France.

Video game scores

- *Shards of the Exodar* in *World of Warcraft: The Burning Crusade* by Derek Duke, Glenn Stafford and Russell Brower
- *Dalaran* in *World of Warcraft: Wrath of the Lich King* by Derek Duke, Glenn Stafford and Russell Brower

- *Orsis* in *Hearthstone: League of Explorers*
- *Civilization V* by Michael Curran^{[45][46]}
- *Crimson Dragon* by Saori Kobayashi and Jeremy Garren
- *Dark Void* by Bear McCreary^[30]
- *Dota 2* by Jason Hayes
- *F.E.A.R.* by Nathan Grigg
- *God of War III* by Gerard Marino
- *Mass Effect* by Jack Wall^[47]
- *Myst III: Exile* by Jack Wall
- *Myst IV: Revelation* by Jack Wall^[30]
- *Outcast* by Lennie Moore in the track *Oriental Spirit*
- *Prince of Persia: The Two Thrones* by Inon Zur^[30]
- *Uncharted 2* by Greg Edmonson^[30]
- *Croft Manor Theme* in *Tomb Raider Legend* by Troels Brun Folmann
- *The Elder Scrolls V: Skyrim* (2011) by Jeremy Soule in the track *Tundra*
- *Total War: Rome II* by Richard Beddow
- *Empire: Total War*
- *Metro Exodus* by Oleksii Omelchuk
- *Xenoblade Chronicles 3* by Kenji Hiramatsu in both *Day* and *Night* versions of the track *Eagus Wilderness*
- *Sonic Frontiers* in the movements for *Ares Island* by Tomoya Ohtani (duduk performed by Tarumi Yasutaka)^[48]

Popular music

- "Come Talk to Me" by Peter Gabriel (from the 1992 album *Us*)
- "Zachem Ya" by t.A.T.u. (from the 2001 album *200 Po Vstrechnoy*)
- "Prelude & Nostalgia" by Yanni (from the 1997 album *Tribute*)
- "Prelude & Nostalgia" by Yanni (from the 2006 album *Yanni Live! The Concert Event*)
- "Science" and "Arto" (Hidden Track) by System of a Down (from the 2001 album *Toxicity*)
- "Jenny Wren" (2005) and "Back in Brazil" (2018) by Paul McCartney
- "All That I Am" by Rob Thomas (from the 2006 album *...Something to Be*)
- "Touching the Void" by Soulfly (from the 2008 album *Conquer*)
- "Qélé, Qélé" by Sirusho (from the 2008 Eurovision Song Contest Armenian entry)
- "1944" by Jamala (2015)
- "Soulfly X" by Soulfly (from the 2015 album *Archangel*)
- "Model Village" by Gong (band) (from the 2016 album *Rejoice! I'm Dead!*)
- "Come Along" by Cosmo Sheldrake (from the 2017 album "The Much Much How How and I", and featured in advertisements for Apple's iPhone XR in the UK, USA, and Canada)
- "Meeting" album by A.G.A. Trio with Arsen Petrosyan on Duduk (2020 by *NAXOS WORLD*)

Anime soundtracks

- *Arrietty* by Cécile Corbel, in the track "Sho's Song - Instrumental Version"

- *Tales from Earthsea* by Tamiya Terashima, in the tracks "The Trip", "The Spider" and "Violent Robbery/The Seduction of the Undead".^[49]

See also

- [Music of Armenia](#)
- [Aulos](#)
- [Shvi](#)
- [Mey \(instrument\)](#)
- [Zurna](#)
- [Sring](#)
- [Moscow festival](#)

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Eshuva

The **Eshuva** are the Harákmbut-language sung prayers of Peru's Huachipaire people. They are sung as an expression of Huachipaire religious myths to summon nature spirits, to help alleviate illness or promote well-being, as part of traditional ceremonies, and during the initiation of the new Eshuva singers. Eshuva songs are performed without musical accompaniment. Since they are sung only in the Harákmbut language, they help safeguard the Huachipaire people's language, values, and worldview.^[1]

Eshuva songs and their function – the ailment they are meant to heal – are transmitted orally. There exist only 12 known singers at present and, as transmission has been interrupted due to the Huachipaire youth's lack of interest, internal migration, and the influence and assimilation of external cultural elements, the songs are at risk of being lost.^[1] UNESCO recognized this risk by inscribing Eshuva on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding in 2011.^[1] Prior to this, on March 11, 2010, Peru's Ministry of Culture proclaimed the tradition part of the cultural heritage of the Peru.^[2]

On November 28, 2011, the Ministry announced steps to help conserve the tradition. "Houses of memory" are to be built as spaces for the practice of Eshuva and other oral traditions. In addition, a recording of Eshuva songs is to be made, with 30 recordings already made.^[3]

Eshuva



Stylistic origins	<u>Peruvian music</u>
Cultural origins	<u>Harákmbut language</u>
Typical instruments	<u>Human voice</u>

Esuwa, Harakbut sung prayers of Peru's Wachiperi people

UNESCO Intangible Cultural Heritage

Country	<u>Peru</u>
Reference	<u>00531 (https://ich.unesco.org/en/RL/00531)</u>
Region	<u>Latin America and the Caribbean</u>

Inscription history

Inscription	<u>2015 (10th session)</u>
List	<u>Urgent safeguarding</u>

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Fado

Fado (Portuguese pronunciation: ['faðu]; "destiny, fate") is a music genre which can be traced to the 1820s in Lisbon, Portugal, but probably has much earlier origins. Fado historian and scholar Rui Vieira Nery states that "the only reliable information on the history of fado was orally transmitted and goes back to the 1820s and 1830s at best. But even that information was frequently modified within the generational transmission process that made it reach us today."^[1]

Although the origins are difficult to trace, today fado is commonly regarded as simply a form of song which can be about anything, but must follow a certain traditional structure. In popular belief, fado is a form of music characterized by mournful tunes and lyrics, often about the sea or the life of the poor, and infused with a sense of resignation, fate and melancholy. This is loosely captured by the Portuguese word saudade, or longing, symbolizing a feeling of loss (a permanent, irreparable loss and its consequent lifelong damage). This is similar to the character of several musical genres in Portuguese ex-colonies such as morna from Cape Verde, which may be historically linked to fado in its earlier form and have retained its rhythmic heritage. This connection to the music of a historic Portuguese urban and maritime proletariat (sailors, bohemians, dock workers, prostitutes, taverna frequenters, port traders, fishwives and other working-class people) can also be found in Brazilian modinha and Indonesian kroncong, although all these music genres subsequently developed their own independent traditions.

Some famous singers of fado, of which there are many, include Alfredo Marceneiro, Amália Rodrigues, Carlos do Carmo, Mariza, António Zambujo, and Camané. On 27 November 2011, fado was added to the UNESCO Intangible Cultural Heritage Lists.^[2] It is one of two Portuguese music traditions part of the lists, the other being Cante Alentejano.^[3]

Modern fado is popular in Portugal, and has been performed by many renowned musicians.



Fado, painting by José Malhoa (1910)

Stylistic origins	<u>Portuguese music</u>
Cultural origins	Early 19th-century <u>Lisbon, Portugal</u>
Derivative forms	<u>Coimbra Fado</u>

Fado, urban popular song of Portugal

UNESCO Intangible Cultural Heritage

Country	<u>Portugal</u>
Reference	<u>00563 (https://ich.unesco.org/en/RL/00563)</u>
Region	<u>Europe and North America</u>
Inscription history	
Inscription	2011 (6th session)
List	<u>Representative</u>

Etymology

The word fado possibly comes from the Latin word *fatum*^[4] ("fate", "death" or "utterance"^[5]). The word is linked to the music genre itself, although both meanings are approximately the same in the two languages. Nevertheless, many songs play on the double meaning, such as the Amália Rodrigues song "Com que voz", which includes the lyric "*Com que voz chorarei meu triste fado*" ("With what voice should I lament my sad fate/sing my sad fado?").^[6]

Perhaps shedding light on *fadista* are the Proto-Celtic **wātis* (prophet, poet; see Proto-Celtic language), the English-Latin *vates* (Celtic bard, prophet, philosopher), and the Old French *fatiste* (poet), evolving to the Middle French *fatiste* (actor in a medieval mystery play).^{[7][8]}

History

Fado appeared during the early 19th century in Lisbon, and is believed to have its origins in the bohemian areas of the capital such as Bairro Alto, Mouraria and Alfama districts.

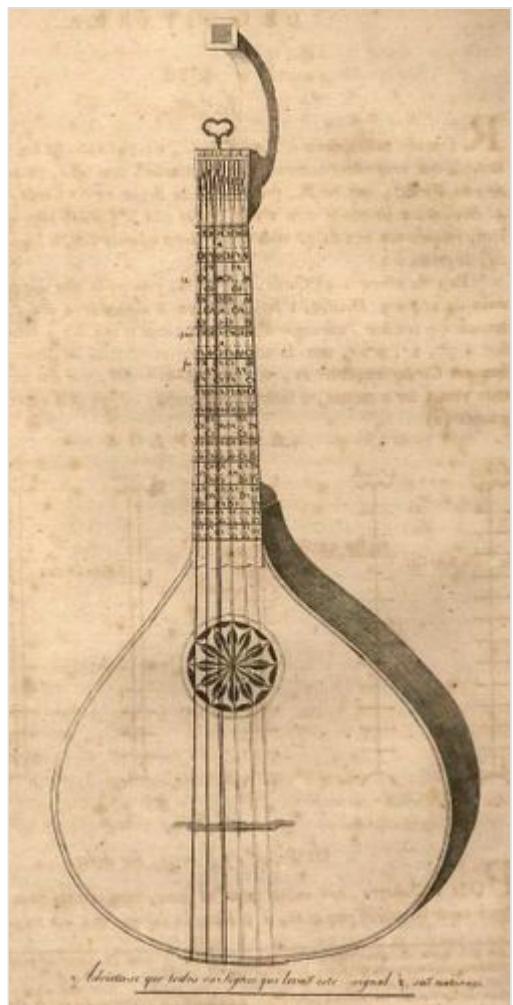
A totally different theory about the origin of fado was defended by Brazilian musical critic José Ramos Tinhorão, who said that fado was brought into Portugal by the hands and craft of a mixed-race Brazilian musician called Domingos Caldas Barbosa in the mid 18th century.

There are numerous theories about the origin of fado. Some trace its origins or influences to the medieval "cantigas de amigo" (song of a friend), others suggest some ancient Moorish influence, and yet others point to the chants of (enslaved) Africans sailing at sea. None of these are compelling. It possibly evolved and formed from various older musical genres.^[9]

Fado performers in the middle of the 19th century were mainly from the urban working-class, namely sailors, bohemians and courtesans in popular taverns, who not only sang but also danced and beat the fado. During the second half of the 19th century, the dance rhythms faded away, and the performers became merely singers (fadistas).

The 19th century's fadista Maria Severa, a half Cigano woman considered scandalous by some at the time, was the artist who made this genre famous.^[10]

More recently Amália Rodrigues, known as the "Rainha do Fado" ("Queen of Fado") was most influential in popularizing fado worldwide.^[11] Fado performances today may be accompanied by a string quartet or a full orchestra.



Portuguese guitar

Musicological aspects

Fado typically employs the Dorian mode or Ionian mode (natural major), sometimes switching between the two during a melody or verse change. A particular stylistic trait of fado is the use of rubato, where the music pauses at the end of a phrase and the singer holds the note for dramatic effect. The music uses double time rhythm and triple time (waltz style).

Varieties

There are two main varieties of fado, linked respectively to the cities of Lisbon and Coimbra.

The Lisbon style is better known, owing much to the popularity of Amália Rodrigues. It has been suggested that fado appeared on the streets of Lisbon only after 1840. Before then the sailor's fado was sung at the bow of a boat, serving as a model for the first fados sung on land.^[12] Lisbon hosts a Fado Museum.^[13]

Coimbra fado

The fado style of Coimbra is traditionally linked to the city's university and the style of medieval serenading troubadours. It is sung exclusively by men; both the singers and musicians wear the academic outfit (traje académico): dark robe, cape and leggings. Dating to the troubadour tradition of medieval times, it is sung at night, almost in the dark, in city squares or streets. Typical venues are the steps of the Santa Cruz Monastery and the Old Cathedral of Coimbra. It is also customary to organize serenades where songs are performed before the window of a woman to be courted.

As in Lisbon, Coimbra fado is accompanied by the *guitarra portuguesa* and *viola* (a type of guitar). The Coimbra guitar has evolved into an instrument different from that of Lisbon, with its own tuning, sound colouring, and construction. Artur Paredes, a progressive and innovative singer, revolutionised the tuning of the guitar and the style with which it accompanied Coimbra fado. Artur Paredes was the father of Carlos Paredes. He followed in his father's footsteps and expanded on his work, making the Portuguese guitar an instrument known around the world.

In the 1950s, a new movement led the singers of Coimbra to adopt the ballad and folklore. They began interpreting lines of the great poets, both classical and contemporary, as a form of resistance to the Salazar dictatorship. In this movement names such as Adriano Correia de Oliveira and José Afonso (Zeca Afonso) had a leading role in popular music during the Carnation Revolution of 1974.



Maria Severa, fado singer (1820–1846)



Coimbra students playing fado in a serenade at the front door of the Old Cathedral of Coimbra (Sé Velha)

Some of the most famous fados of Coimbra include: *Fado Hilário*, *Saudades de Coimbra* ("Do Choupal até à Lapa"), *Balada da Despedida* ("Coimbra tem mais encanto, na hora da despedida" - the first phrases are often more recognizable than the song titles), *O meu menino é d'ouro*, and *Samaritana*. The "judge-singer" Fernando Machado Soares is an important figure, being the author of some of those famous fados.

Curiously, it is not a Coimbra fado but a popular song which is the most known title referring to this city: *Coimbra é uma lição*, which had success with titles such as *April in Portugal*.

See also

- Fados, a 2007 movie about fado by Spanish director Carlos Saura
- List of fado musicians

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External links

- [Fado Music in Alfama Neighborhood of Lisbon](https://storyateverycorner.com/fun-things-to-do-in-lisbon/#Fado_the_Quintennial_Portuguese_Music) (https://storyateverycorner.com/fun-things-to-do-in-lisbon/#Fado_the_Quintennial_Portuguese_Music)
- [Portal do Fado - All about Fado is here](https://www.portaldofado.net/component?option=com_frontpage&Itemid,1&lang,en/) (https://www.portaldofado.net/component?option=com_frontpage&Itemid,1&lang,en/)

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Frevo

Frevo is a dance and musical style originating from Recife, Pernambuco, Brazil, traditionally associated with Brazilian Carnival. The word *frevo* is said to come from *frever*, a variant of the Portuguese word *ferver* (to boil). It is said that the sound of the *frevo* will make listeners and dancers feel as if they are boiling on the ground. The word *frevo* is used for both the *frevo* music and the *frevo* dance.^[1]

Origins of Frevo

The *frevo* music came first. By the end of the 19th century, bands from the Brazilian Army regiments based in the city of Recife started a tradition of parading during the Carnival. Since the Carnival is originally linked to Catholicism, they played religious procession marches and martial music, as well. A couple of infantry and cavalry regiments had famous

bands which attracted many followers amongst the populace of the state and it was just a matter of time to people start to compare one to another and cheer for their favorite bands. The two most famous bands were the *Espanha*



A depiction of frevo on a stamp

(meaning Spain), whose conductor was of Spanish origin, and the 14, from the 14th Infantry Regiment. The bands started to compete with each other and also started playing faster and faster, louder and louder.

In order to end the violence, the police started to pursue the capoeiras and arrested many during their exhibitions. The latter reacted in a clever way by carrying umbrellas instead of knives and also disguising the capoeira movements as dance movements. Thus the dances evolved into what would be a unique form of dance - the *frevo* dance.

Frevo



Genre Quasi-acrobatical dance

Origin Brazil

Frevo, performing arts of the Carnival of Recife

UNESCO Intangible Cultural Heritage

Country Brazil

Reference 00603 (<https://ich.unesco.org/en/RL/00603>)

Region Latin America and the Caribbean

Inscription history

Inscription 2012 (7th session)

List Representative

Development

Frevo is more than 100 years old (1907) and naturally it has developed throughout this time to reach its current form.

Dance

In the same spirit of competition that created it, Frevo was developed by transforming the capoeira movements into the quasi-acrobatical movements of the dance. Each dancer worked hard in order to develop a new movement which required much rehearsal, strength, endurance, and flexibility and the fight between the groups moved from the physical to the aesthetical field. Frevo dance movements include jumps, coordinated fast leg movements, leg flexions, tumbling, etc.

Frevo dance is now known as *passo* and Frevo dancers as *passistas*. The clothes of the passistas also developed from regular clothing to a skimpy attire that is more appropriate for the movements. They are also very colorful, so they can be more visible in the crowd.

The umbrella also developed from regular black umbrellas with wooden handles to a small and also colorful umbrella. Umbrella movements are part of the dance and doing acrobatics with them is a common practice. It's not uncommon to see passistas throwing umbrellas in the air, do some movement, and catch them again. They also pass the umbrellas between their legs. The most common movement is just swinging the umbrella and passing it from hand to hand while executing regular movements.

Starting in the 1950s, one of the biggest contributors to the passo is the master Nascimento do Passo. It's said that he added more than 100 different movements to the dance since then. He also founded the first Frevo school in Recife in the late 1990s. The image of the passista is one of the most prominent icons of the carnival of Pernambuco.

American pop-star Cyndi Lauper is dancing the frevo when she sings her song "Maybe He'll Know".

Music

Frevo-de-rua

Frevo-de-Rua (Street Frevo), the most common meaning of the word "frevo", is an instrumental style, played in a fiery fast tempo with brass instruments, namely trumpets, trombones, saxophones, and tuba. It is frequently perceived by American ears as resembling polka.

Frevo-de-Rua bands can often be found playing during football matches in Recife, forming a sort of pep band. A well-known Frevo-de-Rua tune is called "Vassourinhas". A famous conductor in this style is Maestro Duda. In the 2000s the best-known ambassadors of the frevo is the Recife-based big band SpokFrevo Orquestra, led by sax player Inaldo Cavalcante de Albuquerque, better known as Spok. These are 17-18 professional musicians - including two virtuoso drummers and a percussionist - who have made it their mission to introduce the world to frevo music. They embarked on their first US tour in March 2012.

Instrumentation of Street Frevo bands

- Brass section
 - Trumpet
 - Cornet
 - Flugelhorn
 - Trombone (valved and/or slide)
 - including Bass trombone
 - Mellophone
 - Tuba
 - Euphonium
 - Sousaphone
- Saxophones
 - Tenor saxophone
 - Alto saxophone
 - Soprano saxophone
- Marching percussion
 - Snare drum
 - Bass drum
 - Clash cymbals
 - Surdo
 - Repinique

Frevo-de-bloco

Frevo de Bloco is also sung and played with string instruments. Capiba was the most famous composer in this style, but one can also cite Getulio Cavalcante. Claudionor Germano (singer) and Antonio Nóbrega (singer and dancer) are two of Frevo de Bloco greatest performers.

Frevo de trio (frevo baiano)

Adaptation of frevo compositions for smaller formations, commonly without a brass section and made up of Bahian-guitars, drums, bass, electric guitars, keyboards and a singer. The style developed in the early 1950s in Bahia, spurred by a performance given by the "Clube Carnavalesco Misto Vassourinhas of Olinda" in Salvador (Bahia State) and later by the band Trio Elétrico Armandinho, Dodô & Osmar, gave origin to the trio eléctrico tradition of the Bahian carnival, which fused the frevo with Western pop rock.

See also

- Arrocha
- Baião
- Chôro
- Seresta

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External links

- (in English) on the origins of frevo-de-trio style (Bahia) (<https://web.archive.org/web/20150924024148/http://www.guitarra-baiana.com/history/1950s-the-trio-elettrico.html>)

Retrieved from "<https://en.wikipedia.org/w/index.php?title=Frevo&oldid=1288764032>"



Fujara

The **fujara** (Slovak pronunciation: ['fujara])^[1] is a large wind instrument of the tabor pipe class. It originated in central Slovakia as a sophisticated folk shepherd's overtone fipple flute of unique design in the contrabass range.

Ranging from 160 to 200 cm long (5'3" – 6'6")^[2] and tuned in A, G, or F. It has three tone holes (also called finger holes) located on the lower part of the main body. The sound is produced by a fipple at the upper end of the main body of the fujara. The air is led to the fipple through a smaller parallel pipe, called *vzduchovod* in Slovak (meaning "air channel"), mounted on the main body of the instrument. While it is possible to play the fundamental frequency on fujaras,^[3] the normal playing technique is based on overblowing the instrument. Because of the high aspect ratio of the sound chamber (great length versus small internal diameter), the player can use overtones to play a diatonic scale using only the three tone holes. The fujara is typically played while standing, with the instrument held vertically and usually braced against the right thigh.

Technique and role

The atypical design produces a deep, meditative timbre. Ornaments are traditionally added to the base melodies, which usually occur in the Mixolydian mode. Two common types of ornaments are *prefuk*, the rapid overblowing of a single note (from Slovak *prefukovať* 'to overblow'), and *rozfuk*, a descending cascade of overtones (from Slovak *rozfúkať* 'to scatter by blowing').

Traditionally, the fujara was played by shepherds for recreation. Today, the fujara has moved from the shepherds' fields to the stage of folk festivals in the Slovak towns of Východná and Detva. The instrument has also left Slovakia and is played all over the world; particularly by aficionados of native

Fujara



Woodwind instrument

Classification

Aerophone

Related instruments

- [Koncovka](#)
- [Tabor pipe](#)
- [Recorder](#)
- [Willow flute](#)
- [Kalyuka](#)

Fujara and its music

UNESCO Intangible Cultural Heritage

Country [Slovakia](#)

Reference 00099 (<https://ich.unesco.org/en/R/L/00099>)

Region [Europe and North America](#)

Inscription history

Inscription 2008 (3rd session)

List Representative

flutes in western Europe and North America. Despite this, the fujara has yet to gain popularity or much recognition outside of Slovakia. Most often the fujara is a solo instrument, but ensembles of two or three fujaras have been known, such as the Kubinec family or the Javorová Húžva trio.

The fujara was added to the [UNESCO](#) list of [Masterpieces of the Oral and Intangible Heritage of Humanity](#) in 2005.^[4] "The Fujara and its Music" was added to the [Representative List of the Intangible Cultural Heritage of Humanity](#) in 2008 by [UNESCO](#).^[2]



Slovak musician and instrument maker Ľubomír Párička plays the fujara

See also

- [Koncovka](#) another Slovak overtone flute with a fipple and no side toneholes
- [Tabor pipe](#) other 3-hole folk flutes
- [Willow flute](#) another overtone based folk flute with a side blown fipple and no side toneholes
- [Kalyuka](#), Russian overtone flute with an end-blown open tube with no side toneholes

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A fujara player.

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External links

- [www.Fujara.sk](http://www.fujara.sk) (<http://www.fujara.sk/>) Fujjara samples
- [www.Fujaraflutes.com](http://www.fujaraflutes.com) (<http://www.fujaraflutes.com/>) Fujara samples
- www.tradicnepistaly.sk (<http://www.tradicnepistaly.sk/EN/fujara.html>) Fujara and other traditional Slovak instruments
- www.youtube.com/watch?v=5Y5fonktBzQ (<https://www.youtube.com/watch?v=5Y5fonktBzQ>) Demonstration of fujara and koncovka

Retrieved from "<https://en.wikipedia.org/w/index.php?title=Fujara&oldid=1263179969>"



Gagaku

Gagaku (雅樂, lit. "elegant music")^[1] is a type of Japanese classical music that was historically used for imperial court music and dances. *Gagaku* was developed as court music of the Kyoto Imperial Palace, and its near-current form was established in the Heian period (794–1185) around the 10th century.^{[2][3]} Today, it is performed by the Board of Ceremonies in the Tokyo Imperial Palace.

Gagaku consists of three primary repertoires:^[2]

1. Native Shinto religious music and imperial songs and dance, called *Kuniburi no utamai* (國風歌舞)
2. Vocal music based on native folk poetry, called *Utaimono* (謡物)
3. Songs and dance based on foreign-style music
 1. A Chinese, Vietnamese and Indian form (specifically Tang dynasty), called *Tōgaku* (唐樂)
 2. A Korean and Manchurian form, called *komagaku* (高麗樂)

Gagaku, like *shōmyō*, employs the *yo scale*, a pentatonic scale with ascending intervals of two, three, two, two, and three semitones between the five scale tones.^[4] Artistically it differs from the music of the corresponding Chinese form *yayue* (雅樂) which is a term reserved for ceremonial music.^[5]

History

The prototype of *gagaku* was introduced into Japan with Buddhism from China. In 589, Japanese official diplomatic delegations were sent to China (during the Sui dynasty) to learn Chinese culture, including Chinese court music. By the 7th century, the *koto* (the 13-stringed zither) and the *biwa* (a short-necked lute) had been introduced into Japan from China. Various instruments, including these two, were the earliest used to play *gagaku*.

Even though the Japanese use the same term, 雅樂 (*yǎyuè* in Mandarin Chinese), the form of music imported from China was primarily banquet music (*engaku*) rather than the ceremonial music of the Chinese *yǎyuè*. The importation of music peaked during the Tang dynasty, and these pieces are called *Tōgaku* (Tang music). *Gagaku* pieces that originated



Jingu-Bugaku at Kotaijingu (Naiku), Ise city, Mie Prefecture

at a time earlier than the Tang dynasty are called *kogaku* (ancient music), while those originating after the Tang dynasty are called *shingaku* (new music). The term *gagaku* itself was first recorded in 701, when the first imperial academy of music *Gagakuryō* was established.^[5]

Music from the Korean kingdom of *Goguryeo* had been recorded as early as 453 AD, and *komagaku* was eventually used as a term that covered all Korean pieces, the Goguryeo kingdom being referred to as Koma in Japanese. *Komagaku* and *Tōgaku* became established in southern Japan during the *Nara period* (710–794). In 736, music from India and Vietnam were also introduced, known as *Tenjikugaku* (天竺樂) and *Rinyūgaku* (林邑樂) respectively.

During the Nara period in the 8th century, *gagaku* was performed at national events, such as the erection of the Great Buddha of *Todai-ji* Temple, by organizing *gagaku* performance groups at large temples.

From the 9th century to the 10th century, during the *Heian period*, traditional *gagaku* was developed further, becoming distinctly Japanese in style through its fusion with musical styles indigenous to Japan, changing it greatly. The form of *gagaku* was almost completed by the fusion of *Tōgaku*, *Komagaku*, *Tenjikugaku* and *Rinyūgaku* which were introduced from Asian countries, with *Kuniburi no utamai*, traditional Japanese music, and *utaimono*, songs born in the Heian period.^{[2][3]} During this period, many pieces of *gagaku* music were created and foreign-style *gagaku* music was rearranged and renewed. *Gagaku* was also reorganized, and foreign-style *gagaku* music was classified into categories called *Sahō* (左方, left side) and *Uhō* (右方, right side). Chinese, Vietnamese and Indian style was classified as *Sahō*, and Korean and Manchurian style was classified as *Uhō*. *Tenjikugaku* and *Rinyūgaku* were also included in the category of *Tōgaku*.^{[2][3][6]}

The popularity of *gagaku* reached its peak between the 9th and 10th centuries, when court aristocracy began to hold private concerts, but declined in the *Kamakura period* (1185–1333) when the power of the court aristocracy became diminished while that of the samurai rose.^[6] *Gagaku* was played by musicians who belonged to hereditary guilds. During the *Kamakura period*, military rule was imposed and *gagaku* was rarely performed at court. At this time, there were three guilds, based in *Osaka*, *Nara* and *Kyoto*.

Due to the *Ōnin War*, a civil war from 1467 to 1477 during the *Muromachi period*, *gagaku* ensembles ceased to perform in Kyoto for about 100 years. In the *Edo period*, the *Tokugawa shogunate* revived and reorganized the court-style ensembles, the direct ancestors of the present *gagaku* ensembles.

After the *Meiji Restoration* of 1868, musicians from all three guilds came to the capital and their descendants make up most of the current *Tokyo Imperial Palace* Music Department. By that time, the present ensemble composition had been established, consisting of three wind instruments – *hichiriki*, *ryūteki*, and *shō* (bamboo mouth organ used to provide harmony) – and three percussion instruments – *kakko* (small drum), *shōko* (metal percussion), and *taiko* (drum) or *dadaiko* (large drum), supplemented by two string instruments – *gakubiwa* and *gakusō*.

Gagaku also accompanies classical dance performances called *bugaku* (舞樂). It may be used in religious ceremonies in some Buddhist temples.^[7]

In 1955, the Japanese government recognized *gagaku* and *bugaku* as important *National Treasures*.

Today, *gagaku* is performed in three ways:^[8]

- as *kangen*, concert music for winds, strings and percussion,

- as *bugaku*, or dance music, for which the stringed instruments are omitted.
- as *utaimono*, singing to the accompaniment of a musical instrument, classified into 10 categories.

Komagaku survives only as *bugaku*.^[9]

Contemporary *gagaku* ensembles, such as *Reigakusha* (伶樂舍), perform contemporary compositions for *gagaku* instruments. This subgenre of contemporary works for *gagaku* instruments, which began in the 1960s, is called *reigaku* (伶樂). 20th-century composers such as *Tōru Takemitsu* have composed works for *gagaku* ensembles, as well as individual *gagaku* instruments. In January 2015 the *Reigakusha gagaku* Ensemble and *Ensemble Modern* performed together *Music with silent aitake's* by Belgian composer *Frederic D'Haene*, making *gagaku* and Western music co-exist.^[10]

Instruments used

Wind, string and percussion instruments are essential elements of *gagaku* music. Some instruments, such as *Haishō*, *Gogen biwa*, *Kugo* had been removed from the ensemble during Heian period and reconstructed based on the old documents and some remains of the instruments in the *Shōsō-in* during Showa Era.

Wind

- Azuma-asobi-bue (東遊笛), also called *chukan*
- *Haishō* (排簫), panpipes
- *Hichiriki* (簫篥), oboe
- *Kagurabue* (神樂笛), transverse flute larger than *ryūteki*, used in *kuniburi no utamai*
- *Komabue* (高麗笛), transverse flute smaller than *ryūteki*, used in *komagaku*
- *O-hichiriki* (大簫篥)
- *Ryūteki* (龍笛), transverse flute used in *tōgaku*
- (Ancient) *Shakuhachi* (尺八)
- *Shō* (笙), mouth organ
- *U* (竽), large mouth organ

String

- *Gaku Biwa* (樂琵琶), 4-stringed lute
- *Gakusō* (樂箏), 13-string zither of Chinese origin
- *Genkan* (阮咸)
- *Gogen biwa* (五絃琵琶), 5-stringed lute
- *Kugo* (箜篌), angled harp used in ancient times and recently revived
- *Yamatogoto* (大和琴, also called *wa-gon*), zither of Japanese origin, with 6 or 7 strings

Percussion

- Da-daiko (鼉太鼓), large drums used at festivals
- Hōkyō (方響)
- Ikko (一鼓), small, ornately decorated hourglass-shaped drum
- Kakko (鞨鼓/鞨鼓), small hourglass-shaped drum struck with two wooden sticks
- San-no-tsuzumi (三の鼓), hourglass-shaped drum
- Shakubyoshi (笏拍子, also called *shaku*), clapper made from a pair of flat wooden sticks
- Shōko (鉦鼓), small gong, struck with two horn beaters
- Suzu (鈴), a bell tree clapper, specific to Mikomai dance performed as Mi-kagura
- Tsuri-daike (釣太鼓), drum on a stand with ornately painted head, played with two padded sticks
- Tsuzumi (鼓), hourglass drum, specific to Shirabyōshi dance performed as Mi-kagura

Influence on Western music

Beginning in the 20th century, several western classical composers became interested in gagaku, and composed works based on gagaku. Most notable among these are Henry Cowell (*Ongaku*, 1957), La Monte Young (numerous works of drone music,^[11] but especially *Trio for Strings*, 1958), Alan Hovhaness (numerous works), Olivier Messiaen (*Sept haïkai*, 1962), Lou Harrison (*Pacifika Rondo*, 1963), Benjamin Britten (*Curlew River*, 1964), Bengt Hamraeus (*Shogaku*, from *Tre Pezzi per Organo*, 1967), Ákos Nagy (Veiled wince flute quartet 2010), Jarosław Kapuściński (numerous works), Sarah Peebles (numerous works), Michiko Toyama (*Waka*, 1960), and Tim Hecker (*Konoyo* and *Anoyo*, 2018 and 2019 respectively).

One of the most important gagaku musicians of the 20th century, Masataro Togi (who served for many years as chief court musician), instructed American composers such as Alan Hovhaness and Richard Teitelbaum in the playing of gagaku instruments.

Other cultural influence

The American poet Steve Richmond developed a unique style based on the rhythms of gagaku. Richmond heard gagaku music on records at U.C.L.A.'s Department of Ethnomusicology in the early 1960s. In a 2009 interview with writer Ben Pleasants, Richmond claimed he had written an estimated 8,000–9,000 gagaku poems.^[12]

See also

- Aak
- Etenraku
- Gigaku
- Kagura

- Nhã nhạc
- Yayue

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External links

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Retrieved from "<https://en.wikipedia.org/w/index.php?title=Gagaku&oldid=1288776577>"



Gagok

Gagok (Korean: 가곡; Hanja: 歌曲) is a genre of Korean vocal music for mixed female and male voices.^[1]

Accompaniments and interludes are played by a small ensemble of traditional Korean musical instruments.^[2]

It is inscribed in UNESCO Intangible Cultural Heritage List from 2010,^[2] and enlisted as South Korean Intangible Cultural Property from 1969.^[3]

Gagok



Korean name

Hangul	가곡
Hanja	歌曲
Revised Romanization	gagok
McCune–Reischauer	kagok

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External links

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- http://www.asianinfo.org/asianinfo/korea/perform/distinguishing_features_of_korea.htm
- Coralie Rockwell: kagok a traditional Korean vocal form (<https://books.google.com/books?id=f3GTTntO4tcC&q=kagok>)



Garifuna music

Garifuna music is an ethnic music and dance with African, Arawak, and Kalinago elements, originating with the Afro-Indigenous Garifuna people from Central America and Saint Vincent and the Grenadines. In 2001, Garifuna music, dance, and language were collectively proclaimed as a Masterpiece of the Oral and Intangible Heritage of Humanity by UNESCO.^[1]

Nonsecular music

Genres

Nonsecular musical genres within the Garifuna culture stem from a fusion of West African ancestral worship and Amerindian shamanism. Examples of Garifuna music rituals include *Adügürühani* (also known as *dügü*), a healing ceremony; *Arairaguni*, an invocation to determine illness; *Amuyadahani*, a ritual in which family members make offerings to their ancestors; and *Achuguhani* (Chugú), "feeding the dead".

Dügü (Feeding the Dead)

The Garifuna tradition of *Adügürühani* is a ritual that takes place when a Garifuna individual becomes ill and must consult a shaman in the hopes of restoring their health. The shaman will consult with the ancestral spirits (*gubida*) that have inflicted the illness upon the individual. Drums are played during the *dügü*, which is thought to have a calming effect on the individual who is possessed by the *gubida*. The drumming is performed in triple meter and is accompanied by song and dance. Often there are two to three drums, and the ensemble of drummers is called *dangbu*. The drums are constructed using mahogany or mayflower wood and animal skins (usually deer, goat, or peccary). During construction, the drums are rubbed with a cassava wine and then subsequently blessed with the smoke of buwe—a sacred herb. These techniques suggest the presence of both African and Amerindian influences in drum construction, indicative of a fusion of African and Amerindian culture in Garifuna sacred music.

The gender roles documented in the musical performances of *dügü* suggest that traditional Garifuna society emphasizes matrilineality and matrifocality. "The texts of most *dügü* songs refer to ancestors as female (grandmother or great-grandmother, even if the *dügü* is being given in honor of a man)... It may also be a reflection of gender-based empowerment, because older women predominate as organizers,

Garifuna music

Stylistic origins	African · Arawak · Kalinago
Cultural origins	Garifuna people
Typical instruments	Drums · maracas

Subgenres

Adügürühani · Arairaguni · Amuyadahani ·
Achuguhani

Language, dance, and music of the Garifuna

UNESCO Intangible Cultural Heritage

Country	Belize · Guatemala · Honduras · Nicaragua
Reference	00001 (https://ich.unesco.org/en/RL/00001)
Region	Latin America and the Caribbean
Inscription history	

Inscription 2008 (3rd session)

List Representative

ritual participants, and composers of ritual songs."^[2] Gender roles are often portrayed in music. "Music performance can and often does play an important role in inter-gender relations, for the inequalities or asymmetries perceived in such relations may be protested, mediated, reversed, and transformed, or confined through various social/musical strategies."^[3] The matrilineality demonstrated in the Garifuna *dügü* ritual demonstrates an authentic (non-westernized) aspect of West African and/or Amerindian culture, which remained unaffected by Spanish (and subsequently, British) colonization.

Secular music

Genres

Garifuna genres include punta, paranda, and punta rock.^[4]

There are different types of songs, some of which are associated with work, some with play, some with dance, and some that are reserved for prayer or ritual use.^[5]

Instruments

The main traditional instruments are drums and maracas.^[5]

Drums play an important role in Garifuna music. The main drum is the Segunda (bass drum). The drums are normally made by hollowing out logs and stretching antelope skin over them.^[5]

Notable performers

- Sofía Blanco
- Pen Cayetano
- Paul Nabor
- Aurelio Martínez
- Andy Palacio
- Umalali

See also

- Garifuna language

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Retrieved from "https://en.wikipedia.org/w/index.php?title=Garifuna_music&oldid=1275724754"



Music of Georgia (country)

Georgia has rich and still vibrant traditional music, primarily known for arguably the earliest polyphonic tradition of the Christian world. Situated on the border of Europe and Asia, Georgia is also the home of a variety of urban singing styles with a mixture of native polyphony, Middle Eastern monophony and late European harmonic languages. Georgian performers are well represented in the world's leading opera troupes and concert stages.

Folk music

Adila da Ali-phasha



▶ 0:00 / 0:00 ⏪ ⏴ ⏵ ⋮

A sample from Georgian Voices' *Adila da Ali-phasha*

Problems playing this file? See [media help](#).

The folk music of Georgia consists of at least fifteen regional styles, known in Georgian musicology and ethnomusicology as "musical dialects". According to Edisher Garaqanidze, there are sixteen regional styles in Georgia.^[1] These sixteen regions are traditionally grouped into two, eastern and western Georgian groups.

The Eastern Georgian group of musical dialects consists of the two biggest regions of Georgia, Kartli and Kakheti (Garakanidze united them as "Kartli-Kakheti"); several smaller north-east Georgian mountain regions, Khevsureti, Pshavi, Tusheti, Khevi, Mtuleti, Gudamakari; and a southern Georgian region, Meskheti. Table songs from Kakheti in eastern Georgia usually feature a long drone bass with two soloists singing the top two parts. Perhaps the best-known example of music in Kakhetian style is the patriotic "Chakrulo", which was chosen to accompany the Voyager spacecraft in 1977. Known performers from the north-eastern region Khevsureti are the singers Dato Kenchiashvili and Teona Qumsiashvili (-2012).

The Western Georgian group of musical dialects consists of the central region of western Georgia, Imereti; three mountainous regions, Svaneti, Racha and Lechkhumi; and three Black Sea coastal regions, Samegrelo, Guria, and Achara. Georgian regional styles of music are sometimes also grouped into mountain and plain groups. Different scholars (Arakishvili, Chkhikvadze, Maisuradze) distinguish musical dialects differently, for example, some do not distinguish Gudamakari and Lechkhumi as separate dialects, and some consider Kartli and Kakheti to be separate dialects. Two more regions, Saingilo (in the territory of Azerbaijan) and Lazeti (in the territory of Turkey) are sometimes also included in the characteristics of Georgian traditional music.^[2]

Traditional vocal polyphony

Georgian folk music is predominantly vocal and is widely known for its rich traditions of vocal polyphony. It is widely accepted in contemporary musicology that polyphony in Georgian music predates the introduction of Christianity in Georgia (beginning of the 4th century AD).^[3] All regional styles of Georgian music have traditions of vocal a cappella polyphony, although in the most southern regions (Meskheti and Lazeti) only historical sources provide the information about the presence of vocal polyphony before the 20th century.^[4]

Vocal polyphony based on ostinato formulas and rhythmic drone are widely distributed in all Georgian regional styles.^[5] Apart from these common techniques, there are also other, more complex forms of polyphony: pedal drone polyphony in Eastern Georgia, particularly in Kartli and Kakheti table songs (two highly embellished melodic lines develop rhythmically free on the background of pedal drone), and contrapuntal polyphony in Achara, Imereti, Samegrelo, and particularly in Guria (three and four part polyphony with highly individualized melodic lines in each part and the use of several polyphonic techniques). Western Georgian contrapuntal polyphony features the local variety of the yodel, known as **krimanchuli**.^[6]

Both east and west Georgian polyphony is based on wide use of sharp dissonant harmonies (seconds, fourths, sevenths, ninths). Because of the wide use of the specific chord consisting of the fourth and a second on top of the fourth (C-F-G), the founder of Georgian ethnomusicology, Dimitri Arakishvili called this chord the "Georgian Triad".^[7] Georgian music is also known for colorful modulations and unusual key changes.

Georgian polyphonic singing was among the first on the list of Masterpieces of the Oral and Intangible Heritage of Humanity in 2001. Georgian polyphonic singing was relisted on the Representative List of the Intangible Cultural Heritage of Humanity in 2008. It was inscribed on the Intangible Cultural Heritage of Georgia registry in 2011.^{[8][9]}

Scales and tuning system

There are different, sometimes conflicting views on the nature of Georgian scales. The most prevalent is the view expressed by Vladimer Gogotishvili, who suggested distinguishing diatonic scales based on a system of perfect fourths and those based on a system of perfect fifths.^[10] A system based on perfect fourths is mostly present in Eastern Georgia, but scales based on perfect fifths are spread wider, both in eastern and particularly western Georgia, as well as in Georgian Christian chants. In East Georgian table songs the scale system is based on a combination of the systems of fourth and fifth diatonic scales. In such songs the principle of the fourth diatonic scale is working above the pedal drone, and the system of the fifth diatonic is working under the pedal drone.^[11] Because of the peculiarity of the scale system based on perfect fifths, there is often an augmented octave in Georgian songs and church-songs. As in many traditional musical systems, tuning of Georgian scales is not based on the Western classical equally tempered 12-tone tuning system. The fifth is usually perfect, but the second, third and fourth are different from Classical intervals, producing a slightly compressed (compared to most European music) major second, a neutral third, and a slightly stretched fourth. Likewise, between the fifth and the octave come two evenly spaced notes, producing a slightly compressed major sixth and a stretched minor seventh.^[12]

Because of the strong influence of Western European music, present-day performers of Georgian folk music often employ Western tuning, bringing the seconds, fourths, sixths, and sevenths, and sometimes the thirds as well, closer to the standard equally tempered scale. This process started from the very first professional choir, organized in Georgia in 1886 (so called "Agniahsvili choro"). From the 1980s some ensembles (most notably the Georgian ensembles "Mtiebi" and "Anchiskhati", and the American ensemble Kavkasia) have tried to re-introduce the original non-tempered traditional tuning system. In some regions (most notably in Svaneti) some traditional singers still sing in the old, non-tempered tuning system.^[13]

Social setting

Singing is mostly a community activity in Georgia, and during big celebrations (for example, weddings) all the community is expected to participate in singing.^[14] Traditionally, top melodic parts are performed by individual singers, but the bass can have dozens or even hundreds of singers. There are also songs (usually more complex) that require a very small number of performers. Out of them the tradition of "trio" (three singers only) is very popular in western Georgia, particularly in Guria.

Georgian folk songs are often centered around banquet-like feasts called *supra*, where songs and toasts to God, peace, motherland, long life, love, friendship and other topics are proposed. Traditional feast songs include "Zamtari" ("Winter"), which is about the transient nature of life and is sung to commemorate ancestors, and a great number of "Mravalzhamier" songs. As many traditional activities greatly changed their nature (for example, working processes), the traditional feast became the harbor for many different genres of music. Work songs are widespread in all regions. The orovela, for example is a specific solo work song found in eastern Georgia only. The extremely complex three and four part working song naduri is characteristic of western Georgia. There are a great number of healing songs, funerary ritual songs, wedding songs, love songs, dance songs, lullabies, traveling songs. Many archaic songs are connected to round dances.

Contemporary Georgian stage choirs are generally male, though some female groups also exist; mixed-gender choirs are rare, but also exist. (An example of the latter is the Zedashe ensemble, based in Sighnaghi, Kakheti.) At the same time, in village ensembles mixed participation is more common, and according to Zakaria Paliashvili, in the most isolated region of Georgia, Upper Svaneti, mixed performance of folk songs were a common practice.^[15]

Performance practices

Georgian vocal polyphony was maintained for millennia by village singers, mostly local farmers. From the end of the 19th century to the beginning of the 20th century a great number of gramophone recordings of Georgian village singers were made. Anzor Erkomaishvili was paramount in recovering these recordings and re-issuing them on a series of CDs. Despite the poor technical quality of the old recordings, they often serve as the model of high mastery of the performance of Georgian traditional songs for contemporary ensembles.

During the Soviet period (1921–1991), folk music was highly praised, and revered folk musicians were awarded with governmental prizes and were given salaries. At the same time some genres were forbidden (particularly Christian church-songs), and the tendency to create huge regional choirs with big groups singing each melodic part damaged the improvisatory nature of Georgian folk music. Also, singing and

dancing, usually closely interconnected in rural life, were separated on a concert stage. From the 1950s and the 1960s new type of ensembles (Shvidkatsa, Gordela) brought back the tradition of smaller ensembles and improvisation.

Since the 1970s, Georgian folk music has been introduced to a wider audience in different countries around the world. The ensembles Rustavi and later Georgian Voices^[16] were particularly active in presenting rich polyphony of various regions of Georgia to western audiences.^[17] Georgian Voices performed alongside Billy Joel, and the Rustavi Choir was featured on the soundtrack to Coen Brothers' 1998 film, The Big Lebowski.^[18] During the end of the 1960s and 1970s an innovative pop-ensemble Orera featured a mixture of traditional polyphony with jazz and other popular musical genres, becoming arguably the most popular ensemble of the Soviet Union in the 1970s.^[19] This line of fusion of Georgian folk polyphony with other genres became popular in the 1990s, and the Stuttgart-based ensemble The Shin became a popular representative of this generation of Georgian musicians.^[20]

By the mid-1980s, the first ensembles of Georgian music consisting of non-Georgian performers had started to appear outside of Georgia (first in USA and Canada, later in other European countries). This process became particularly active after the dissolution of the Soviet Union, when the Iron Curtain disappeared and travel to the Western countries became possible for Georgians. Today it is a common practice for Georgian ensembles and traditional singers to visit Western countries for performances and workshops.

See Performers of Georgian traditional music

Study of Georgian folk music

The 1861 article by Jambakur-Orbeliani and the 1864 article by Machabeli are considered as the first published works where some aspect of Georgian folk music were discussed. Earlier works (like the 18th century "Dictionary of Georgian Language" by Sulkhan-Saba Orbeliani, and "Kalmasoba" by Ioane Bagrationi) discussed Georgian church singing traditions only.^[3]

Dimitri Arakishvili and Zakaria Paliashvili are considered the most influential figures of study of Georgian folk music. Arakishvili published several standard books and articles on Georgian singing traditions, musical instruments, scales, and is widely considered as "founding father" of Georgian ethnomusicology.

Grigol Chkhikvadze and Shalva Aslanishvili, born during the last years of the 19th century, received professional education in Russia and became important figures of the study of Georgian traditional music. The historian Ivane Javakhishvili published an influential work on the history of Georgian music, which is still considered as the most comprehensive work on historical sources on Georgian music. Otar Chijavadze, Valerian Magradze, Kakhi Rosebashvili, Mindia Jordania, Kukuri Chokhonelidze were the first Georgian scholars that were educated in Georgia and contributed to the study of different aspect of Georgian folk music. From the end of the 20th century a new generation of Georgian ethnomusicologists appeared, among them Edisher Garakanidze, Joseph Jordania, Nato Zumbadze, Nino Tsitsishvili, Tamaz Gabisonia, Nino Makharadze, David Shugliashvili, Maka Khardziani.

Apart from Georgian scholars, non-Georgian musicians and scholars also contributed to the study of Georgian traditional music. Among them were German and Austrian scholars Adolf Dirr, Robert Lach, Georg Schunemann, and Siegfried Nadel, who were able to record and study traditional songs from

Georgian war prisoners during the first World War. Siegfried Nadel published a monograph about Georgian music,^[21] where he proposed that Georgian polyphony possibly contributed to the emergence of European professional polyphony (this idea was developed by Marius Schneider for several decades^[22]). Russian musicians Mikhail Ippolitov-Ivanov and Nikolai Klenovsky also contributed to the early study of Georgian folk music. Russian scholar Steshenko-Kuftina contributed a highly revered monograph on Georgian panpipe. After the fall of the Soviet Union a number of Western Scholars started working on Georgian folk music, mostly on different aspects the traditional polyphony. Among them are Carl Linich, Stuart Gelzer, Susanne Ziegler, Simha Arom, Polo Vallejo, John A. Graham, Lauren Ninoshvili, Caroline Bithell, and Andrea Kuzmich.

In the 21st century Georgia has become one of the international centers of the study of the phenomenon of traditional polyphony. In 2003 the International Research Centre for Traditional Polyphony was established (director Rusudan Tsurtsimia). The tradition of biannual conferences and symposia started in Georgia in the 1980s. These symposia are drawing leading experts of traditional polyphony to Georgia.

Urban music

Urban music must have started as soon as the first cities appeared in Georgia. Tbilisi became the capital of Georgia in the fifth century, and was known as the cultural center of Caucasus. Tbilisi was on the important routes connecting the East with the West, as well as the North with the South. This strategic position was attracting various ethnic groups, and Tbilisi early became a cosmopolitan city with many languages and many musical styles mixed together. Out of different styles the Middle Eastern monophony with augmented seconds, sensual melodies and instrumental accompaniment were particularly popular. There are not very early historical sources about Georgian urban music, but at least Georgian kings of the 17th and 18th centuries had Middle-Eastern style professional musicians serving at their courts. One of them, the great Armenian musician Sayat Nova, served as a court musician of the King Erekle the Second, and was composing songs in Georgian, Armenian, and Azeri languages. The popularity of this style of music was particularly great by the end of the 19th century, when mostly agricultural Georgians were not attracted to the big cities, and businessmen from other countries (particularly Armenians) became the majority of the city population. At the same time, the polyphonic nature of Georgian music influenced monophonic melodies of the Armenian, Turkish and Iranian origin, and they became polyphonic (usually three-part with the original melody in the middle part).

From the second part of the 19th century a new popular musical style came to Georgia. This was European classical music, based on parallel thirds and triadic harmonies. Opening of the opera in 1850 had a profound influence on Georgian urban societies and soon a new style songs became very popular. The new European style of Georgian urban music consists of two genres: (1) a cappella choral singing in three vocal parts, and (2) solo (or three-part) singing with the accompaniment of musical instrument (usually a guitar, or a piano).^[23]

Professional music

Professional music in Georgia existed at least from the 7-8th centuries, when Georgian composers started translating Greek orthodox Christian chants,^[24] adding harmonies to the monophonic melodies,^[25] and also were creating original chants.^[26] It is widely accepted, that polyphony in Georgian church-singing

came from the folk tradition. Georgian church-music has many parallels with Georgian traditional music, although some elements of folk musical style were never used in church-singing (for example, the very long drones of eastern Georgian table songs, or the yodel of Western Georgian counterpoint). In some regions Christian chants have clear elements of pre-Christian traditions as well.^[27] Scholars usually distinguish two styles of Georgian church-singing: eastern Georgian and western Georgian. Both styles are based on similar principles, particularly the "simple mood" of singing, but in some western Georgian church-singing styles (particularly in so-called "Shemokmedi school") the polyphonic mastery and the use of sharp dissonances reaches its climax.^[28] The study of church-singing was strictly forbidden in the Soviet Union, but after the fall of the Soviet Union this became one of the most actively researched spheres of Georgian musicology.

The so-called "new Georgian professional musical school" started in the second half of the 19th century. It was based on European classical musical language and classical musical forms (opera, symphony, etc.). The greatest representatives of this school of Georgian composers (Zakaria Paliashvili, Dimitri Arakishvili, Niko Sulkhanishvili) merged European musical language with the elements of Georgian traditional harmony and polyphony. Among the composers of the later period were Andria Balanchivadze (brother of George Balanchine), Aleksandre Machavariani, Shalva Mshvelidze, Otar Taktakishvili. The most prominent contemporary Georgian composer is Antwerp-based Giya Kancheli.

Georgia-born violinist Lisa Batiashvili enjoys an international reputation.

Traditional musical instruments

A wide variety of musical instruments are known from Georgia. Among the most popular instruments are: wind instruments such as the soinari, known in Samegrelo as larchemi (Georgian panpipe), stviri (flute), gudastviri (bagpipe), the Georgian accordion, string instruments like the changi (harp), chonguri (four stringed unfretted long neck lute), panduri (three stringed fretted long neck lute), bowed chuniri, known also as chianuri, plus a variety of drums and percussive instruments. Georgian musical instruments are traditionally overshadowed by the rich vocal traditions of Georgia, and subsequently received much less attention from Georgian (and Western) scholars. Dimitri Arakishvili and particularly Manana Shilakadze contributed to the study of musical instrument in Georgia^[29]

Chuniri-chianuri

Only the mountain inhabitants of Georgia preserve the bowed Chuniri in its original form. This instrument is considered to be a national instrument of Svaneti and is thought to have spread in the other regions of Georgia from there. Chuniri has different names in different regions: in Khevsureti, Tusheti (Eastern mountainous parts) its name is Chuniri, and in Racha, Guria (western parts of Georgia) "Chianuri". Chuniri is used for accompaniment. It is often played in an ensemble with Changi (harp) and Salamuri (flute). Both men and women played it. Accompaniment of solo songs, national heroic poems and dance melodies were performed on it in Svaneti. Chuniri and Changi are often played together in an ensemble when performing polyphonic songs. More than one Chianuri at a time is not used. The Chianuri is traditionally kept in a warm place.

Often, especially in rainy days it was warmed in the sun or near fireplace before using, in order to emit more harmonious sounds. This fact is acknowledged in all regions where the fiddlestick instruments were spread. That is done generally because dampness and wind make a certain effect on the instrument's

resonant body and the leather that covers it. In Svaneti and Racha people even could make a weather forecast according to the sound produced by Chianuri. Weak and unclear sounds were the signs of a rainy weather.

The instrument's side strings i.e. first and third strings are tuned in fourth, but the middle (second) string is tuned in third with the lowest string and second with the top string. It was a tradition to play Chuniri late in the evening the day before a funeral. For instance, one of the relatives (man) of a dead person would sit down in open air by the bonfire and play a sad melody. In his song (sang in a low voice) he would remember the life of the deceased person and the lives of ancestors of the family. Most of the songs performed on Chianuri are connected with sad occasions. There is an expression in Svaneti that "Chuniri is for sorrow". However, it can be used at parties as well.

The **Abkharza** is a two-string musical instrument which is played by a bow. It is thought to have spread through Georgia from the region of Abkhazia. Mostly the Abkharza is used as an accompaniment instrument. There are performed one, two or three part songs and national heroic poems on it. Abkharza is cut out of a whole wood piece and has a shape of a boat. Its overall length is 480mm. its upper board is glued back to the main part. On the end it has two tuners.



Panduri, a Georgian traditional instrument.



Soviet postage stamp depicting traditional musical instruments of Georgia.

See also

- [Iavnana](#)
- [Polyphony](#)
- [Choral singing](#)
- [Caucasus](#)
- [Georgia in the Eurovision Song Contest](#)
- [Suliko](#)
- [International Research Centre for Traditional Polyphony](#)
- [Tbilisi State Conservatory](#)
- [Rustavi Ensemble](#)
- [Tsintsikaro](#)
- [Chakrulo](#)

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 - [3] (<http://www.georgian-music.com>) Listen to streaming Georgian music of different genres, read bios, lyrics, download scores for free, learn descriptions of folk songs, some facts from Georgian music history.
 - International Research Center for Traditional Polyphony of Tbilisi State Conservatory (<http://polyphony.ge/en/home-2/#>), a UNESCO-sponsored project.
 - GeorgianChant.org: Resource for the Study of Georgian Chant (<http://www.georgianchant.org>)

External links

- www.soundcloud.com/xalxuri (<https://www.soundcloud.com/xalxuri>)
- www.facebook.com/xalxuri (<https://www.facebook.com/xalxuri>)
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Space of gong culture

The **space of gong culture** in the Vietnam Highlands (*Vietnamese: Không gian văn hóa Cồng Chiêng Tây Nguyên*) is a region in Central Vietnam that is home to cultures that value gongs.^[1] It spreads in the Tây Nguyên (Central Highlands) provinces of Kon Tum, Gia Lai, Đăk Lăk, Đăk Nông, and Lâm Đồng. The UNESCO recognized it as a Masterpiece of the Intangible Heritage of Humanity on November 25, 2005.^[1]

The gong culture sees gongs as a privileged connection between men and the supernatural, where each gong houses a deity whose power corresponds to the gong's age. It has been strongly affected by economic and social transformations that disrupted the traditional transfer of knowledge and stripped the gongs of their spiritual significance.



Vietnamese Ministry of gongs in Quang Trung Museum (Vietnam).

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External links

- [UNESCO recognizes space of Gong](http://www.unesco.org/culture/ich/en/RL/00120) (<http://www.unesco.org/culture/ich/en/RL/00120>)
- [Official website of Central Highland's Gong Culture Festival](https://web.archive.org/web/200912002154/http://www.festivalcongchieng.vn/) (<https://web.archive.org/web/200912002154/http://www.festivalcongchieng.vn/>)



Guqin

The *guqin* ([kùtseh̥ín] ⓘ; Chinese: 古琴) is a plucked seven-string Chinese musical instrument. It has been played since ancient times, and has traditionally been favoured by scholars and literati as an instrument of great subtlety and refinement, as highlighted by the quote "a gentleman does not part with his *qin* or *se* without good reason,"^[1] as well as being associated with the ancient Chinese philosopher Confucius. It is sometimes referred to by the Chinese as "the father of Chinese music" or "the instrument of the sages". The *guqin* is not to be confused with the *guzheng*, another Chinese long stringed instrument also without frets, but with moveable bridges under each string.

Traditionally, the instrument was simply referred to as the "*qin*" (琴)^[2] but by the twentieth century the term had come to be applied to many other musical instruments as well: the *yangqin* hammered dulcimer, the *huqin* family of bowed string instruments, and the Western piano (*gangqin* (钢琴)) and violin (*xiaotiqin* (小提琴)) are examples of this usage. The prefix "*gu-*" (古; meaning "ancient") was later added for clarification. Thus, the instrument is called "*guqin*" today. It can also be called *qixian-qin* (七絃琴; lit. "seven-stringed qin"). Because Robert Hans van Gulik's book about the qin is called *The Lore of the Chinese Lute*, the guqin is sometimes inaccurately called a lute.^[3] Other incorrect classifications, mainly from music compact discs, include "harp" or "table-harp".

The guqin is a very quiet instrument, with a range of about four octaves, and its open strings are tuned in the bass register. Its lowest pitch is about two octaves below middle C, or the lowest note on the cello. Sounds are produced by plucking open strings, stopped strings, and harmonics. The use of glissando—sliding tones—gives it a sound reminiscent of a pizzicato cello, fretless double bass or a slide guitar. The qin has 13 "hui", which represent the different position in one

Guqin



String instrument

Other names	qin, ku-ch'in, qixian-qin
Classification	String
Hornbostel-Sachs classification	312.22 (heterochord half-tube zither)
Developed	1st millennium BC or earlier
Volume	quiet

Related instruments

Ichigenkin, geomungo

Musicians

See below

Guqin

Chinese	古琴
Literal meaning	ancient qin (a type of musical instrument)

Transcriptions

Standard Mandarin

Hanyu Pinyin	gǔqín
Wade-Giles	ku³-ch'in²
IPA	[kùtseh̥ín] ⓘ

Yue: Cantonese

Yale Romanization	gú-kàhm
Southern Min	

Tâi-lô	kóo-khîm
Middle Chinese	

Middle Chinese	gim
----------------	-----

string. Pressing different "hui" produces different sound keys. The qin is also capable of many harmonics, of which 91 are most commonly used and indicated by the dotted positions. By tradition, the qin originally had five strings, which represent gong, shang, jue, zhi, yu in the ancient Chinese music system, but ancient qin-like instruments with only one string or more strings have been found. The modern form has been stabilized to seven strings.

There are more than 3,360 known surviving pieces of guqin music from ancient and imperial periods. On 7 November 2003, UNESCO announced that the Chinese guqin was selected as an Intangible World Cultural Heritage. In 2006, guqin was listed in the List of National Non-material Cultural Heritage in China. In 2010, a Song period guqin was sold for \$22 million, making it the most expensive musical instrument ever sold.^[4]

History

Legend has it that the qin, the most revered of all Chinese musical instruments, has a history of about 5,000 years, and that the legendary figures of China's pre-history – Fuxi, Shennong and Huang Di, the "Yellow Emperor" – were involved in its creation. Nearly all qin books and tablature collections published prior to the twentieth century state this as the actual origins of the qin,^[5] although this is now viewed as mythology. It is mentioned in Chinese writings dating back nearly 3,000 years, and examples have been found in tombs from about 2,500 years ago. The exact origins of the qin is still a very much continuing subject of debate over the past few decades.

In 1977, a recording of "Flowing Water" (*Liu Shui*, as performed by Guan Pinghu, one of the best qin players of the 20th century) was chosen to be included in the Voyager Golden Record, a gold-plated LP recording containing music from around the world, which was sent into outer space by NASA on the Voyager 1 and Voyager 2 spacecraft. It is the second-longest excerpt included on the disc. The reason to select a work played on this specific instrument is because the tonal structure of the instrument, its musical scale, is derived from fundamental physical laws related to vibration and overtones, representing the intellectual capacity of human beings on this subject. In 2003, guqin music was proclaimed as one of the Masterpieces of the Oral and Intangible Heritage of Humanity by UNESCO.^[6]



The Tang dynasty (618–907) qin, the "Jiu Xiao Huan Pei"



A girl playing a guqin, Eastern Han dynasty, collection of the Musée des Arts Asiatiques de Toulon, France

Schools, societies and players

As with any other musical tradition, there are differences in ideals and interaction between different people. Therefore, there exist different schools and societies which transmit these different ideas and artistic traditions.

Historical schools

Many qin schools known as *qin pai* developed over the centuries. Such schools generally formed around areas where qin activity was greatest.

Some schools have come and gone, and some have offshoots (such as the Mei'an school, a Zhucheng school offshoot). Often, the school is originated from a single person, such as the Wu school which is named after the late Wu Zhaoji. The style can vary considerably between schools; some are very similar, yet others are very distinct. The differences are often in the interpretation of the music. Northern schools tend to be more vigorous in technique than Southern schools. But in modern terms, the distinction between schools and styles is often blurred because a single player may learn from many different players from different schools and absorb each of their styles. This is especially so for conservatory trained players. People from the same school trained under the same master may have different individual styles (such as Zhang Ziqian and Liu Shaochun of the Guangling school).

Guqin societies

There is a difference between qin schools and qin societies. The former concerns itself with transmission of a style, the latter concerns itself with performance. The qin society will encourage meetings with fellow qin players in order to play music and maybe discuss the nature of the qin. A gathering like this is called a *yaji* (雅集, literally "elegant gathering"), and takes place once every month or two. Sometimes, societies may go on excursions to places of natural beauty to play qin, or attend conferences. They may also participate in competitions or research. Societies do not need strict structure to adhere to; they can operate on a leisurely basis. The main purpose of qin societies is to promote and play qin music. They create opportunities to network and learn to play the instrument, to ask questions and to receive answers.



The painting "Ting Qin Tu" (*Listening to the Qin*), by the Song emperor Huizong (1082–1135)

Players

Many artists down through the ages have played the instrument, and the instrument was a favourite of scholars. Certain melodies are also associated with famous figures, such as Confucius and Qu Yuan. Some emperors of China also had a liking to the qin, including the Song dynasty emperor, Huizong, as clearly seen in his own painting of himself playing the qin in "Ting Qin Tu".^{[7][8]}

Historical

- Confucius: Philosopher, 551–479 BCE, associated with the piece *Kongzi Duyi*,^[9] *Weibian Sanjue*^[10] and *Youlan*.^[11]
- Bo Ya: Qin player of the Spring and Autumn period, associated with the piece *Gao Shan*.^[12] and *Liu Shui*.^[13]
- Zhuang Zi: Daoist philosopher of the Warring States period, associated with the piece *Zhuang Zhou Mengdie*^[14] and *Shenhua Yin*.^[15]
- Qu Yuan (340–278 BCE): Poet of the Warring States period, associated with the piece *Li Sao*.^[16]
- Cai Yong: Han musician, author of *Qin Cao*.^[17]
- Cai Wenji: Cai Yong's daughter, associated with the piece *Hujia Shiba-pai*,^[18] etc.
- Sima Xiangru: Han poet, 179–117 BCE.
- Zhuge Liang (181–234): Chinese military leader in the Three Kingdoms, one legend has him playing guqin calmly outside his fort while scaring off the enemy attackers.
- Ji Kang: One of the Seven Sages of the Bamboo Grove, musician and poet, writer of *Qin Fu*.^[19]
- Li Bai: Tang poet, 701–762.
- Bai Juyi: Tang poet, 772–846.
- Song Huizong: Song emperor famous for his patronage of the arts, had a *Wanqin Tang*^[20] ("10,000 Qin Hall") in his palace.
- Guo Chuwang: Patriot at the end of the Song dynasty, composer of the piece *Xiaoxiang Shuiyun*.^[21]

The classical collections such as *Qin Shi*, *Qinshi Bu* and *Qinshi Xu* include biographies of hundreds more players.^[22]



Song dynasty painting *Depiction of the Joyful Aspiration in Guqin and Story Telling* by Liu Songnian

Contemporary

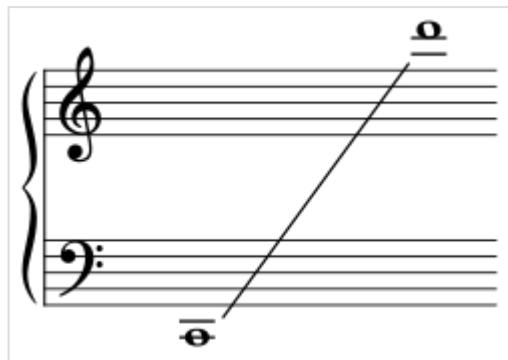
Contemporary qin players extend from the early twentieth century to the present. More so than in the past, such players tend to have many different pursuits and occupations other than qin playing. There are only a few players who are paid to exclusively play and research the guqin professionally and nothing else. Qin players can also be well-versed in other cultural pursuits, such as the arts. Or they can do independent research on music subjects. Often, players may play other instruments (not necessarily Chinese) and give recitals or talks.

Performance

During the performance of qin, musicians may use a variety of techniques to reach the full expressing potential of the instrument. There are many special tablatures that had developed over the centuries specifically dedicated to qin for their reference and a repertoire of popular and ancient tunes for their choice.

Playing technique

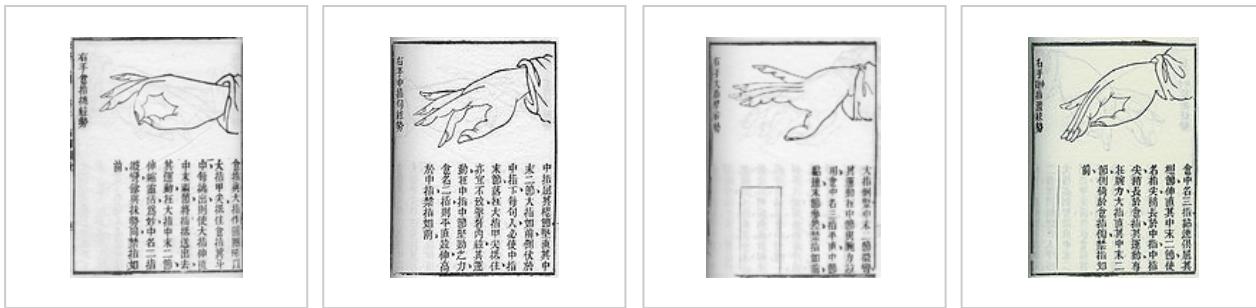
The tones of qin can be categorized as three characteristic "sounds". The first type is *san yin* (散音), which literally means "unfettered sound". It's the fundamental frequency produced by plucking a free string with the fingers of the right hand. The second type, made by plucking a string with the right hand and gently tapping specific note positions on the string with the left hand, will create a crisp sound named *fan yin* (泛音, lit. "floating sound") or overtone harmonics (the equivalent technique in Western music is the string harmonic or *flageolet*). Important scale notes, called *hui* (徽), are marked by 13 glossy white dots made of mica or seashell inset in the front surface of the qin, occur at integer divisions of the string length. The "crystal concordant" (perfectly harmonic) overtones can only be evoked by tapping the strings precisely at these *hui*. The third type is *an yin* (按音/案音,^[23] lit. "pressed sound"), which is sometimes also called *shi yin* (實音, lit. "full sound") or *zou yin* (走音, lit. "changing sound"). These comprise the major cadences of most qin pieces. To play *an yin*, the musician stops a string at a specific pitch on the board surface with the left thumb, middle or ring finger, strikes the string with the right hand, then they may slide the left hand up and down to vary the note. This technique is similar to playing a slide guitar across the player's lap. However, the manipulation of qin is much more multifarious than that of a guitar, which has only around 3 or 4 main techniques. (▶Listen to Pei Lan⁽ⁱ⁾). According to the book *Cunjian Guqin Zhifa Puzi Jilan*, there are around 1,070 different finger techniques used for the qin. Thus the qin is possibly the instrument with the most playing techniques in both the Chinese and Western instrument families.^[24] Most of the qin's techniques are obsolete, but around 50 of them still appear in modern performance. Sometimes, guqin can be played with a violin bow. It has a tone similar to that of a cello, but raspier.



The note range of a qin

●	●	●	●	●	●	●	●	●	●	●	●	●
C	A	A#	E	F	G	A	C	E	G	C	E	G#
D	B	C	F#	G	A	B	D	F#	A	D	F#	A#
F	D	D#	A	A#	C	D	F	A	C	F	A	C#
G	E	F	B	C	D	E	G	B	D	G	B	D#
A	F#	G	C#	D	E	F#	A	C#	E	A	C#	F
C	A	A#	E	F	G	A	C	E	G	C	E	G#
D	B	C	F#	G	A	B	D	F#	A	D	F#	A#

Guqin notes translated to Western letter notation. Letters on the left indicate open string notes, points on the top correspond to hui from 1 to 13



〈挑〉 Tiao

〈勾〉 Gou

〈擘〉 Bo

〈撥〉 Bo

The above four figures are from an old handbook.^[25]

Tablature and notation

The recordings below were made in 2013

Yangguan Sandie 《陽關三疊》 "Three Refrains on the Yang Pass Theme"



From the *Qinxue Rumen* 【琴學入門】 (1867)

Zuiyu Changwan 《醉漁唱晚》 "Evening Song of the Drunken Fisherman"

▶ 0:00 / 0:00 ⏪ ⏴ ⏵ :

From the *Tianwen Ge Qinpu* 【天聞閣琴譜】 (1876)

Problems playing these files? See [media help](#).

Written qin music did not directly tell what notes were played; instead, it was written in a tablature detailing tuning, finger positions, and stroke technique, thus comprising a step by step method and description of how to play a piece. Some tablatures do indicate notes using the gongche system, or indicate rhythm using dots. The earliest example of the modern shorthand tablature survives from around the twelfth century CE. An earlier form of music notation from the Tang era survives in just one manuscript, dated to the seventh century CE, called *Jieshi Diao Youlan*^[26] (*Solitary Orchid in Stone Tablet Mode*). It is written in a longhand form called wenzi pu (文字譜) (literally "written notation"), said to have been created by Yong Menzhou^[27] during the Warring States period, which gives all the details using ordinary written Chinese characters. Later in the Tang dynasty, Cao Rou^[28] and others simplified the notation, using only the important elements of the characters (like string number, plucking technique, *hui* number and which finger to stop the string) and combined them into one character notation. This meant that instead of having two lines of written text to describe a few notes, a single character could represent one note, or sometimes as many as nine. This notation form was called *jianzi pu* (減字譜) (literally "reduced notation") and it was a major advance in qin notation. It was so successful that from the Ming dynasty onwards, a great many qinpu (琴譜) (qin tablature collections)



First section of *Youlan*, showing the name of the piece: "Jieshi Diao Youlan No.5", the preface describing the piece's origins, and the tablature in longhand form.

appeared, the most famous and useful being "Shenqi Mipu" (The Mysterious and Marvellous Tablature) compiled by Zhu Quan, the 17th son of the founder of the Ming dynasty.^[29] In the 1960s, Zha Fuxi discovered more than 130 qinpu that contain well over 3360 pieces of written music. However, many qinpu compiled before the Ming dynasty are now lost, and many pieces have remained unplayed for hundreds of years.^[30]

Repertoire

Qin pieces are usually around three to eight minutes in length, with the longest being "Guangling San",^[31] which is 22 minutes long. Other famous pieces include "Liu Shui"^[13] (Flowing Water), "Yangguan San Die"^[32] (Three Refrains on the Yang Pass Theme), "Meihua San Nong"^[33] (Three Variations on the Plum Blossom Theme), "Xiao Xiang Shui Yun"^[34] (Mist and Clouds over the Xiao and Xiang Rivers), and "Pingsha Luo Yan"^[35] (Wild Geese Descending on the Sandbank). The average player will generally have a repertoire of around ten pieces which they will aim to play very well, learning new pieces as and when they feel like it or if the opportunity arises. Players mainly learn popular well-transcribed versions, often using a recording as a reference. In addition to learning to play established or ancient pieces very well, highly skilled qin players may also compose or improvise, although the player must be very good and extremely familiar with the instrument to do this successfully. A number of qin melodies are program music depicting the natural world.

Transcription

Dapu (打譜) is the transcribing of old tablature into a playable form. Since qin tablature does not indicate note value, tempo or rhythm, the player must work it out for themselves. Normally, qin players will learn the rhythm of a piece through a teacher or master. They sit facing one another, with the student copying the master. The tablature will only be consulted if the teacher is not sure of how to play a certain part. Because of this, traditional qinpu do not indicate them (though near the end of the Qing dynasty, a handful of qinpu had started to employ various rhythm indicating devices, such as dots). If one did not have a teacher, then one had to work out the rhythm by themselves. But it would be a mistake to assume that qin music is devoid of rhythm and melody. By the 20th century, there had been attempts to try to replace the "jianzi pu" notation, but so far, it has been unsuccessful; since the 20th century, qin music is generally printed with staff notation above the qin tablature. Because qin tablature is so useful, logical, easy, and the fastest way (once the performer knows how to read the notation) of learning a piece, it is invaluable to the qin player and cannot totally be replaced (just as staff notation cannot be replaced for Western instruments, because they developed a notation system that suited the instruments well).

There is a saying that goes "a short piece requires three months [of dapu to complete], and a long piece requires three years". In actual practice, it needn't be that long to dapu a piece, but suggests that the player will have not only memorised the piece off by heart, but also have their fingering, rhythm and timing



The *Qinxue Rumen* 【琴學入門】 (1864) tablature has dots and gongche notation next to the qin tablature to indicate beats and notes.

corrected. And afterwards, the emotion must be put into the piece. Therefore, it could be said that it really does require three months or years to finish dapu of a piece in order for them to play it to a very high standard.

Rhythm in qin music

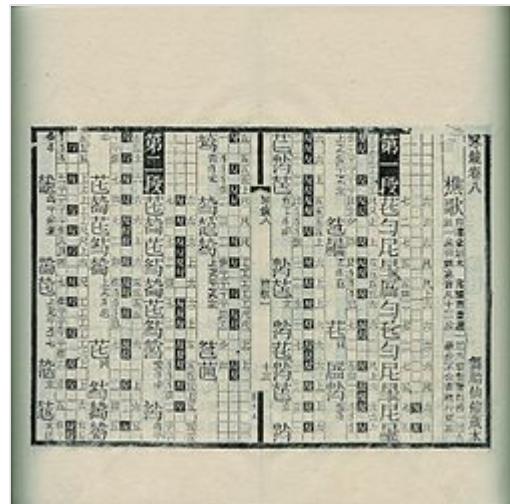
It has already been discussed that qin music has a rhythm and that it is only vaguely indicated in the tablature.^[36] Though there is an amount of guesswork involved, the tablature has clues to indicate rhythm, such as repeating motifs, an indication of phrases or how the notation is arranged. Throughout the history of the qinpu, we see many attempts to indicate this rhythm more explicitly, involving devices like dots to make beats. Probably, one of the major projects to regulate the rhythm to a large scale was the compilers of the *Qinxue Congshu* tablature collection of the 1910s to 1930s. The construction of the written tablature was divided into two columns. The first was further divided into about three lines of a grid, each line indicating a varied combination of lyrics, gongche tablature, se tablature, pitch, and/or beats depending on the score used. The second column was devoted to qin tablature.

Western composers have noticed that the rhythm in a piece of qin music can change; once they seem to have got a beat, the beats change. This is due to the fact that qin players may use some free rhythm in their playing. Whatever beat they use will depend on the emotion or the feeling of the player, and how they interpret the piece. However, some melodies have sections of fixed rhythm which are played the same way generally. The main theme of *Meihua Sannong*, for example, uses this. Some sections of certain melodies require the player to play faster with force to express the emotion of the piece. Examples include the middle sections of *Guangling San* and *Xiaoxiang Shuiyun*. Other pieces, such as *Jiu Kuang* has a fixed rhythm throughout the entire piece.

Organology

While acoustics dictated the general form and construction of the guqin, its external form could and did take on a huge amount of variation, whether it be from the embellishments or even the basic structure of the instrument. Qin tablatures from the Song era onwards have catalogued a plethora of qin forms. All, however, obey very basic rules of acoustics and symbolism of form. The qin uses strings of silk or metal-nylon and is tuned in accordance to traditional principles.

Ancient guqins were made of little more than wood and strings of twisted silk. Ornaments included inlaid dots of mother-of-pearl or other similar materials. Traditionally, the sound board was made of Chinese parasol wood *firmitana simplex*, its rounded shape symbolising the heavens. The bottom was made of Chinese Catalpa, *Catalpa ovata*, its flat shape symbolising earth. Modern instruments are most frequently made of *Cunninghamia* or other similar timbers. The traditional finish is of raw lacquer mixed with powdered deer horn, and the finishing process could take months of curing to complete. The finish

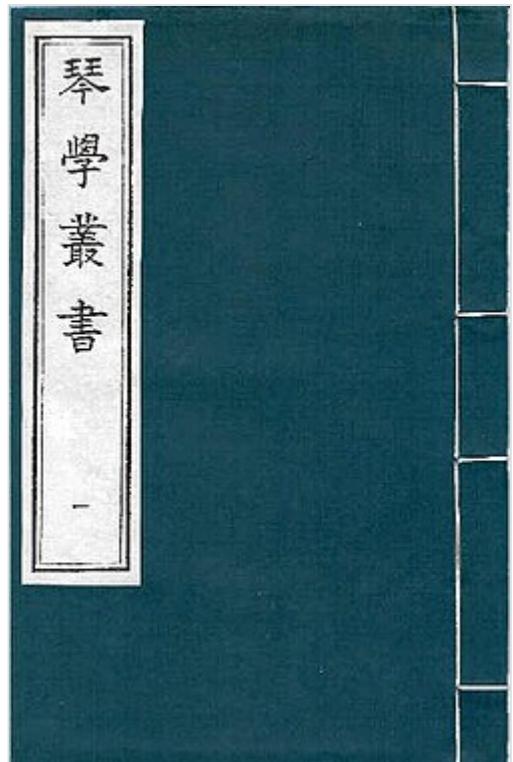


The *Qinxue Congshu* 【琴學叢書】 (1910) uses a more detailed system involving a grid next to main qin notation; right grid line indicates note, middle indicates the beat, left indicates how the qin tablature relates to the rhythm.

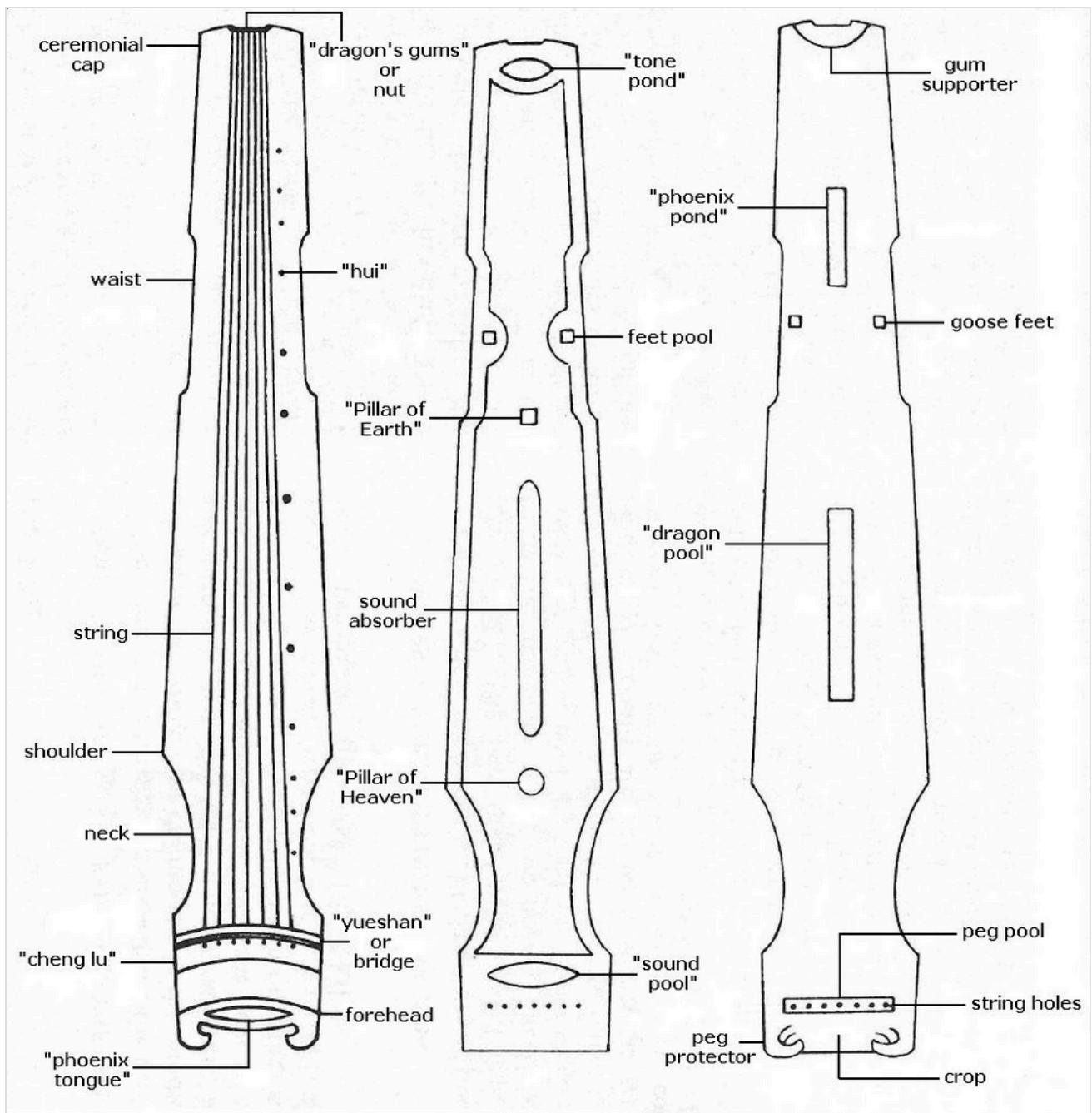
develops cracks over time, and these cracks are believed to improve the instrument's sound as the wood and lacquer release tension. An antique guqin's age can be determined by this snake like crack pattern called "duanwen" (斷紋).

Construction

According to tradition, the qin originally had five strings, representing the five elements of metal, wood, water, fire and earth. Later, in the Zhou dynasty, Zhou Wen Wang added a sixth string to mourn his son, Boyikao. His successor, Zhou Wu Wang, added a seventh string to motivate his troops into battle with the Shang. The thirteen *hui*^[37] on the surface represent the 13 months of the year (the extra 13th is the 'leap month' in the lunar calendar). The surface board is round to represent Heaven and the bottom board flat to represent the earth. The entire length of the qin (in Chinese measurements) is 3 *chi*, 6 *cun* and 5 *fen*;^[38] representing the 365 days of the year (though this is just a standard since qins can be shorter or longer depending on the period's measurement standard or the maker's preference). Each part of the qin has meaning, some more obvious, like "dragon pool"^[39] and "phoenix pond".^[40]



A qin tablature collection "Qinxue Congshu"



Names of (from left to right) the front, inside and back parts of the qin

Strings

Until recently, the guqin's strings were always made of various thicknesses of twisted silk, but since then most players use modern nylon-flatwound steel strings. This was partly due to the scarcity of high-quality silk strings and partly due to the newer strings' greater durability and louder tone.

Silk strings are made by gathering a prescribed number of strands of silk thread, then twisting them tightly together. The twisted cord of strings is then wrapped around a frame and immersed in a vat of liquid composed of a special mixture of natural glue that binds the strands together. The strings are taken out and left to dry, before being cut into the appropriate length. The top thicker strings (i.e. strings one to four) are further wrapped in a thin silk thread, coiled around the core to make it smoother. According to ancient manuals, there are three distinctive gauges of thickness that one can make the strings. The first is *taigu*^[41] [Great Antiquity] which is the standard gauge, the *zhongqing*^[42] [Middle Clarity] is thinner,

whilst the *jiazhong*^[43] [Added Thickness] is thicker. According to the *Yugu Zhai Qinpu*, *zhongqing* is the best. The currently used silk string gauge standard was defined by Suzhou silk string maker Pan Guohui (潘國輝).

Although most contemporary players use nylon-wrapped metal strings, some argue that nylon-wrapped metal strings cannot replace silk strings for their refinement of tone. Additionally, nylon-wrapped metal strings can cause damage to the wood of old qins. Many traditionalists feel that the sound of the fingers of the left hand sliding on the strings to be a distinctive feature of qin music. The modern nylon-wrapped metal strings were very smooth in the past, but are now slightly modified in order to capture these sliding sounds.

Around 2007, a new type of strings were produced made of mostly a nylon core coiled with nylon like the metal-nylon strings, possibly in imitation of Western catgut strings.^[44] The sound is similar to the metal-nylon strings but without the metallic tone to them (one of the main reasons why traditionalists do not like the metal-nylon strings). The nylon strings can be tuned to standard pitch without breaking and can sustain their tuning whatever the climate, unlike silk. The strings have various names in China, but they are advertised as sounding like silk strings prior to the 1950s, when silk string production stopped.

Traditionally, the strings were wrapped around the goose feet,^{[45][46]} but a device has been invented, which is a block of wood attached to the goose feet, with pins similar to those used to tune the guzheng protruding out at the sides, so one can string and tune the qin using a tuning wrench.

Tuning

To string a guqin, one traditionally had to tie a fly's head knot (*yingtou jie*^[47]) at one end of the string, and slip the string through the twisted cord (*rongkou*^[48]) which goes into holes at the head of the qin and then out the bottom through the tuning pegs (*zhen*^[49]). The string is dragged over the bridge (*yueshan* 『岳山』), across the surface board, over the nut (*longyin*^[50] dragon gums) to the back of the qin, where the end is wrapped around one of two legs (*fengzu*^[51] "phoenix feet" or *yanzu*^[52] "geese feet"). Afterwards, the strings are fine-tuned using the tuning pegs (sometimes, rosin is used on the part of the tuning peg that touches the qin body to stop it from slipping, especially if the qin is tuned to higher pitches). The most common tuning, "zheng diao" 〈正調〉, is pentatonic: 5 6 1 2 3 5 6 (which can be also played as 1 2 4 5 6 1 2) in the traditional Chinese number system or *jianpu*^[53] (i.e. 1=do, 2=re, etc.). Today this is generally interpreted to mean C D F G A c d, but this should be considered **sol la do re mi** sol la, since historically the qin was not tuned to absolute pitch. Other tunings are achieved by



A selection of different qin strings. Top to bottom: (太古琴絃) Taigu Silk Qin Strings (中清 zhongqing gauge) with a container of 'string gum' (絃膠), (上音牌琴弦) Shangyin Shanghai Conservatoire Quality Qin Strings (metal-nylon), (虎丘古琴絃) Huqiu Silk Strings



A tuning key for the guqin from the Han dynasty, collection of the Östasiatiska Museet, Stockholm, Sweden

adjusting the tension of the strings using the tuning pegs at the head end. Thus *manjiao diao*^[54] ("slackened third string") gives 1 2 3 5 6 1 2 and *ruibin diao*^[55] ("raised fifth string") gives 1 2 4 5 7 1 2, which is transposed to 2 3 5 6 1 2 3.

Playing context

The guqin is nearly always played as a solo instrument since its quietness of tone means that it cannot compete with the sounds of most other instruments or an ensemble. It can, however, be played together with a *xiao* (end-blown bamboo flute), with other qin, or played while singing. In old times, the *se* (a long zither with movable bridges and 25 strings) was frequently used in duets with the qin. However, the *se* has not survived, though duet tablature scores for the instruments are preserved in a few *qinpu*, and the master qin player Wu Jinglüe was one of only a few in the twentieth century who knew how to play it together with qin in duet. Lately there has been a trend to use other instruments to accompany the qin, such as the *xun* (ceramic ocarina), *pipa* (four-stringed pear-shaped lute), *dizi* (transverse bamboo flute), and others for more experimental purposes.



Rock carving of a bodhisattva playing a guqin, found in Shanxi, Northern Wei dynasty (386–534)

In order for an instrument to accompany the qin, its sound must be mellow and not overwhelm the qin. Thus, the *xiao* generally used for this purpose is one pitched in the key of F, known as *qin xiao* 「琴簫」, which is narrower than an ordinary *xiao*. If one sings to qin songs (which is rare nowadays) then one should not sing in an operatic or folk style as is common in China, but rather in a very low pitched and deep way; and the range in which one should sing should not exceed one and a half octaves. The style of singing is similar to that used to recite Tang poetry. In order fully to appreciate qin songs, one needs to become accustomed to the eccentric singing style adopted by certain players of the instrument, such as Zha Fuxi.

Traditionally, the qin was played in a quiet studio or room by oneself, or with a few friends; or played outdoors in places of outstanding natural beauty. Nowadays, many qin players perform at concerts in large concert halls, almost always, out of necessity, using electronic pickups or microphones to amplify the sound. Many qin players attend yajis, at which a number of qin players, music lovers, or anyone with an interest in Chinese culture can come along to discuss and play the qin. In fact, the yaji originated as a multi-media gathering involving the four arts: qin, Go, calligraphy, and painting.

Ritual use of the qin

Being an instrument associated with scholars, the guqin was also played in a ritual context, especially in yayue in China, and aak in Korea.

The National Center for Korean Traditional Performing Arts continues to perform Munmyo jeryeak (Confucian ritual music), using the last two surviving *aak* melodies from the importation of *yayue* from the Song dynasty emperor Huizong in 1116, including in the ensemble the *seul* (*se*) and *geum* (금; qin).

The Korean *geum* used in this context has evolved to be slightly different when compared to the normal *qin* in that there are 14 instead of 13 *hui* and that they are not placed correctly according to the harmonic positions besides other different construction features. The finger techniques are more closer to *gayageum* technique than it is to the complex ones of the *qin*. As the *qin* never gained a following in Korean society, the ritual *geum* became the fossilised form of it and to all intents and purposes unplayable for a *qin* player. The Korean scholars never adopted the *qin* but instead created their own instrument, the *geomungo* (玄琴), which adopted much of the *qin*'s lore and aesthetics and essentially taking the *qin*'s place as the scholars' instrument.

In China, the *qin* was still in use in ritual ceremonies of the imperial court, such can be seen in the court paintings of imperial sacrifices of the Qing court (e.g. *The Yongzheng Emperor Offering Sacrifices at the Altar of the God of Agriculture*,^[56] 1723–35).^[57] The *qin* also have many variations with a different number of strings, such as during Song Taizong's reign, but these variations never survived the changes of dynasty and so today the normal *qin* is used.

In Japan, the *qin* was never adopted into ritual music, but for a time in the late Edo period the *qin* was adopted by some scholars and Buddhist monks. The *guqin* was later adjusted and adopted into general Japanese folk music as the Koto (琴).

Qin aesthetics

When the *qin* is played, a number of aesthetic elements are involved. The first is musicality. In the second section of "Pingsha Luoyan", for example, the initial few bars contain a nao vibrato followed by a phase of sliding up and down the string, even when the sound has already become inaudible (聆听). Listen carefully to the sliding sounds of *Pingsha Luoyan*①. The average person trained in music may question whether this is really "music". Normally, some players would pluck the string very lightly to create a very quiet sound. For some players, this plucking isn't necessary. Instead of trying to force a sound out of the strings one should allow the strings to emit the sounds to which they are naturally predisposed. Some players say that the sliding on the string even when the sound has disappeared is a distinctive feature in *qin* music. It creates a "space" or "void" in a piece, playing without playing, sound without sound. In fact, when the viewer looks at the player sliding on the string without sounds, the viewer automatically "fills in the notes" with their minds. This creates a connection between player, instrument and listener. This, of course, cannot happen when listening to a recording, as one cannot see the performer. It can also be seen as impractical in recording, as the player would want to convey sound as much as possible towards a third audience. But in fact, there is sound, the sound coming from the fingers sliding on the string. With a really good *qin*, silk strings, and a perfectly quiet environment, all the tones can be sounded. Since the music is more player-oriented than listener oriented, and the player knows the music, he/she can hear it even if the sound is not there. With silk strings, the sliding sound might be called the *qi* or "life force" of the music. The really empty sounds are the pauses between notes. However, if one cannot create a sound that can be heard when sliding on a string, it is generally acceptable to lightly pluck the string to create a very quiet sound.^[58]



A painting by Chen Hongshou of a person with a *qin*

In popular culture



Xu Kuanghua playing an ancient qin in the film *Hero*

As a symbol of high culture, the qin continually appears in many forms of Chinese popular culture to varying degrees of accuracy. References are made to the qin in a variety of media including TV episodes and films. Actors often possess limited knowledge on how to play the instrument and instead, they mime it to a pre-recorded piece by a Qin player. Sometimes the music is erroneously mimed to *guzheng* music, rather than qin music. A more faithful representation of the qin is in the

Zhang Yimou film *Hero*, in which Xu Kuanghua plays an

ancient version of the qin in the courtyard scene^[59] while Nameless and Long Sky fight at a *Xiangqi* parlour. It mimed the music played by Liu Li, formerly a professor at the Central Conservatory of Music in Beijing.^[60] It is suggested that Xu made the qin himself.^[61]

The qin was also featured in the 2008 Summer Olympics Opening Ceremony in Beijing, played by Chen Leiji (陳雷激).

The qin is also used in many classical Chinese novels, such as Cao Xueqin's *Dream of the Red Chamber* and various others.

The qin is also used in many contemporary Chinese novels, notably the 2016 novel *Mo Dao Zu Shi*, as well as the 2019 live-action series adaptation, *The Untamed*, in which the qin is used as a spiritual tool of protagonist Lan Wangji. Behind-the-scenes footage of the production of the series revealed that several actors were given qin lessons prior to filming to prepare them for their roles as characters that played the instrument.

Electric guqin

The electric guqin was first developed in the late 20th century by adding electric guitar-style magnetic pickups to a regular acoustic guqin, allowing the instrument to be amplified through an instrument amplifier or PA system.

Related instruments

The Japanese *ichigenkin*, a monochord zither, is believed to be derived from the qin. The qin handbook *Lixing Yuanya* (1618^[62]) includes some melodies for a one-string qin, and the *Wuzhi Zhai Qinpu* contains a picture and description of such an instrument.^[63] The modern ichigenkin apparently first appeared in Japan just after that time. However, the *honkyoku*^[64] (standard repertoire) of the ichigenkin today most closely resembles that of the *shamisen*.

The Korean *geomungo* may also be related, albeit distantly. Korean literati wanted to play an instrument the way their Chinese counterparts played the qin. The repertoire was largely the *geomungo* parts for melodies played by the court orchestra.

See also



- [Contemporary guqin players](#)
- [Guqin aesthetics](#)
- [Guqin construction](#)
- [Guqin playing technique](#)
- [Guqin schools](#)
- [Guqin tunings](#)
- [Koto](#)
- [List of Chinese musical instruments](#)
- [Qinpu](#)
- [Se](#)
- [Yayue](#)

Footnotes

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13. 《流水》
14. 《莊周夢蝶》

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16. 《離騷》
17. 【琴操】
18. 《胡笳十八拍》
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35. 《平沙落雁》
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38. ff 「三尺六寸五分」
39. 『龍池/龙池』
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51. 『鳳足』
52. 『雁足』
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External links

- John Thompson's on the *Guqin* Silk String Zither (<http://www.silkqin.com>) A host of information on the qin and silk strings for qins in English, including extensive study of Shensi Mipu and analysis of playing style, plus useful section on qin sources
- The Qin (http://www.metmuseum.org/toah/hd/mqin/hd_mqin.htm) on the Heilbrunn Timeline of Art History, The Metropolitan Museum of Art
- Silk on Wood (<https://www.abc.net.au/radionational/programs/archived/intothemusic/silk-on-wood/3195740>) A Feature Radio Documentary by Robert Iolani about the Silk String Qin and Madame Tsar Teh-Yun. The website includes online video performances by the Deyin Qin Society of Hong Kong.
- Chinese Guqin and Notation (<http://www.peiyouqin.com/>) Judy (Pei-You) Chang's very detailed and well illustrated site explaining fingering techniques, including sections on structure, forms and various information
- A Complete Study of the Chinese Zither (<http://www.wdl.org/en/item/297>) from 1670
- Chinese Guqin cliques and where they originated (<https://baijiahao.baidu.com/s?id=1573446596541481&wfr=spider&for=pc>) A specific analysis of most Guqin cliques and play styles, also have some analysis about their originations
- Period table of Chinese dynasties (<https://zhidao.baidu.com/question/308817959.html>) A timetable of different Chinese dynasty to help people understand the period of Guqin History
- Guqin Store page (<http://www.soundofasia.com/guqin.html>) A Guqin store website page in LA



Gwo ka

Gwo ka is an Antillean Creole term for big drum. Alongside *Gwotanbou*, simply *Ka* or *Banboula* (archaic),^[1] it refers to both a family of hand drums and the music played with them, which is a major part of Guadeloupean folk music. Moreover, the term is occasionally found in reference to the small, flat-bottomed tambourine (*tanbou d'bas*) played in kadri music, or even simply to drum (*tanbou*) in general.^[1]

The Gwo Ka musical practice emerged in the seventeenth century, during the transatlantic slave trade^[2]

Seven simple drum patterns form the basis of gwo ka music, on which the drummers build rhythmic improvisations. Different sizes of drums provide the foundation and its flourishes. The largest, the boula, plays the central rhythm while the smaller *maké* (or markeur) embellishes upon it, inter-playing with dancers, audience, or singer. Gwo ka singing is usually guttural, nasal, and rough, though it can also be bright and smooth, and is accompanied by uplifting and complex harmonies and melodies. There are also dances that tell folk stories that are accompanied by the gwo ka drums.

In modern, urban Guadeloupe, playing drums is not inextricably linked to dance anymore. But historically, the two practices were inseparable parts of the tradition of léwòz, events held fortnightly on Saturdays near the bigger plantations (payday), and each Saturday of the carnival season in areas of greater land parcelling.^[1] Gwoka music was—and still is—played throughout the year in various cultural manifestations such as *léwòz*, *kout'tanbou*, *véyé* and religious events, for example Advent's wake.^[2] Today, rural Guadeloupans still gather for *léwòz* experiences, but a modernized and popularized form of gwo ka exists independently, known as gwo ka moderne.

History

The Gwo Ka musical practice emerged in the 17th century during the transatlantic slave trade, as a result of a creolization process: adaptation to surrounding context and assimilation of European cultural elements. African slaves of Guadeloupe used to gather to play drums, sing and dance. The use of any kind of drum was

Gwo ka	
Stylistic origins	<u>West Africa</u>
Cultural origins	17th century, <u>Guadeloupe</u>
Derivative forms	<u>Gwo ka moderne</u>
Fusion genres	
	<u>Zouk</u>
Other topics	
	<u>Music of Guadeloupe</u>

Gwoka: music, song, dance and cultural practice representative of Guadeloupean identity

UNESCO Intangible Cultural Heritage

Country	<u>France</u>
Domains	Performing arts
Reference	<u>00991 (https://ich.unesco.org/en/RL/00991)</u>
Inscription history	
Inscription	2014 (9th session)
List	Representative



Gwo ka played in Basse-Terre.

at that time forbidden by the [Code Noir](#). As a consequence, slaves used a vocal technique called [bouladjèl](#), which imitates drums. At that time, Gwoka practice was directly linked to agricultural work, especially sugar cane, coffee and banana cultivation.^[2]

Post 1946, along with anti-assimilation and anti-colonialism movements, Gwoka spread throughout the island, which marks the beginning of its rehabilitation process. As a consequence, in 1988, lawyer and nationalist activist Félix Cotellon created the *Festival de Gwoka Sentann* in the city of Sainte-Anne without the support of the municipality. Studies and symposiums were held on the occasion.^[2]

In 1981, local musician Gérard Lockel published the *Traité de Gwoka modèn*, the first attempt to formalize this musical genre.^[2] He claimed that Gwoka was atonal, breaching with western conventions and tastes. By affirming the modality of Gwoka, he situated this music style within the realm of African musical traditions.^[3] Paradoxically, under Lockel's leadership, Gwoka was transformed from a participatory music played outdoors to a presentational music played on stage with European and North American instruments.^[4]

Musical research show that the instrument can find its roots in the drums and songs of the West African countries (Guinea gulf, Congo...). From the diverse music and dance of their homelands, the slaves elaborated a communication tool, a new form of art, like the creole language: the Gwo Ka. This musical genre is characterised by an African typology: - repetitive form - improvisation - physical movements linked to music - a response between a soloist and choir - a syncopation weak times

Instruments

Traditional gwo ka is ideally played with at least 2 hand drums (*ka* in créole): 1 *boula* and 1 *make*.^[1] Historically, *ka* were made of:

- a recycled cured meat keg for the body^{[1][5]} (*bari a vyann* or *bouko* in créole);
- a goat skin (*po a kabrit* in créole) — male for the *boula* vs. female for the *make*,^[6]
- tensioning metal hoops (*sèk*, i.e. circle in créole);^[6]
- wooden tensioning pegs (*klé* in créole);^[6]
- rope (*zoban* in créole).^[6]

Often, the Ka section is further accompanied by:^[6]

- *ti-bwa*: 15 to 20 cm wooden sticks drummed on the side of a "Ka" or a section of bamboo culm of about 15 cm in diameter;
- *chacha*: emptied & dried calabash — or any other container — filled with a granular material (e.g. grains, salt, sand...).

Rhythms

The influences (lifestyle and musical genre) of the "master" combined with this base to create the seven rhythms or dances:

- The *léwôz* is the war rhythm, used to give rhythm the attacks against the plantations, but was also an incantation dance;
- The *kaladja* symbolises the struggle in love;
- The *toumlak*, like the kaladja, deals with the love theme, belly dance, fertility dance;
- The *padjabèl* is the cane cutting dance;

- The *graj* accompanies the agricultural work;
- The *woulé* is the "creole waltz", to charm and mimic the whites;
- The *mendé* would have been the last rhythm to arrive in the islands, with the "Congos" under contract after the abolition, and symbolises the collective celebration of carnival.

Dance

"Gwo-ka is a dance of improvisation by excellence, a dance of the instinct, of the moment. (...) Gwo-ka, dance of resistance, of resilience and adaptation: Dance of Life"^[7]

Gwo ka moderne

A more modernized version of gwo ka is *gwo ka moderne*, which adds new instruments ranging from conga or djembe drums and chimes to electric bass guitar. At root, however, these styles all use the same fundamental seven rhythms as folk gwo ka. Zouk legends Kassav' played an important role in the modernization of gwo ka, giving urban credibility to a style that was seen as backward and unsophisticated; they initially played in a gro ka format, using songs from the gwo ka Carnival tradition of *mas a St. Jean* and even placing an homage to traditionalist drumming legend Velo on their earlier albums.^[8]

Gwo ka moderne artists include Pakala Percussion, Van Lévé and Poukoutan'n, alongside more pop-influenced musicians like Marcel Magnat and Ti Celeste, while Gerard Hubert and others have fused gwo ka with zouk. The most famous modern gwo ka performer, however, is William Flessel, whose Message Ka in 1994 became an international hit.^[8]

In 2013, the Heritage Committee of the Ministry of Culture and Communication has selected the intent to apply of gwoka for registration to the Representative List of the Intangible Cultural Heritage of Humanity in order to enhance the gwoka and organize a network of actors.^[9]

In 2014, the Heritage Committee recognized gwoka in the Representative List of the Intangible Cultural Heritage of Humanity.

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Shan'ge

Shan'ge (Chinese: 山歌; pinyin: *shāngē*) is a genre of Chinese folk song. They are commonly sung in rural provinces; the word "Shan'ge" means "mountain song".

A number of different subtypes are:

- **Hua'er**, a form popular in the Northwestern Chinese provinces such as Gansu, Ningxia and Qinghai, named to the Representative List of the Intangible Cultural Heritage of Humanity in 2009
- **Xintianyou** and **Shanqu** are popular in Shaanxi and Shanxi
- **Zhengjinghong**, from the Anhui province
- **Xingguo**, from the Jiangxi province
- **Hengyang** from the Hunan Province
- **Hakka hill song** (Kejia shan'ge) from the Guangdong Province
- **Lalu**, a Tibetan shan'ge
- **Changdiao** (aradun-urtu-yin-daguu), a Mongolian shan'ge
- **Feige**, a Miao shan'ge

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External links

- [Shan'ge: Mountain Song](https://www.china.org.cn/english/MATERIAL/137072.htm) (<https://www.china.org.cn/english/MATERIAL/137072.htm>)
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Rice Terraces of the Philippine Cordilleras

The **Rice Terraces of the Philippine Cordilleras** are a World Heritage Site consisting of a complex of rice terraces on the island of Luzon in the Philippines. They were inscribed on the UNESCO World Heritage List in 1995, the first-ever property to be included in the cultural landscape category of the World Heritage List.^[2] This inscription has five sites: the Batad Rice Terraces and Bangaan Rice Terraces (both in Banaue), Mayoyao Rice Terraces (in Mayoyao), Hungduan Rice Terraces (in Hungduan) and Nagacadan Rice Terraces (in Kiangan), all in Ifugao Province. The Ifugao Rice Terraces reach a higher altitude and were built on steeper slopes than many other terraces. The Ifugao complex of stone or mud walls and the careful carving of the natural contours of hills and mountains combine to make terraced pond fields, coupled with the development of intricate irrigation systems, harvesting water from the forests of the mountain tops, and an elaborate farming system.

The Ifugao Rice Terraces illustrate the remarkable ability of human culture to adapt to new social and climate pressures as well as to implement and develop new ideas and technologies. Although listed by the UNESCO as a World Heritage site believed to be older than 2,000 years, recent studies from the Ifugao Archaeological Project report that they were actually constructed upon Spanish contact about 400 years ago.^{[3][4][5][6][7]}

Maintenance of the living rice terraces reflects a primarily cooperative approach of the whole community which is based on detailed knowledge of the rich diversity of biological resources existing in the Ifugao agro-ecosystem, a finely tuned annual system respecting lunar cycles, zoning and planning, extensive soil conservation, and mastery of a complex pest control regime based on the processing of a variety of herbs, accompanied by religious rituals.

Rice Terraces of the Philippine Cordilleras

UNESCO World Heritage Site



Batad Rice Terraces, Ifugao Province, Philippines

<u>Location</u>	<u>Ifugao</u> , <u>Cordillera Administrative Region</u> , <u>Luzon</u> , <u>Philippines</u>
<u>Includes</u>	<u>Rice Terrace Clusters of Banaue</u> (<u>Battad</u> · <u>Bangaan</u>) · <u>Rice Terrace Clusters of Mayoyao</u> (<u>Mayoyao Central</u>) · <u>Rice Terrace Clusters of Kiangan</u> (<u>Nagacadan</u>) · <u>Rice Terrace Clusters of Hungduan</u>
<u>Criteria</u>	Cultural: (iii)(iv)(v)
<u>Reference</u>	<u>722</u> (https://whc.unesco.org/en/list/722)
<u>Inscription</u>	1995 (19th Session)
<u>Endangered</u>	2001–2012 ^[1]
<u>Coordinates</u>	<u>16°56'2"N 121°8'12"E</u>

Historical description

The rice terraces of the Cordilleras are one of the few monuments in the Philippines that show no evidence of having been influenced by colonial cultures. Owing to the difficult terrain, the Cordillera tribes are among the few peoples of the Philippines who have successfully resisted any foreign domination and have preserved their authentic tribal culture. The history of the terraces is intertwined with that of its people, their culture, and their traditional practices.^[8]

Apart from the idjang stone-fortresses of the Ivatan of the Batanes, the terraces, which spread over five present-day provinces, are the only other form of surviving stone construction from the pre-colonial period.^[9] The Philippines alone among south-east Asian cultures is a largely wood-based one: unlike Cambodia, Indonesia, or Thailand, for example, in the Philippines, both domestic buildings and ritual structures such as temples and shrines were all built in wood, a tradition that has survived in the terrace hamlets.

It is believed that terracing began in the Cordilleras less than one thousand years ago as taro cultivation. It is evidence of a high level of knowledge of structural and hydraulic engineering on the part of the Ifugao builders. The knowledge and practices, supported by rituals, involved in maintaining the terraces are transferred orally from generation to generation, without written records. Taro was later replaced by rice around 1600 A.D. which is the predominant crop today.^[10]



Location of Rice Terraces of the Philippine Cordilleras in Luzon



Rice Terraces of the Philippine Cordilleras (Philippines)



Nagacadan Rice Terraces

Dating techniques

In order to understand Philippine prehistory and Southeast Asian patterns, it is critical for anthropologists and Southeast Asian scholars to date terraces.^[11] It is notoriously difficult to date field terraces. One important method is the use of the Bayesian model, which applies radiocarbon dating to tiered rice fields in the Northern Philippines. Archaeologists predict that these terraces were built during the 16th century by individuals who were migrating inland and upland from the Spanish. Relative dating techniques have been newly developed to be radiometric dating methods,^[11] which has become easily

accessible. Due to relying on ‘stratigraphic superposition’ and 14C dating, there has been a drawback for arbitrary interpretation: the calibrated information that was collected through laboratory results might not find accordance with the archeological incident that is being dated. Bayesian modeling is beneficial when dating rice terraces because when dating agricultural terraces it is essential to know about the layers and the chaotic mixtures of the materials, and Bayesian modeling has the ability to restore a variety of chronological information. According to Stephen Acabado, “The Bayesian approach starts with what is known about the relative deposition order of the two layers and then modifies this knowledge in the light of the 14C dating information.”^[11] The 14C dating method is used to give an approximate period for when the terrace walls were built and used.^[11]

National cultural treasures

The five clusters inscribed as part of the Rice Terraces of the Philippine Cordilleras are Batad, Bangaan, Hungduan, Mayoyao Central and Nagacadan.^[12] Batad and Bangaan are under the jurisdiction of the Municipality of Banaue but are not referred to as the Banaue Rice Terraces.

The Banaue Rice Terraces refer to the cluster close to the Banaue poblacion as seen from the viewpoint. Contrary to popular belief, these terraces are not part of the UNESCO World Heritage Site. They were not included in the UNESCO inscription due to the presence of numerous modern structures, making it score low in the integrity criterion of UNESCO. The Banaue Rice Terraces are however a National Cultural Treasure under Ifugao Rice Terraces, together with the other rice terraces clusters.

Cordillera Rice Terraces officially on the World Heritage List

- Batad Rice Terraces (in Banaue, Ifugao)
- Bangaan Rice Terraces (in Banaue, Ifugao)
- Mayoyao Rice Terraces (in Mayoyao, Ifugao)
- Hungduan Rice Terraces (in Hungduan, Ifugao)
- Nagacadan Rice Terraces (in Kiangan, Ifugao)



Batad Rice Terraces close-up view



View of the rice terraces



A village in the Batad rice terraces



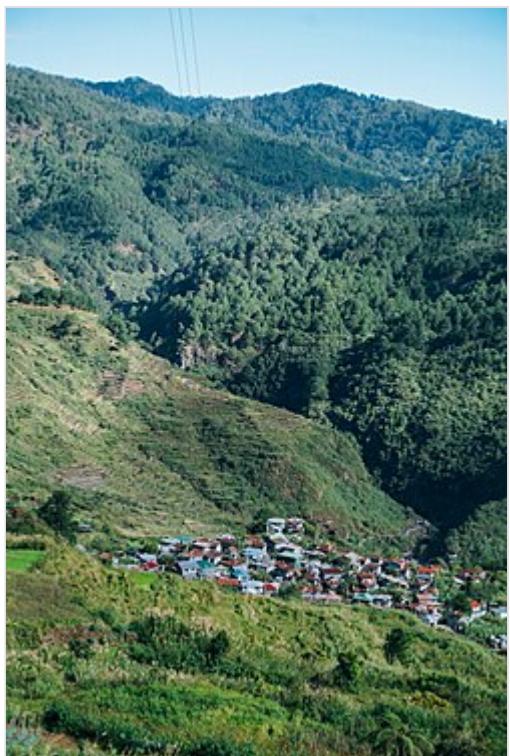
Rice Terraces of Batad

A designated Globally Important Agricultural Heritage Site

All located in the Ifugao region, the Rice Terraces also feature as one of the Globally Important Agricultural Heritage Sites or GIAHS. They are supported by indigenous knowledge management of muyong, a private forest that caps each terrace cluster. The muyong is managed through a collective effort and under traditional tribal practices. The communally managed forestry area on top of the terraces contains about 264 indigenous plant species, mostly endemic to the region. The terraces form unique clusters of microwatersheds and are part of the whole mountain ecology. They serve as a rainwater filtration system and are saturated with irrigation water all year round. A biorhythm technology, in which cultural activities are harmonized with the rhythm of climate and hydrology management, has enabled farmers to grow rice at over 1,000 meters.



Bayyo Village with their rice terraces



Scenery of Fidelisan while trekking

Threats

Acculturation

The influences of Christianity and education are weaning the younger Ifugaos away from their customs and their land.^[14] Moreover, television and the Internet are eroding traditional work ethics, which are vital to maintaining the labour-intensive terraces.^[15]

They had diminishing interest in their culture and in maintaining their unique legacy. When they are exposed to other cultures and places, they assimilate them and move to areas offering economic opportunities.^[14] Even with the introduction of mechanical equipment like cultivators and threshers, many young Ifugaos still shun farming, perceiving it as an occupation for the uneducated.^[16]

Outmigration

Many young people have abandoned farming and moved to the cities to work, leaving just children and the elderly in the villages.^[17] Outmigration leads to the shortage of labour to work the land and keep the paddies in good condition.^[14]

Pests

Earthworms began invading the area in the late 1940s.^[18] They burrow and create spaces through which water can flow between paddies. But too many earthworms make the water drain fast and the paddies dry up. Once dry, the soil becomes like clay and it cracks easily. So when water is poured into a paddy that has dried up, it often collapses, taking with it the stone wall that borders the paddy.^[17]

Similar to earthworms, swamp eels bore holes on irrigation dikes and rice paddies, making these vulnerable to collapse. They are considered worse than earthworms because they bore bigger holes and reproduce fast.^[19]

Other pests that threaten the foundation of the paddy fields include snails and mole crickets.^{[20][21]}

Heavy rains

Heavy rains triggered by typhoons have damaged many rice paddies.^{[14][19]}

Shift to vegetable farming

Due to poverty, many farmers are shifting to vegetable production which promises more income in a short time compared to rice, which takes six months to grow and offers less market value.^[21] But this shift demands the use of chemical fertilizers and pesticides which could damage the fertility and ecology of the rice terraces.^[22] This leads to more abandoned terraces and the conversion of even more of the remaining rice terraces into vegetable fields. Moreover, it can push farmers to clear out forested watershed areas in search of new land.^[16]

Tourism

With tourism, some Ifugaos have converted their rice paddies into residential lots where lodging houses and display shops are built.^[22] Even traditional houses are being sold.^[22]

Tourism has encouraged the commercial production of woodcarvings and handicrafts, and this contributed to the depletion of local forest resources. It was found that different species of trees are now more frequently cut for woodcarving purposes.^[22]



Banaue, Batad rice terraces with homes
c. 2000

Limited funds

In the past, a cooperative farming practice has helped sustain the rice terraces. Under the cooperative practice, neighbouring farmers would go voluntarily to one field to clear weeds, plant or harvest rice, or repair damaged paddy walls or irrigation canals. The owner of the field would just provide the food, and is expected to help when another neighbor needs help in the future.^[22]

However, in today's time, workers who help in the fields or the repairs are paid either in kind or in cash. The decline of Ifugao's cooperative farming tradition has led to rising labor costs, which farmers can hardly afford.^[22] The repair of the terraces requires funding, which the farmers do not have. Farmers have no substantial savings, and this means that if their paddy walls collapse, the farmers often cannot afford to fix it.^[17] Also, there are limited local government resources allocated for restoring and preserving the rice terraces.^[14] This reduces the attractiveness of rice terrace farming. As a result, many Ifugaos have completely given up farming.^[22]

Preservation

The Rice Terraces of the Philippine Cordilleras were named as a World Heritage Site^{[8][23][24]} by the UNESCO World Heritage Centre in 1995. It has passed by UNESCO's standards^[8] due to the blending of the physical, socio-cultural, economic, religious, and political environment as a living cultural landscape. In 2000, the site was inscribed as one of the most endangered cultural sites in the world by World Monuments Fund but was taken off in 2001.

The Ifugao Rice Terraces^[25] have also been inscribed in the List of World Heritage in Danger in 2001 as the dangers of deforestation and climate change threatens to destroy the terraces. Another contributing factor is globalization where the younger generations of the Ifugaos have recently had the opportunity to gain access to media and education, most of the younger Ifugaos^[26] have opted to come to the capital for work instead of the traditional farming tradition. The Philippines sought danger listing as a way to raise national and international support and cooperation in the preservation of the heritage site.^[1] Critic W.S. Logan described the flight of locals from the land as an example of heritage designations created by bureaucrats and policy makers rather than local communities.^[27]

The rice terraces were listed as one of the most endangered monuments in the world by World Monuments Fund in the 2010 World Monuments Watch, along with the Santa Maria Church and San Sebastian Church. All of the sites were taken off the list in 2011 after the passage of the National Cultural Heritage Act.^[28]

In 2012, UNESCO has removed the Rice Terraces from the list of sites in danger in recognition of the success of the Philippines in improving its conservation.^{[1][29]}

UNESCO extension

The *Rice Terraces of the Philippine Cordilleras* element currently listed in the UNESCO World Heritage List possesses only five properties, all of which are in Ifugao province. There are also significant rice terraces in other provinces in the Cordilleras, notably those in Benguet province, Mountain Province, Kalinga province, Abra province, Apayao province, and Nueva Vizcaya province. The provincial

governments of each province may cooperate with the National Commission for Culture and the Arts, National Museum of the Philippines, or the UNESCO Commission of the Philippines for the inclusion of their respective rice terraces in the UNESCO List as extension of the *Rice Terraces of the Philippine Cordilleras*.

Cordillera Rice Terraces not included in the World Heritage List

The following are at least half of the rice terrace clusters in the Cordillera mountain range that have yet to be extended as world heritage sites. Sites can only be extended as world heritage sites if they have retained their outstanding features, including the structures within them (example: traditional houses).

- Banaue Rice Terraces (in Banaue, Ifugao)
- Palina Rice Terraces (in Kibungan, Benguet)
- Kibungan Rice Terraces (in Kibungan, Benguet)
- Les-eng Rice Terraces (in Kibungan, Benguet)
- Batangan Rice Terraces (in Kibungan, Benguet)
- Batangan Rice Terraces (in Kibungan, Benguet)
- Wallayan Rice Terraces (in Kibungan, Benguet)
- Culiang Rice Terraces (in Kibungan, Benguet)
- Lanipew Rice Terraces (in Kibungan, Benguet)
- Naguey Rice Terraces (in Atok, Benguet)
- Daclan Rice Terraces (in Bokod, Benguet)
- Ampucao Rice Terraces (in Itogon, Benguet)
- Balacbac Rice Terraces (in Kapangan, Benguet)
- Amlangit Rice Terraces (in Kapangan, Benguet)
- Pekaw Rice Terraces (in Kapangan, Benguet)
- Noso Rice Terraces (in Kapangan, Benguet)
- Catampan Rice Terraces (in Kapangan, Benguet)
- Balintugon Rice Terraces (in Alfonso Castañeda, Nueva Vizcaya)
- Ugo Rice Terraces (in Kayapa, Nueva Vizcaya)
- Ambasing Rice Terraces (in Sagada, Mountain Province)
- Bangaan Rice Terraces (in Sagada, Mountain Province)
- Bangen Rice Terraces (in Bauko, Mountain Province)
- Barlig Rice Terraces (in Barlig, Mountain Province)
- Bayyo Rice Terraces (in Bontoc, Mountain Province)
- Besao Rice Terraces (in Besao, Mountain Province)
- Bontoc Poblacion Rice Terraces (in Bontoc, Mountain Province)
- Bucas Rice Terraces (in Besao, Mountain Province)



The Ifugao Rice Terraces is an example of a nationally recognized cultural property.

- Bulongan Rice Terraces (in [Sagada, Mountain Province](#))
- Dalican Rice Terraces (in [Bontoc, Mountain Province](#))
- Fidelisan Rice Terraces (in [Sagada, Mountain Province](#))
- Focong Rice Terraces (in [Sadanga, Mountain Province](#))
- Kapayawan Rice Terraces (in [Bauko, Mountain Province](#))
- Kiltepan Rice Terraces (in [Sagada, Mountain Province](#))
- Maligcong Rice Terraces (in [Bontoc, Mountain Province](#))
- Natonin Rice Terraces (in [Natonin, Mountain Province](#))
- Sadanga Rice Terraces (in [Sadanga, Mountain Province](#))
- Suyo Rice Terraces (in [Sagada, Mountain Province](#))
- Tanulong Rice Terraces (in [Sagada, Mountain Province](#))
- Buscalan Rice Terraces (in [Tinglayan, Kalinga](#))
- Dananao Rice Terraces (in [Tinglayan, Kalinga](#))
- Bugnay Rice Terraces (in [Tinglayan, Kalinga](#))
- Lubo Rice Terraces (in [Tanudan, Kalinga](#))
- Alangtin Rice Terraces (in [Tubo, Abra](#))
- Sayoyong Rice Terraces (in [Tubo, Abra](#))
- Bucloc Rice Terraces (in [Bucloc, Abra](#))
- Daguioman Rice Terraces (in [Daguioman, Abra](#))
- Sal-lapadan Rice Terraces (in [Sallapadan, Abra](#))
- Salagpat Rice Terraces (in [Tineg, Abra](#))

Other rice terraces outside the Cordilleras can also be found.

- Lublub Rice Terraces (in [Valderrama, Antique](#))
- Baking Rice Terraces (in [Valderrama, Antique](#))
- San Agustin Rice Terraces (in [Valderrama, Antique](#))
- Cadapdapan Rice Terraces (in [Candijay, Bohol](#))^[30]
- Jaybunga Rice Terraces (in [Lobo, Batangas](#))
- Datu Ladayon Rice Terraces (in [Arakan, Cotabato](#))^[31]

See also

- [Banaue Rice Terraces](#)
- [List of World Heritage Sites in the Philippines](#)
- [Old Kiyyangan Village](#)

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External links

- UNESCO World Heritage Site Link (<https://whc.unesco.org/en/list/722>)
 - Ifugao Archaeological Project (<https://www.ifugao-archaeological-project.org>)
 - Batad Rice Terraces (<https://www.youtube.com/watch?v=nCQLfnPIPWk>) on YouTube
-

Retrieved from "https://en.wikipedia.org/w/index.php?title=Rice_Terraces_of_the_Philippine_Cordilleras&oldid=1270188634"



Jongmyo jerye

Jongmyo jerye (Korean: 종묘제례) or **jongmyo daeje** (종묘대제) is a traditional rite held for worshipping the deceased Joseon monarchs in Jongmyo Shrine, Seoul, South Korea. It is held every year on the first Sunday of May. The jongmyo rite is usually accompanied with the court music playing (*Jerye-ak*) and dance called *Ilmu* or *line dance*. *Jongmyo jerye* and *jeryeak* were designated as Masterpieces of the Oral and Intangible Heritage of Humanity by UNESCO in 2001.^{[1][2]}

History

The ritual has its origins in the Confucian royal ancestral shrine system practiced in premodern China and Korea.^[1] It is meant to pay tribute to ancestors and the gods,^{[1][3]} and was seen as one of the most important rituals and duties for the monarchy.^{[4][5]}

At the latest, the ritual was well in place during the era of the three kingdoms of Korea, especially during the Goguryeo Dynasty. The ritual was then preserved over Silla era to the last Korean Dynasty of Joseon. The Jongmyo ritual, together with the Soil and Grain ritual at Sajikdan, are traditionally Korea's two most important imperial rituals. These practices have been lost in China due to the abolition of the monarchy, but the traditions are still preserved in South Korea even after the fall of the last monarchic Joseon dynasty.

The current ceremonies are organised and performed by the descendants of the former imperial family, the Jeonju Lee Royal Family Association, with assistance from other cultural organisations. The presiding officer (*choheongwan* 初獻官) is the most senior member of the imperial family, currently Yi Won who holds the title of Hereditary Prince Imperial (*hwangsason* 皇嗣孫), succeeding Yi Gu who held the title Prince (*hwangseson* 皇世孫, lit. "imperial grandson"). During the Joseon dynasty and even during the Japanese occupation period, the chief officiant was the Emperor of Korea.



Jongmyo jeryeak

Korean name

<u>Hangul</u>	종묘제례
<u>Hanja</u>	宗廟祭禮
<u>Revised Romanization</u>	<i>Jongmyo jerye</i>
<u>McCune–Reischauer</u>	<i>Chongmyo cherye</i>

Other name

<u>Hangul</u>	종묘대제
<u>Hanja</u>	宗廟大祭
<u>Revised Romanization</u>	<i>Jongmyo daeje</i>
<u>McCune–Reischauer</u>	<i>Chongmyo taeche</i>

Procedures

The Jerye procedures were divided into three parts. It is regarded as Korea's highest-ranked ritual, so it was held strictly and solemnly. The first part is the procedures to invite and greet the spirits. The first part's procedures are *jagye* (purification). *Chwiwi* (就位) describes the part where the officiants, after performing ablutions, take their proper places for the rites to follow.

The second is rituals for entertaining the spirits. This segment begins with the rites of *Jinchan* (進饌), in which 63 kinds of foods to the spirits are offered to be placed to the altars. Then three wine offerings are made, the first called *Choheonrye* (初獻禮), the second *Aheonrye* (亞獻禮) and the third *Jongheonrye* (終獻禮), done by the three most senior officiants present respectively. These offerings are made as other officiants recite prayers asking the spirits of heaven and earth for their blessing. The presiding officer ceremonially tastes the offerings in the *Eumbok* (飲福) phase, representing a communal meal held by the president and the spirits. The *Cheonbyeondu* (撤籩豆) is the rite of removing all the foods served for the spirits (in practice the table is not cleared, and the items merely symbolically moved).

The third part is the last rites which are held to send off the spirits to heaven. In *Songsin* (送神), the *choheongwan* and other officiants bow four times to send off the spirits to heaven. *Mangryo* (望燎) is the last rite, in which the prayer papers used are burned. After the *choheongwan* receives confirmation that the rituals and services have been completed, all the officiants leave the grounds.

The words of the rite are spoken using the Korean pronunciation of Classical Chinese, and not in modern Korean.

In each of the bows made during the ceremony, those of the official party bow first followed by those watching the ceremony in person, who bow in reverence at the signal of the master of ceremonies.

Jerye-ak

Jongmyo jerye rituals were held together with a large instrumental and vocal ensemble performing ritual music called *jerye-ak* (종묘제례악; 宗廟祭禮樂), which was believed to bring enjoyment to the spirits invited to join the rites. The pieces played in the rites were *Botaepyeong* (보태평; 保太平) and *Jeongdaeeop* (정대업; 定大業). There were also songs that accompanied the *jerye-ak*, named *Jongmyo Akjang* (종묘악장; 宗廟樂章).

An elaborate performance of ancient court music (with accompanying dance) known as *Jongmyo jeryeak* (종묘제례악; 宗廟祭禮樂) is performed there each year. Musicians, dancers, and scholars would perform Confucian rituals, such as the *Jongmyo Daeje* (Royal Shrine Ritual) in the courtyard five times a year.^[6] Today the rituals have been reconstructed and revived. The *Jongmyo Daeje* has been designated as Important Intangible Cultural Property No. 56 and is performed every year in May.^[6] The *Jongmyo Jerye-ak*, the traditional court music of Joseon, is



Pyeongyeong

performed by the *Jeongakdan* of the *National Gugak Center* (國立國樂院 正樂團) and has been designated as Important Intangible Cultural Property No. 1.^[6] This court music has its origins in Chinese *yayue* court music that was brought to Korea during the *Goryeo* period.^[7] King Sejong composed new music for the ritual based largely on *hyangak* (with some *dangak*) in 1447 and 1462.^[7] The National Gugak Center is itself the direct successor to the Yi Household Music Department (舊王宮雅樂部).

Dances

The *jerye*'s dance is called *ilmu* (일무; 佾舞; lit. line dance).^[8] *Ilmu* divided into *botaepyeongji-mu* (dance to praise achievements of the former kings), and *jeongdaeeopji-mu*, (dance to praise the king's military achievements). *Ilmu* dances are performed by a group of 64 women dancers wearing purpled-clothing dance. They called *palilmu* (팔일무; 八佾舞; lit. eight line dance) because they dance in 8 lines and rows.^[8]

Ilmu divided into two types of dance, *munmu* (문무; 文舞; lit. civil dance) and *mumu* (무무; 武舞; lit. martial dance).^[8] *Munmu* is accompanied by *botaepyeongji-ak*. A *yak* (flute) is held in the left hand and *jeok* (a pheasant-feather tasseled wooden bar) in the right hand. For *mumu*, dancers move quickly by holding wooden swords and the rear four rows wooden spears in the front four rows.

Gallery



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External links

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 - Official recording of the 2020 May Jongmyo rite (https://www.youtube.com/watch?v=_dserjyZrk4) with Classical Chinese and Korean subtitles.
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 - Procedures of Jerye (https://web.archive.org/web/20071023052625/http://www.jongmyo.net/sub/movingpicture/eng_mov_jongmyo.asp)
 - Ceremony of Jerye (https://web.archive.org/web/20071026182305/http://www.jongmyo.net/sub/movingpicture/eng_mov_view1.asp)
 - Palilmu Dance (https://web.archive.org/web/20071023052355/http://www.jongmyo.net/sub/movingpicture/eng_mov_palilmu.asp)
 - Summary of Jerye's procedures (https://web.archive.org/web/20071012185305/http://www.jongmyo.net/sub/process/eng_pro_outline.asp)
-

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Iraqi maqam

Iraqi Maqam (Arabic: المقام العراقي, romanized: *al-maqām al-Irāqi*) is a genre of Arabic maqam music found in Iraq. The roots of modern Iraqi maqam can be traced as far back as the Abbasid Caliphate (8th–13th centuries AD), when that large empire was controlled from Baghdad. The ensemble of instruments used in this genre, called *Al Chalghi al Baghdadi*, includes a *qari'* (singer), *santur*, goblet drum, *joza*, *cello*, and sometimes *oud* and *naqqarat*. The focus is on the poem sung in classical Arabic or an Iraqi dialect (then called *zuhayri*). A complete maqam concert is known as *fasl* (plural *fusul*) and is named after the first maqam: Bayat, Hijaz, Rast, Nawa, or Husayni.^[1]

A typical performance includes the following sections:^[1]

- *tahrir*, sometimes *badwah*
- *taslum*
- *finalis*

Maqama texts are often derived from classical Arabic poetry, such as by *al-Mutanabbi* and *Abu Nuwas*. Some performers used traditional sources translated into the dialect of Baghdad, and still others use Arabic, Persian, Turkish, Armenian, Hebrew, Turkmen, Aramaic lyrics. Due to Iraq's diversity, different ethnic groups use this genre in their own language.

Famous maqam singers

There are many Iraqi maqam singers including:

- Ahmed al-Zaidan
- Rashid al-Qundarchi
- Muhammad al-Qubanchi
- Hussein al-A'dhami
- Najm al-Shaykhli
- Hassan Khaiwka
- Hashim al-Rejab
- Yousuf Omar
- Farida Mohammad Ali

Iraqi Maqam



Native name	المقام العراقي
Stylistic origins	Arabic maqam
Cultural origins	ca. 7th–9th century
Typical instruments	Santur, <i>joza</i> , <i>bağlama</i> , <i>cello</i> , <i>ney</i> , <i>oud</i> and <i>naqqarat</i> (sometimes)
Subgenres	Qubanchi and qundarchi
Fusion genres	Symphonic rock maqam

Iraqi Maqam

UNESCO Intangible Cultural Heritage

Country	Iraq
Reference	00076 (https://ich.unesco.org/en/R/L/00076)
Region	Asia and the Pacific
Inscription history	
Inscription	2008 (3rd session)
List	Representative

- [Abd al-Rahman Khader](#)
- [Hamed al-Sa'di](#)
- [Nazem Al-Ghazali](#)
- [Filfel Gourgy](#)
- [Affifa Iskandar](#)
- [Mulla Hasan al-Babujachi](#)
- [Rahmat Allah Shiltagh](#)
- [Khalil Rabbaz](#)
- [Rahmain Niftar](#)
- [Rubin Rajwan](#)
- [Mulla Uthman al-Mawsili](#)
- [Jamil al-Baghdadi](#)
- [Salman Moshe](#)
- [Yusuf Huresh](#)
- [Abbas Kambir](#)
- [Farida al-A'dhami](#)
- [Maeda Nazhat](#)

See also

- [Music of Iraq](#)

External links

- [Famous Iraqi Maqam Singers \(<https://web.archive.org/web/20141028072958/http://www.iraq4u.com/apps/music/getSingers.asp?i=UORuoKyjJKXzLK0j>\)](#)
- [Iraqi Maqam \(<http://iraqimaqam.blogspot.com/>\)](#)
- [Genres of Secular Art Music Al-maqam al-'iraqi \(<https://web.archive.org/web/20120313035422/http://www.taqasim.net/en/a/6.html>\)](#)
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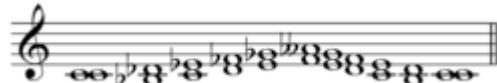


Istrian scale

"Istrian scale" refers both to a "unique"^[2] musical scale and to the folk music genres from Istria and Kvarner which use that scale.^[3] It is named for the Istrian peninsula. Istrian folk music is based on a distinctive six-tone musical scale (the so-called Istrian scale), and the peninsula's two-part, slightly nasal singing. The two-part singing and playing in the Istrian scale, a traditional singing practice characteristic of the Istrian region and the north Adriatic coastal area and islands, was inscribed in UNESCO's *List of Intangible Cultural Heritage* in 2009.^[4]

Genres include *kanat* and *tarankanje*; techniques include nasal tone, variation and improvisation, and resolution to the unison or octave; and instruments include double reeds such as *sopele*, *shawms*, *bagpipes*, and other instruments such as *flutes* and *tambura* lutes.^[3] It was first named by Ivan Matetić Ronjgov early in the twentieth century,^[2] assisting his study and notation of Croatian music.

Istrian scale



Istrian mode on C.^[1] [heptatonic] Play⁽ⁱ⁾

Stylistic origins

Croatian music

Cultural origins

Istria and Kvarner

Two-part singing and playing in the Istrian scale

UNESCO Intangible Cultural Heritage

Country Croatia

Reference 00231 (<https://ich.unesco.org/en/RL/00231>)

Region Europe and North America

Inscription history

Inscription 2009 (4th session)

List Representative



Sopilas: small/thin/high and great/fat/low (Play⁽ⁱ⁾)



Istrian scale in Schubert's Symphony No. 8 in B minor (1922), 1st mvt., bars 13–20 (Play⁽ⁱ⁾); flat fifth marked with asterisk^[1]

Description

Non-equal-tempered,^{[2][5]} the scale could approximately be notated as: E-F-G-A♭-B♭-C♭ [hexatonic] (see: enharmonic), the first six notes of an octatonic scale on E. It may be thought of in various ways, such as the Gregorian Phrygian mode with lowered 4th, 5th, and 6th degrees (on E: E-F-G-A♭-B♭-C♭ -D [heptatonic]).^[6] Performances feature diaphony and the Phrygian cadence (in E: F and D moving to E).^[6]

Though, "relative intonation var[ies] considerably from example to example [and between instruments],"^[5] the scale has also been described as derived from just intonation: subharmonics seven to fourteen (approximately D, E, F, G♭, A♭, B♭, C, D')(Play with one voice⁽ⁱ⁾ and with two voices⁽ⁱ⁾).^[7]

In Haydn's String Quartet in F minor, Op. 20 No. 5,^[2] something like the Istrian mode, but without its top note, is found.^[1] Uroš Krek's *Inventiones ferales* (1962) uses the scale, "in a disguised manner".^[8] Tartini may have studied the scale,^[2] and Bartók took note of the scale.^[7]

Karol Pahor's cycle of 15 pieces, *Istrijanka* (1950), was the result of study of the Istrian mode, as was Danilo Švara's *Sinfonia da camera in modo istriano* (1957).^[9] The Istrian mode occurs in Josip Štolcer-Slavenski's *Balkanofonija* (1927).^[10]

Throughout the areas of Istria and the Kvarner Gulf the distinctive vocal singing has spread, consisting of alternating half and whole steps, which, particularly in older singers' and instrumentalists' renditions, are untempered. The songs are sung by pairs of singers (male, female, or mixed) in a characteristic two-part polyphony in minor thirds (or major sixths) with a cadence to a unison or an octave. Singers distinguish the higher (*na tanko* "thin") part from the lower (*na debelo* "fat").^[11]



Sopilas

See also

- [hr:Ča-val](#)
- [Descant](#)

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External links

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Kam people

The **Kam people** (*Kam*: *Gaeml*, [kém]), officially known in China as **Dong people** (Chinese: 侗族; pinyin: *Dòngzú*), are a Kam–Sui people and one of the 56 ethnic groups officially recognized by the People's Republic of China. They live mostly in eastern Guizhou, western Hunan and northern Guangxi. Small pockets of Kam speakers are found in Tuyên Quang Province in Vietnam.^[1]

They are famed for their native-bred Kam Sweet Rice (Chinese: 香禾糯), carpentry skills and unique architecture, in particular a form of covered bridge known as the "wind and rain bridge" (Chinese: 风雨桥). The Kam people call themselves *Kam*, *Geml*, *Jeml* or *Gaeml*.^[2]

History

The Kam are thought to be the modern-day descendants of the ancient Rau peoples who occupied much of southern China.^[3] Kam legends generally maintain that the ancestors of the Kam migrated from the east. According to the migration legends of the Southern Kam people, their ancestors came from Guangzhou, Guangdong and Wuzhou, Guangxi. The Northern Kam maintain that their ancestors fled Zhejiang and Fujian because of locust swarms. Some scholars (mainly Chinese) also believe that the Kam were a branch of the Bai Yue from the first century CE. The Bai Yue inhabited the Yangze River basin after the collapse of the Yue Kingdom around the first century CE which led to the establishment of many small chiefdoms.^[2]

The first explicit mention of the Kam (or Dong) people come from Ming dynasty sources. Many Kam rebellions took place during the Ming and Qing dynasties, but none were successful in the long run. The Qing developed extensive irrigation systems in the area and rice harvests increased significantly but this mostly benefited the local landlords. The Kam were further exploited after the first Opium War of 1840–1842 by Western forces, capitalists, landlords, usurers and Qing officials.^[2]

As a consequence of these events, many Kam helped or joined the Chinese Communists soon after its founding in 1921. They supplied food and resources to the Red Army as it passed through Guangxi during the Long March. Some Kam also allied with the People's Liberation Army through establishing

Kam Dong



Ethnic Kam women and man in holiday dresses. Liping County, Guizhou, China.

Total population

2,960,293

Regions with significant populations

Guizhou, Hunan and Guangxi provinces, China; small pockets in Vietnam and Laos

Languages

Kam, Chinese

Religion

Polytheism

guerilla units against the forces of Chiang Kai-Shek. After 1949, infrastructure was quickly developed in Kam areas. Schools, roads, small factories and more were built. Many Kam also became government officials.^[2]

Although the Kam and Han Chinese peoples generally get along well today, the history of Guizhou is marked by innumerable tensions and conflicts between the Han Chinese and non-Han minority groups. Today, many Kam are assimilating into mainstream Chinese society as rural Kam move into urban areas, resulting in intermarriage with the Han Chinese and the loss of the Kam language. However, various attempts to preserve Kam culture and language have been very successful, and improving living conditions in rural Guizhou may entice local Kam villagers to stay rather than move to major urban areas.

Language

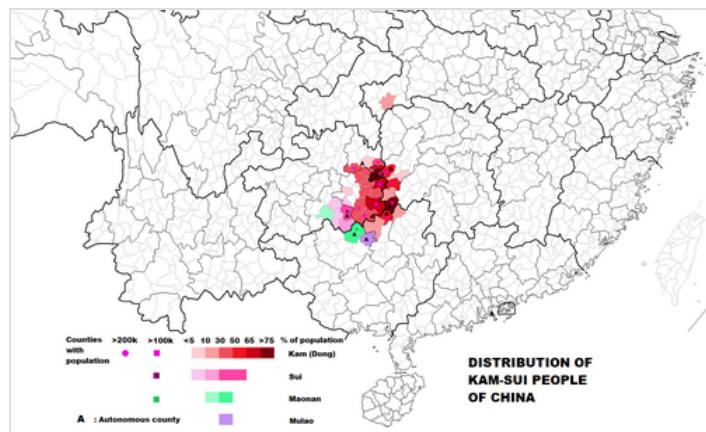
The Kam language (autonym: lix Gaeml) is a Tai-Kadai (Chinese: *Zhuang-Dong*) language. Ethnologue distinguishes three Kam varieties as separate but closely related languages: Northern Dong [doc], Southern Dong [kmc], and Cao Miao [cov].^{[4][5][6]} Sui, Maonan and Mulao are the languages most closely related to Kam. Historically, Northern Kam has been influenced by Chinese much more than has Southern Kam.^[2]

The Kam language has no traditional script of its own. The Kam people sometimes use Chinese characters to represent the sounds of Kam words. A Latin alphabet was developed in 1958, but it is not much in use due to a lack of printed material and trained teachers.

Distribution



Kam-Dong (red) and Sui (purple) autonomous prefectures and counties



Distribution of the Dong and other Kam-Sui ethnic groups in China

County-level distribution of the Kam

(Only includes counties or county-equivalents containing >1% of county population.)

Province	Prefecture/city	County	% Kam	Kam population	Total population
Guizhou province	(whole province)		4.62	1,628,568	35,247,695
Guizhou	<i>Tongren prefecture</i>	(whole prefecture)	11.41	376,862	3,302,625
Guizhou	Tongren prefecture	Tongren City (<u>Bijiang District</u>)	33.72	104,051	308,583
Guizhou	Tongren prefecture	Jiangkou County	8.99	17,011	189,288
Guizhou	Tongren prefecture	Yuping Dong Autonomous County	78.09	98,757	126,462
Guizhou	Tongren prefecture	Shiqian County	30.49	101,990	334,508
Guizhou	Tongren prefecture	Songtao Miao Autonomous County	2.56	14,025	547,488
Guizhou	Tongren prefecture	Wanshan District	73.40	40,130	54,674
Guizhou	<i>Qiandongnan Miao Dong autonomous prefecture</i>		31.40	1,207,197	3,844,697
		Kaili city	5.10	22,099	433,236
		Shibing county	2.53	3,464	137,171
		Sansui county	48.89	83193	170,167
		Zhenyuan county	32.23	71,800	222,766
		Cengong county	32.50	61,006	187,734
		Tianzhu county	67.54	235,241	348,302
		Jinping county	49.64	94,537	190,429
		Jianhe county	34.47	65,170	189,085
		Liping county	70.85	324,867	458,533
		Rongjiang county	38.38	115,295	300,369
		Congjiang county	40.88	123,270	301,513
		Leishan county	2.08	2,752	132,004
		Danzhai county	1.07	1,452	135,400
Guangxi			0.69	303,139	43,854,538
	<i>Guilin city</i>		1.04	48,166	4,614,670
		Longshenggezu autonomous county	26.57	42,718	160,796
	<i>Liuzhou prefecture</i>		6.51	229,162	3,522,322
		Rong'an county	2.93	8,303	283,029
		Sanjiang Dong autonomous county	55.98	170,248	304,149
		Rongshui Miao autonomous county	11.28	48,020	425,608
Hubei province			0.12	69,947	59,508,870

	<i>Enshi Tujia Miao autonomous prefecture</i>		1.79	67,440	3,775,190
		Enshi city	2.27	17,187	755,725
		Xuan'en county	13.93	46,817	335,984
Hunan province			1.33	842,123	63,274,173
		Suining county	4.12	13,973	339,235
		Xinning county	0.05	283	557,120
		Chengbu Miao autonomous county	1.45	3,498	241,517
	<i>Huaihua city</i>		17.42	808,155	4,639,738
		Hecheng district	2.99	10,370	346,522
		Huitong county	52.49	173,947	331,392
		Xinhuang Dong autonomous county	80.13	193,678	241,690
		Zhijiang Dong autonomous county	52.37	175,030	334,229
		Jingzhou Miao Dong autonomous county	26.06	63,962	245,444
		Tongdao Dong autonomous county	75.96	156,719	206,327
		Hongjiang city	5.43	26,360	485,061

Culture

The Kam people are internationally renowned for their polyphonic choir singing, called *Kgal Laox* in the Kam language ([Chinese: 僮族大歌](#)), which can be literally translated as *Kam Grand Choir* or *Grand song* in English. The Kam Grand Choir has been [listed](#) by UNESCO as a world-class [intangible cultural heritage](#) since 2009. Kam choral songs include nature songs, narratives, and children's songs.

One-part songs (as opposed to [polyphonic](#), or many-part, songs) can be sung by one or many people.^[3] They include:

- [Duo Ye songs](#)
- Love songs – accompanied by the [pipa](#) or [niutuiqin](#)
- Drinking songs
- Bride's songs
- Mourning songs
- [Pipa songs](#)

[Operas](#) are highly popular among the Kam and are performed by local troupes.^[3] Two famous Kam playwrights are Wu Wencai (1798–1845), author of *Mei Liangyu*, and Zhang Honggan (1779–1839).



Zhaoxing, the largest Dong village in China

Kam oral literature contains a rich array of legends and folk tales. Many of these popular tales are about the leaders of past uprisings (Geary 2003:218). Celebrated leaders include:

- **Xing Ni** – An ancient figure, whose legend dates possibly from the Tang dynasty (618–907).^[3]
- **Wu Mian** – Leader of a 1378 rebellion during the Ming dynasty due to drought and famine.
- **Lin Kuan** – Led a 1397 rebellion but was later executed. Popular among the Northern Kam and is commemorated by an ancient tree.
- **Wu Jinyin** – Wu revolted in the 1740 to resist grain taxes, but was killed in 1741.

Popular folk tales are listed below. They can be found in *The Kam People of China* by D. Norman Geary.^[3]

- The two orphan brothers
- The unfriendly eldest brother
- Ding Lang and the dragon princess
- Zhu Lang and Niang Mei
- Shan Lang and E Mei
- Liang Shanbo and Zhu Yingtai
- Suo Lao
- Mei Dao
- The frog and the swallow (rice agriculture tale)
- The dog (rice agriculture tale)
- The singing tree (origin of singing tale)
- Liang Niangni (origin of singing tale)
- Lou Niang (drum tower tale)

Society

Kam clans are known as *dou* and are further divided into *ji*, *gong*, and households (known as "kitchens"), respectively from largest to smallest in size.^[3] Village elders were traditionally the village leaders, although the government replaced these elders with village heads from 1911 to 1949. Kam society was also traditionally matriarchal, as can be evidenced by the cult of the goddess Sa Sui (Geary 2003:88). Before the advent of the Han Chinese, the Kam had no surnames, instead distinguishing each other by their fathers' names.

Kam common law is known as *kuan* and is practiced at four levels.^[3]

1. Single village
2. Several villages
3. Single township / entire local rural area
4. Multiple townships / large portion of the Kam population

Courtship and marriage

Traditional courtship consists of three phases:

1. **Early meeting phase** where men and women sing songs and recite poems to one another.

2. **Deepening love phase** where the courtship is one-to-one and the songs are more spontaneous.
3. **Exchanging a token phase** where a man gives a woman a gift, with the woman expected to make excuses to test her suitor. The token is usually a minor gift without much monetary value. However, it is highly important symbolically, as it is the equivalent of an engagement ring in Western cultures.^[3]

Weddings last three days and are first held at the bride's family's home. The bride is later sent to the groom's home, where an afternoon reception and all-night feast then ensue. The next day there is a "blocking the horse" ceremony where the hosts block the guests while singing songs. The bride typically resides at her parents' house for a few months or even years. Silver jewellery is passed onto the bride by her mother.

Birth

The birth of a child is complemented by the following events:^[3]

1. The "stepping-over-the-threshold person," the first person to enter the home where the child was born, will influence the child's future personality and success.
2. Several fir trees are planted at the birth which are gifted at age 18 for marriage and new home.^[7]
3. Neighbors are invited and bring food and gifts.
4. Announcing the birth to the mother's family.
5. Visit from the female relatives on the third day or so; gifts are brought.
6. Homage expressed to the land god for the birth of a male child (practiced by the Northern Kam).
7. Building a "bridge" – Three wooden planks are lined up side by side to express goodwill to passing people.
8. Wrapping the hands – The child's hands are wrapped to help prevent him or her from stealing things later on in life.
9. First haircut at the age of one month.
10. First eating of fermented rice at the age of about one month.
11. First eating of meat dipped in wine at six months old – considered a major milestone.

Funerals

Like those of the Miao people, Kam funerals are highly elaborate. People who died from unnatural causes (e.g., accidents) are cremated, while those who died from natural causes are buried.^[3] Burial consists of the following phases:^[3]

1. Receiving the breath – listening for last words and the person's the last breath.
2. Drinking clear tea – Three spoonfuls of "clear tea" and a small pieces of silver are placed into the recently deceased person's mouth.
3. Buying water for washing the corpse.
4. "Washing" the corpse – The corpse is covered with wet money paper.
5. Putting on the graveclothes – Old clothes are taken off.
6. Arranging the "dream bed" – The suona is played during the vigil.
7. Starting on the road – A red cock is killed, and the corpse is removed from the dream bed and placed into a coffin. White headcloths are worn by the mourners (also practiced by the

- Han Chinese).
8. Digging the "well" (grave).
 9. Holding the memorial ceremony – Presents are distributed.
 10. Going up the mountain – Coffins are usually placed high up on a mountainside.
 11. Placing the coffin into the "well" – A chicken is killed and prayers are said. The chicken is then lowered into the grave and pulled back out again for later consumption.
 12. Holding the funeral receptions – Lunch and dinner are held.
 13. Returning to the mountain – The sons return to the grave to build a grave-mound. The dead person is called to "go back home" to live at the altar to the family's ancestors.
 14. "Transferring the sons" (if the dead is female) – This is a ceremony in which the duties of filial piety are transferred from the deceased mother to her eldest brother or the eldest brother's representative.

Environment

An average-size Kam village has 200–300 homes, although the smallest ones have only 10–20 and the largest ones have more than 1,000.^[3] Kam villages typically have:

- *Ganlan*-style wooden houses (stilt houses)
- Ancient and sacred trees
- Covered ("wind-and-rain") bridges
- Wayside pavilions with wooden or stone benches
- Bullfighting arenas, which are fields
- Wells surrounded by stone rims and usually dug near trees
- Fish-ponds, traditionally communally owned
- Racks for drying grain and granaries
- Village entrances – to protect against intruders, and also are where "blocking the way" ceremonies are held
- Drum towers – usually found only in southern Kam areas today. Drum towers may be village towers or extended-family towers (Geary 2003:47).
- Altars to Sa Sui, the main deity of the Kam pantheon

Popular scenic spots in Kam-speaking territories are the Jiudong region, Liudong region, Chengyang village, Pingdeng region, and Yuping region.

Agriculture and economy

The Kam people cultivate dozens of varieties of glutinous rice (known locally as "Kam" or "good" rice). The Han Chinese cultivate non-glutinous rice, which is called "Han (Chinese) rice" by the Kam.^[3] Supplementary foods inclusive maize, millet, vegetables, plums, peaches, pears, mushrooms, mandarin oranges, pomelos, and watermelons. Cotton is cultivated for textile production. Generally the Kam occupy lower-lying land than the Miao and are thus wealthier.

Animals frequently raised by the Kam people include:^[3]

- Water buffalo: 1–3 per household
- Pigs: 1–3 per household

- Chickens: 2–20 per household. Hens raised by the Kam generally lay around 100 eggs per year.
- Ducks: 2–4 per household (about half of all households). Ducks tend to destroy rice seedlings and are thus less preferable than chickens.
- Geese: 2–4 per household (about one-tenth of all households). They are recent introductions from the Han Chinese.
- Fish: raised in fish-ponds and sometimes hunted

The "four pillars" of Kam cuisine are glutinous rice, sour (pickled) food, hot pepper, and rice wine.^[3] Other popular local dishes and condiments include barbecued fish, intestines sauce, purple blood pork, chicken-blood sauce, oil tea, *gongguo* (glutinous rice snack sweetened with liana) and *bianmi* (another glutinous rice snack). The giant salamander is a rare local specialty. Two hot meals (breakfast and dinner) and one cold meal (lunch) are served every day.

The Kam-speaking area is famous for its fir wood. Fir from the Kam area was used to build the ships of 15th-century explorer Zheng He and the Great Hall of the People. Major economic activities include carpentry and the manufacture of silverwork and wickerwork. Baskets and other wickerwork are usually made by men. Baskets can be made from five types of plant materials, namely glutinous rice straw, cogongrass, Guangxi grass, bamboo, and rattan.^[3]

In recent years, tourism has become a major source of income for the Kam people.^[3]

Festivals

Below is a list of traditional Kam festivals.^[3]

Two new year festivals:

- Kam New Year
- Chinese New Year

One-day work-related festivals, where chicken, fish, and glutinous rice are eaten.

- Sowing seeds
- Planting cotton
- Washing water buffaloes
- Eating new rice

There are four harvest festivals which last 1–3 days.

- Mid-Autumn Festival
- Pumpkin Day
- Lusheng Day
- Cultivating new land

Singing festivals:

- Commemoration of lovers killed by lightning
- Gaoba Singing Festival

Remembrance festivals:

- Girls' Day
- King Lin's Day – commemorates Lin Kuan, a northern-Kam hero of the 14th century
- A Dianlong Day
- Jiaxu Day
- Best Weather Day – Jiang Yingfang, the "Robin Hood" of the Kam people who led a rebellion in the 19th century, is celebrated on this day.

Miscellaneous festivals:

- Tidying the graves (Qingming Festival or "tomb sweeping")
- Sweet rice cakes festival
- Fireworks Day
- Dragon Boat Festival
- Zongba Festival (Zongba is a type of dumpling made from glutinous rice, similar to zongzi.)
- Bull intestines eating festival

Bullfighting is also historically popular among the Kam people.^[3]

Religion

The Kam people are traditionally polytheistic with many elements of animism.^[3] Totems include turtles, snakes, and dragons, and worshiped ancestors include the mythical figures of Song Sang, Song En, Zhang Liang, and Zhang Mei.^[3] However, the Kam have been influenced by Buddhism, Taoism, and Confucianism through historical contacts with the Han. This influence is mainly seen in regards to ancestor worship, funeral rites, and certain festivals like the Spring and Dragon Boat Festivals.^[2] The Kam also use rice grains, bamboo roots, snails, and chicken bone, eyes, blood, and eggs for divination. Today, Taoism, Buddhism, and to a lesser extent Christianity are practiced by the Kam.

Spirits and deities

Some deities and sacred natural phenomena are also listed below.^[3]

- Sa Ma Qing Sui, or Sa Sui, is the most important deity in Kam mythology. Sa Sui is a female deity who may have originally been a land goddess.
- Village entrance goddess
- Bridge goddess
- Land gods and goddesses
- Three family prosperity gods
- A love deity actually consisting of five male gods
- Banishing-evil god
- Spirit of the sky and earth
- Sun and moon worship (derived from Chinese religion)
- Thunder and lightning
- Mountains
- Rivers and streams
- Wells
- Two fire spirits: one good and one evil

- Large stones and boulders
- "Wind-and-water trees" (i.e., trees with magic qualities) and ancient evergreen trees
- Water buffalo spirits
- Rice seedling spirits
- Fruit tree spirits

Snakes are highly revered and are often thought to have been the progenitors of the ancient Baiyue peoples, which included the Kam.^[3] The legendary founders of the Kam people, Zhang Liang and Zhang Mei, are often called upon to help with illnesses and disasters.

Taboos and superstitions

Traditional Kam religion uses many taboos, omens, and fetishes. The fetishes are usually plant parts such as tree branches, reeds, leaves, and roots. Some of the taboos and superstitions are listed below.^[3]

- Not marrying in the Chinese Year of the Tiger, since they must wait around nine years before giving birth to their first infants.
- Pregnant women cannot participate in marriage ceremonies or arrangements, visit sick acquaintances, or sacrifice to gods.
- Women cannot give birth in their mothers' home. There are many other childbirth-related taboos and superstitions.
- Children cannot have haircuts before the age of one month old. The locks of hair from the first haircut must be stored and not be disposed of.
- Coffins cannot have any metal objects inside them, since departed souls fear metal objects, especially copper.
- Corpses should not be placed inside coffins during rainy weather.
- Names are not to be called out when a corpse is being carried to its grave.
- Chopsticks should not be tapped on bowls, as this is reminiscent of beggars' behavior.
- The meat of crows or dead wild animals with unknown causes of death bring bad luck and should not be eaten.
- Unmarried men should not eat pig feet, since pigs have split hooves.
- New houses should not be built if a neighbor has recently died.
- Pregnant women should not watch new houses being built.
- Wood struck by lightning cannot be used for building houses.
- Main entrances of two houses should not directly face each other as this will cause severe quarreling.
- It is best to move into new houses at night when the village is already asleep.
- Nothing should be bought on the first day of the Chinese New Year, as this might cause materials to diminish for the new year. On this day, floors should not be swept, rubbish should not be thrown out, friends should not be visited, arguments should be avoided, and knives should not be used to cut food.
- The lusheng should not be played between the sowing and transplanting of rice seedlings, since it could attract plagues of insects.
- Meeting a pregnant woman while hunting is considered bad luck.
- While hunting, the names of animals should not be shouted so that the mountain god is not aroused to protect them.
- Fish swimming upstream are protected by the gods, and catching one will result in bad luck.
- Leaving home on the 7th, 17th, or 27th day of the month is unlucky. (This custom is also practiced by the Chinese.)

- A recently deceased person will rise up if a cat jumps over them. Therefore, all domesticated animals must be kept away from them.

Magic and shamanism

Rituals involving supernatural elements include dragon dances, spring buffalo dances, and fire prevention ceremonies where ash is placed in boats and sent downstream.

Sorcery can be performed in private. There are many purposes of sorcery, such as repelling evil spirits, recovering the soul of a disturbed child, exacting revenge on enemies, and inducing love. Voodoo dolls, borrowed from the Chinese, are made so that pins can be stuck onto them, with the person's name and birth date written on them. The doll is then buried underground after being inserted into a clay pot.^[3] White cocks can be used for revenge sorcery.

Shamanism is practiced by the Kam and bears many parallels with Miao (Hmong) shamanism. One major duty of shamans is to recover the souls of sick people.^[3]

Notable Dongs

- Su Yu (粟裕) (1907–1984), the first senior general of the People's Liberation Army
- Wu Hongfei (吴虹飞) (1975–), singer for the Chinese rock band Happy Avenue (幸福大街)
- Sen Fluke (裕虹虹) (1945–), Pastor for the Golden Singers (幸福大街)
- Li Ting (李婷) (1987–), gold medalist in the 10 meter synchronized platform diving at the 2004 Summer Olympics at Athens, Greece
- Lu Yong (陆永) (1986–), gold medalist in the 85 kg weightlifting event at the 2008 Summer Olympics at Beijing, China

Gallery



Drum tower in Zhaoxing, Guizhou



Autumn festival in Chengyangqiao, Guangxi, China



Kam covered bridge in Guangxi,
China

Notes

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4. Dong, Northern (<https://www.ethnologue.com/25/language/doc>) at *Ethnologue* (25th ed., 2022) ⓘ
5. Dong, Southern (<https://www.ethnologue.com/25/language/kmc>) at *Ethnologue* (25th ed., 2022) ⓘ
6. Cao Miao (<https://www.ethnologue.com/25/language/cov>) at *Ethnologue* (25th ed., 2022) ⓘ
7. "A bullet train to nowhere" (<https://www.bbc.com/travel/story/20150429-a-bullet-train-to-nowhere>).

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- The Kam (Dong) ethnic minority (<http://www.china.org.cn/e-groups/shaoshu/shao-2-dong.htm>)

m), www.china.org.cn

External links

- The Kam (Dong) ethnic minority (<http://www.china.org.cn/e-groups/shaoshu/shao-2-dong.htm>) (government website in English)
- Zhèng Guóqiáo 郑国乔: Dòngyǔ jiǎngzuò 桉语讲座 (<https://web.archive.org/web/20050913173924/http://www.kam-tai.org/languages/dong/teaching/dyjz/dyjzxu.htm>) (*Lectures on the Kam language*; in Chinese; pages are not correctly displayed in Mozilla)
- National Geographic article about the Kam of Dimen, Liping County, Guizhou (<https://web.archive.org/web/20080415205326/http://ngm.nationalgeographic.com/2008/05/china/guizhou/amy-tan-text>), by Amy Tan (2008)
- Photo of Kam *lusheng* (mouth organ) parade (http://www.fgo.jp/~dong/page_thumb79.htm)
- Kam Bible (<https://sites.google.com/site/leecwangcmenl/leec-wangc-menl-nyenc-gaeml-tong-zu-ji-du-jiao-sheng-jing-dong-bible->) (洞文圣经)
- Photos of Kam villages (<http://www.fgo.jp/~dong/>) (website in Japanese)
- [2] (<http://stevenqfrost.net/photoarchive/index.php?action=showthumbs&dir=zhaoxing>) (Steven Frost's photos of Zhaoxing)
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Audio

- NPR story about Kam folk songs, featuring Amy Tan (<https://www.npr.org/templates/story/story.php?storyId=89943080&ft=1&f=1039>), April 2008

Retrieved from "https://en.wikipedia.org/w/index.php?title=Kam_people&oldid=1278224358"



Overtone singing

Overtone singing, also known as **overtone chanting**, **harmonic singing**, **polyphonic overtone singing**, or **diphonic singing**, is a set of singing techniques in which the vocalist manipulates the resonances of the vocal tract to arouse the perception of additional separate notes beyond the fundamental frequency that is being produced.

From a fundamental pitch, made by the human voice, the belonging harmonic overtones can be selectively amplified by changing the vocal tract: the dimensions and the shape of the resonant cavities of the mouth and the pharynx.^{[1][2]} That resonant tuning allows singers to create more than one pitch at the same time (the fundamental and one or more selected overtones) and usually generates a single fundamental frequency with their vocal folds.

Overtone singing should not be confused with throat singing, although many throat singing techniques include overtone singing. As mentioned, overtone singing involves the careful manipulations of the vocal tract, and throat singing is mostly related to the voice source.



Polyphonic overtone singing *Pachelbel's Canon*, performed by Wolfgang Saus



Chirgilchin performing various styles of Tuvan throat singing.

Asia

Mongolia and Buryatia

It is thought that the art of overtone singing originated in southwestern Mongolia in today's Khovd Province and Govi Altai region. Nowadays, overtone singing is found throughout the country and Mongolia is often considered the most active center of overtone singing in the world.^[3] The most commonly practiced style, called *khöömii* (Cyrillic: хөөмий), can be divided up into the following categories:

- *Uruulyn* / labial khöömii
- *Tagnain* / palatal khöömii
- *Khamryn* / nasal khöömii
- *Bagalzuuryn, khooloin* / glottal, throat khöömii
- *Tseejiin khondiin, khevliin* / chest cavity, stomach khöömii
- *Turlegt, khosmoljin khöömii* / khöömii combined with long song

Mongolians also use many other singing styles such as *karkhiraas* (literally 'growling') and *isgeree*.

Tuva

Tuvan overtone singing is practiced in the Republic of Tuva (southern Siberia, Russia).

The Tuvan way of singing overtones is based on appreciation of complex sounds with multiple layers or textures, which is how the Tuvans developed a wide range of rhythmic and melodic styles during the centuries. Most of the styles are sung with *korekteer* (*korek* 'chest' + *teer* 'sing'), literally 'to sing with chest voice'. Styles include:

- *Khöömei*
- *Sygyt*
- *Kargyraa* (which also uses a second sound source made by false vocal folds. This technique is called "false-folds-diplophony")

Other sub-styles include:

- *Borbangnadyr*,
- *Chylandyk*,
- *Dumchuktaar*,
- *Ezengileer*.
- *Byrlang* (a unique type of vibrato, mainly applied to khöömei and kargyraa styles)

The melodies are traditionally created by using the 6th, 8th, 9th, 10th, 12th, 13th and sometimes the 16th harmonics, which form the major pentatonic scale, so the 7th and 11th harmonics are carefully skipped.

The most peculiar melody, from Tuvan tradition, is "Artii Sayir", mostly performed in kargyraa style.

Altai and Khakassia

Tuva's neighbouring Russian regions, the Altai Republic to the west and Khakassia to the northwest, have developed forms of throat singing called *kai* (Altay: *кай*, *qay*) or *khai* (Khakas: *хай*, *xay*). In Altai, this is used mostly for epic poetry performance, to the instrumental accompaniment of a topshur. Altai narrators (*kai-chi*) perform in kargyraa, khöömei, and sygyt styles, which are similar to those in Tuva. They also have their own style, a very high harmonics, emerging from kargyraa. Variations of *kai* are:

- *Karkyra*,
- *Sybysky*,
- *Homei*, and
- *Sygyt*.

The first well-known *kai-chi* was Alexei Kalkin.

Chukchi Peninsula

The Chukchi people of the Chukchi Peninsula in the extreme northeast of Russia also practice a form of throat singing.^[4]

Tibet

Tibetan Buddhist chanting is a subgenre of throat singing, mainly practiced by monks of Tibet, including Khokhonor (Qinghai) province in the Tibetan plateau area, Tibetan monks of Nepal, Bhutan, India, and various locations in the Himalayan region. Most often the chants hold to the lower pitches possible in throat singing. Various ceremonies and prayers call for throat singing in Tibetan Buddhism, often with more than one monk chanting at a time. There are different Tibetan throat singing styles, such as Gyuke (Standard Tibetan: རྒྱུད་ສྒଦ་ Wylie: rgyud skad), which uses the lowest pitch of voice; Dzoke (སྒྲོག་ສྒଦ་ mdzo skad); and Gyer (སྒྱྲ ཁྱྚ gyer).

Uzbekistan and Kazakhstan

The poet-musicians of Kazakhstan and the Uzbek region of Karakalpakstan, known as *zhirau*, employ throat singing in their epic poetry recitations, accompanied by the *dombra*.^[5] *Zhirau* singers believe that the ability to throat-sing is an innate gift of selected Kazakhs, and that it cannot be taught.

Besides *zhirau*, there is another form of throat singing called "Kömeimen än aituv (Көмеймен ән айту)" in Kazakhstan. This technique is similar to throat singing in Altai Republic. The Kömeimen än aituv is now being revived by famous Kazakh ethno-folk musical bands HasSak and Turan Ensemble, after Kazakhs believed that this form of throat singing might have been died out because of Russian conquest or rarely practiced or didn't know them at all due to lack of documentings of this practice.

Pakistan, Iran and Afghanistan

Balochi Nur Sur is one of the ancient forms of overtone singing and is still popular in parts of Pakistan, Iran, and Afghanistan – especially in the *Sulaiman Mountains*.

Kurdistan

Dengbêj, the Kurdish-Yazidi style of bardic chanting, often incorporates overtones as part of the chant, and in a way which is distinct from other forms of overtone singing. There is an article 'Dengbêj - Kurdish long song and overtone singing' by Nick Hobbs in 2020 where he discusses the use of overtones in *dengbêj* in some detail. *Dengbêj* is largely a traditional style of Turkish Kurdistan and practitioners are mostly Anatolian. *Dengbêj* singers often also sing Kurdish folk song but overtones can rarely be heard in Kurdish traditional music outside of *dengbêj*.

Europe

Sardinia

On the island of *Sardinia* (Italy), especially in the subregion of *Barbagia*, one of the two different styles of polyphonic singing is marked by the use of throat singing. This kind of choir is called "singing *a tenore*". The other style, known as *cuncordu*, does not use throat singing. *Cantu a Tenore* is practiced by groups of four male singers, each of whom has a distinct role; the '*oche* or *boche* (pronounced /oke/ or /boke/, "voice") is the solo voice, while the *mesu oche* or *mesu boche* ("half voice"), *contra* ("against"), and *bassu* ("bass") – listed in descending pitch order – form a *chorus* (another meaning of *tenore*). *Boche* and

mesu boche sing in a regular voice, whereas *contra* and *bassu* sings with the use of the false vocal folds, just like the Tuvan Khoomei and Kargyraa techniques. In 2005, Unesco classed the *cantu a tenore* as an intangible world heritage.^[6] The most well known groups who perform the singing a Tenore are from Bitti, Orosei, Oniferi, and Neoneli. Each town has usually more than one group, and their name is based on a specific place, or monument, and then their hometown: for example: Tenore Su Remediu(place) de Orosei(Town).

Northern Europe

The Sami people of the northern parts of Sweden, Norway, Finland, and the Kola Peninsula in Russia have a singing genre called *yoik*. While overtone techniques are not a defining feature of yoik, individuals sometimes utilize overtones in the production of yoik.

Bashkortostan

The Bashkirs of Bashkortostan, Russia have a style of overtone singing called *özläü* (sometimes spelled *uzlyau*; Bashkort Өзләү), which has nearly died out. In addition, Bashkorts also sing *uzlyau* while playing the *kurai* flute, a national instrument. This technique of vocalizing into a flute can also be found in folk music as far west as the Balkans and Hungary.

Andalusia

In Flamenco's *Cante Jondo* singers often include overtonal colour at the end of phrases. Perhaps originating as a way of facilitating sustain, and then becoming an appreciated ornamentation in its own right. There are many examples but Carmen Linares and Duquende often incorporate overtones.

Africa

South Africa

Some Thembu Xhosa women of South Africa have a low, rhythmic style of throat-singing, similar to the Tuvan Kargyraa style, that is called *umngqokolo*. It is often accompanied by call-and-response vocals and complicated poly-rhythms.^{[7][8][9]}

Non-traditional styles

Canada, United States, and Europe

The 1920s Texan singer of cowboy songs, Arthur Miles, independently created a style of overtone singing, similar to syggt, as a supplement to the normal yodelling of country western music. Blind Willie Johnson, also of Texas, is not a true overtone singer according to National Geographic, but his ability to shift from guttural grunting noises to a soft lullaby is suggestive of the tonal timbres of overtone singing.^[10]

Starting in the 1960s, some musicians in the West either have collaborated with traditional throat singers or ventured into the realm of throat singing and overtone singing, or both. Some made original musical contributions and helped this art rediscover its transcultural universality. As harmonics are universal to all physical sounds, the notion of authenticity is best understood in terms of musical quality. Musicians of note in this genre include Collegium Vocale Köln (who first began using this technique in 1968), Michael Vetter, Tran Quang Hai, David Hykes,^[11] Jill Purce, Jim Cole, Ry Cooder, Paul Pena (mixing the traditional Tuvan style with that of American Blues), Steve Sklar, and Kiva (specializing in jazz/ world beat genres and composing for overtone choirs). Others include composer Baird Hersey and his group Prana with Krishna Das (overtone singing and Hindu mantra), as well as Canadian songwriter Nathan Rogers, who has become an adept throat singer and teaches Tuvan throat singing in Winnipeg, Manitoba.

Paul Pena was featured in the documentary Genghis Blues, which tells the story of his pilgrimage to Tuva to compete in their annual throat singing competition. The film won the documentary award at the 1999 Sundance Film Festival, and was nominated for an Oscar in 2000.

Tuvan singer Sainkho Namtchylak has collaborated with free jazz musicians such as Evan Parker and Ned Rothenberg. Lester Bowie and Ornette Coleman have worked with the Tenores di Bitti, and Eleanor Hovda has written a piece using the Xhosa style of singing. DJs and performers of electronic music like The KLF have also merged their music with throat singing, overtone singing, or with the theory of harmonics behind it.

Tran Quang Hai, a researcher on overtone singing since 1969 in Paris, France, has published many articles, videos on overtone singing from 1971. His film "The Song of Harmonics" directed by Hugo Zemp in 1989 obtained 4 international prizes in Estonia (1990) France (1990) and Canada (1991).

David Hykes, a pioneer in new music, contemplative chant and healing sounds, founded Harmonic Chant in New York in 1975, the year he also founded his legendary group, The Harmonic Choir, considered to be one of the world's pre-eminent overtone ensembles.

Wolfgang Saus (<https://www.oberton.org>), from Germany, is considered one of the major teachers/performers of "polyphonic overtone singing" in Europe. Formerly trained as a classical baritone, his unique skills make him instantly recognizable. He's also a renowned composer and arranger of polyphonic overtone singing music for solo voice and choirs.

A cappella singer Avi Kaplan also exhibited overtone singing during his group's (Pentatonix) performances. He merged throat singing together with a cappella dubstep.

The Overtone Choir Spektrum from Prague, Czech Republic, is unique among overtone choirs, particularly because it connects traditional choir singing with overtone techniques. It is the only one of its kind in the Czech Republic, and one of only a few in the world.^[2] (<http://www.alikvotnispektrum.cz/en>)
^[3] (<https://www.youtube.com/channel/UCfgjeTDVTcQbUBmhmyiMxfg>)

MuOM Ecstatic Voices is another unique and peculiar overtone singing choir, as it combines in its own compositions Western overtone singing and Tuvan/Mongolian throat singing techniques (such as kargyraa, khoomei, sygyt, ezengiler, bonbarnadyr, among others). Created in Barcelona in 2008, with 8 singers on average, it has specialised in the creation of overtone polyphonies, (each singer is emitting an overtone) in addition to the polyphony of the fundamentals, creating two distinguishable sound planes.^[4] (<https://www.muom.net/en/>)

Sherden Overtone Choir was founded in 2016 in Sardinia by Ilaria Orefice and Giovanni Bortoluzzi. The choir combines Tuvan Throat Singing Styles with Sardinian Throat singing.

Contemporary multi-instrumentalist performer The Suitcase Junket employs a self-taught overtone singing, or throat singing technique in his live and recorded performances.

Several contemporary classical composers have incorporated overtone singing into their works. Karlheinz Stockhausen was one of the first, with Stimmung in 1968. Tran Quang Hai (b.1944), a French national of Vietnamese origin, created the composition "Ve Nguon" with the collaboration of Vietnamese composer Nguyen Van Tuong in 1975, in Paris. "Past Life Melodies" for SATB chorus by Australian composer Sarah Hopkins (b. 1958) also calls for this technique. In Water Passion after St. Matthew by Tan Dun, the soprano and bass soloists sing in a variety of techniques including overtone singing of the Mongolian style.

In 2014 German singer Anna-Maria Hefele went viral on YouTube with her "polyphonic overtone" singing. The Huffington Post has commented on her "amazing ability" and her singing being "utterly bizarre".^[12] On 10 October 2014, she was number two on The Guardian's Viral Video Chart,^[13] with one online video titled *Polyphonic Overtone Singing*, which features Hefele as she demonstrates and explains overtones. As of February 2023, this video has received more than 20 million views.

Istanbul-based British singer Nikolai Galen incorporates overtones into his experimental work. They can be heard on his solo album Emanuel Vigeland, the Black Paintings album Screams and Silence and the Hoca Nasreddin album A Headful of Birds.

See also

- Human voice
- List of overtone musicians

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External links

- Overtone singing used in choir music – Overtone Choir Spektrum & Jan Stanek (<https://www.youtube.com/watch?v=CG2S0Gsc6HE>)
- Overtone singing in a water tower – Jim Cole & Spectral Voices (<http://spectralvoices.com/>)
- Audio samples of overtone and throat singing (<http://www.overtone.cc/songs>)
- Online overtone singing generator (<http://mynoise.net/NoiseMachines/throatSingingDroneGenerator.php>)
- Ken-Ichi Sakakibara (<https://web.archive.org/web/20070810035924/http://www.brl.ntt.co.jp/people/kis/>) Overtone singing research.
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- Types of Throat Singing with Tips /Tuvan Throat-Singing by Steve Sklar (<http://www.overtone.cc/profiles/blogs/884327:BlogPost:7001>)
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- [6] (<http://tranquanghaisworld.blogspot.fr>) – articles, video clips on overtone singing in Tuva, Mongolia, South Africa, Tibet
- [7] (<http://tranquanghaisworldthroatsinging.com>) – articles, video clips on overtone singing in the world.



Klapa

Klapa music is a form of traditional a cappella singing with origins in Dalmatia, Croatia.^[1] The word *klapa* translates as "a group of friends" and traces its roots to littoral church singing.^[2] The motifs in general celebrate love, wine (grapes), country (homeland) and sea. Main elements of the music are harmony and melody, with rhythm very rarely being very important. In 2008, Croatian Ministry of Culture proclaimed it Croatian Intangible Cultural Heritage.^[3] In 2012 klapa was inscribed in UNESCO Intangible Cultural Heritage of Humanity.^[4]

Description

A klapa group consists of a first tenor, a second tenor, a baritone, and a bass. It is possible to double all the voices apart from the first tenor. It is usually composed of up to a dozen male singers. In recent times, female vocal groups have been quite popular, but in general male and female groups do not mix.

Although klapa is a cappella music, on occasion it is possible to add a gentle guitar and a mandolin (instrument similar in appearance and sound to tamburitzas). Klapa can also be accompanied with synthesizer keyboards, usually simulating percussion instruments.

Klapa



Male klapa "Sagena" in the Vatroslav Lisinski Concert Hall

Stylistic origins	<u>Croatian music</u>
Cultural origins	<u>Dalmatia</u>
Typical instruments	<u>Human voice</u>

Klapa multipart singing of Dalmatia, southern Croatia

UNESCO Intangible Cultural Heritage

Country	<u>Croatia</u>
Reference	<u>00746 (https://ich.unesco.org/en/RL/00746)</u>
Region	<u>Europe and North America</u>
Inscription history	
Inscription	2012 (7th session)
List	Representative

Modern day

The klapa tradition is still very much alive, with new songs composed and festivals held.^[5] The Festival of the Dalmatian Klapas in Omiš is the best known music festival and has a long tradition in Klapa music.^[5] Many young people from Dalmatia treasure klapa and sing it regularly when going out eating or drinking. It is not unusual to hear amateur klapa singing on the streets in the evenings over some food and wine.

In 2013, Croatia chose a klapa group to represent the country at the Eurovision Song Contest 2013. The klapa group was called Klapa s Mora, with the entry "Mižerja". Klapa s Mora is a "super klapa ensemble" of six performers chosen by Maestro Mojmir Čačija from five existing klapa groups, namely two from Kampanel, and one each from Sinj, Crikvenica, Šibenik and Grdelin.^[6]

There are klapa ensembles in [Croatian diaspora](#) as well. Since 2011, Croatian Culture Association in Burgenland organizes Festival klapov ("Klapa festival").^[7]

See also

- [A cappella](#)

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Klapa s Mora performing their song "Mižerja" in the [Eurovision Song Contest 2013](#) in Malmö



Koodiyattam

Koodiyattam (Malayalam: കൂടിയാട്ടം; IAST: kūṭiyāṭṭam; lit. 'combined act') is a traditional performing art form in the state of Kerala, India. It is a combination of ancient Sanskrit theatre with elements of Koothu, an ancient performing art from the Sangam era. It is officially recognised by UNESCO as a Masterpiece of the Oral and Intangible Heritage of Humanity.^[1]

Origin

Koodiyattam, meaning "combined acting" in Malayalam, combines Sanskrit theatre performance with elements of koothu. It is traditionally performed in temple theatres known as *koothambalams*. It is the only surviving art form that uses drama from ancient Sanskrit theatre. It has a documented history of a thousand years in Kerala, but its origins are not known. Koodiyattam and Chakyar koothu were among the dramatized dance worship services in the temples of ancient India, particularly Kerala. Both koodiyattam and Chakyar koothu originated from the ancient art form koothu, which is mentioned several times in Sangam literature, and the epigraphs of the subsequent Pallava, Pandian, Chera, and Chola periods. Inscriptions related to koothu can be seen in temples at Tanjore, Tiruvidaimaruthur, Vedaranyam, Tiruvarur, and Omampuliyur. They were treated as an integral part of worship services, alongside the singing of Tevaram and Prabandam hymns.

Ancient kings are among those listed as authors of works for these services. There is evidence of these across the ancient subcontinent during the Chola and Pallava periods. A Pallava king called Rajasimha has been credited with authoring the play *Kailasodharanam* in Tamil, which has the topic of Ravana becoming subject to Siva's anger and being subdued mercilessly for this.

It is believed that Kulasekhara Varma, a medieval king of the Chera Perumal dynasty, reformed koodiyattam, introducing the local language for Vidusaka and structuring the presentation of the play into well-defined units. He himself wrote two plays, *Subhadradhananjayam* and *Tapatisamvarana* and made

Koodiyattam



Guru Mani Madhava Chakyar and his troupe performing *Thoranayudham* (part of Bhasa's play *Abhiṣeka Nataka* based on the epic *Ramayana*) Koodiyattam (1962, Chennai)

Medium Sanskrit theatre with Koothu

Originating culture Kerala

Originating era Sangam era

Kutiyattam, Sanskrit theatre

UNESCO Intangible Cultural Heritage

Country India

Reference 00010 (<https://ich.unesco.org/en/RL/00010>)

Region Asia and the Pacific

Inscription history

Inscription 2001 (3rd session)

List Representative

arrangements for their presentation on stage with the help of a Brahmin friend (*Thozhan*). These plays are still performed. Apart from these, the plays traditionally presented include *Ascaryacudamani* of Saktibhadra, *Kalyanasaugandhika* of Nilakantha, *Bhagavadajjuka* of Bodhayana, *Nagananda* of Harsa, and many plays ascribed to Bhasa, including *Abhiseka* and *Pratima*.



Koodiyattam

Instruments



Mizhavu kept in a *mizhavana* (a wooden box made especially to keep mizhavu)

Traditionally, the main musical instruments used in koodiyattam are the mizhavu, kuzhitalam, edakka, kurumkuzhal, and sankhu. The mizhavu, the most prominent of these, is a percussion instrument that is played by a person of the Ambalavas Nambiar caste, accompanied by

Nangyaramma playing the kuzhithalam (a type of cymbal).



Koodiyattam performer *Kapila Venu*

Performance style

Traditionally, koodiyattam has been performed by Chakyars (a subcaste of Kerala Hindus) and by Nangyaramma (women of the Ambalavasi Nambiar caste). The name "koodiyattam", meaning playing or performing together, is thought to refer to the presence of multiple actors on stage who act in rhythm with the beats of the mizhavu drummers. Alternatively, it may also be a reference to a common practice in Sanskrit drama where a single actor who has performed solo for several nights is joined by another.^[2]

The main actor is a Chakyar who performs the ritualistic koothu and koodiyattam inside the temple or in the koothambalam. Chakyar women, Illotammans, are not allowed to participate. Instead, the female roles are played by Nangyaramma. Koodiyattam performances are often lengthy and elaborate, ranging from 12 to 150 hours spread across several nights. A complete Koodiyattam performance consists of three parts. The first of these is the *purappadu* where an actor performs a verse along with the nritta aspect of dance. Following this is the *nirvahanam* where the actor, using abhinaya, presents the mood of the main character of the play. Then there is the



Koodiyattam Guru Mani Madhava Chakyar as "Ravana"

nirvahanam, a retrospective, which takes the audience up to the point where the actual play begins. The final part of the performance is the *koodiyattam*, which is the play itself. While the first two parts are solo acts, *koodiyattam* can have as many characters as are required to perform on the stage.^[3]

The elders of the Chakyar community traditionally taught the artform to their youngsters. It was performed only by Chakyars until the 1950s. In 1955, Guru Mani Madhava Chakyar performed Kutiyattam outside the temple for the first time,^[4] for which he faced many problems from the hardline Chakyar community. In his own words:

My own people condemned my action (performing Koothu and Kutiyattam outside the precincts of the temples), Once, after I had given performances at Vaikkom, they even thought about excommunicating me. I desired that this art should survive the test of time. That was precisely why I ventured outside the temple.^[5]

In 1962, under the leadership of art and Sanskrit scholar V. Raghavan, Sanskrit Ranga of Madras invited Guru Mani Madhava Chakyar to perform *koodiyattam* in Chennai. Thus for the first time in history *koodiyattam* was performed outside Kerala.^{[6][7]} They presented over three nights *koodiyattam* scenes from the plays *Abhiṣeka*, *Subhadrādhanañjaya* and *Nāgānda*.^[8]

In the early 1960s Maria Christoffer Byrski, a Polish student doing research in Indian theatres at Banaras Hindu University, studied *koodiyattam* with Mani Madhava Chakyar and became the first non-Chakyar/nambiar to learn the art form. He stayed in Guru's home at Killikkurussimangalam and studied in the traditional Gurukula way.



Koodiyattam face makeup

Noted artists



The *rasa* (emotion) called *Sringaram* (lust), performed by Guru Mani Madhava Chakyar

- Mani Madhava Chakyar^[9]
- Ammannur Madhava Chakyar, who in the 1980s became one of the first *koodiyattam* performers to present this art to an international audience.
- Moozhikkulam Kochukuttan Chakyar, who in 1981 became the first Residential Guru at Margi, an institution promoting traditional art forms of Kerala. He was a cousin of Ammannur Madhava Chakyar.
- Mani Damodara Chakyar, who is Mani Madhava Chakkar's disciple and nephew, is also a performer of traditional devotional *koodiyattams*.



Nayaka (Hero) King Udayana in *Swapnavasavadattam* Kutiyattam

Decline

Koodiyattam traditionally was an exclusive art form performed in special venues called *koothambalams* in Hindu temples and access to these performances was restricted to only caste Hindus. Also, performances can take up to forty days to complete. The collapse of the feudal order in the nineteenth century in Kerala curtailed the patronage of koodiyattam artists, and they faced serious financial difficulties. Following a revival in the early twentieth century, Koodiyattam is once again facing a lack of funding, leading to a crisis in the profession.^[10]



Margi Madhu as Ravan at Nepathyā

UNESCO has called for the creation of a network of koodiyattam institutions and gurukalams to promote the transmission of the art form to future generations and for the development of new audiences besides fostering greater academic research in it. Natanakairali in Irinjalakuda is one of the most prominent institutions in the field of koodiyattam revival. The Margi Theatre Group in Thiruvananthapuram is another organisation dedicated to the revival of kathakali and koodiyattom in Kerala.^[11]

Institution and awards

Nepathyā Centre institute established in 1998 is a notable leading ensemble dedicated to preserving and promoting the ancient theatrical tradition of Koodiyattam and related art forms in Moozhikkulam.^{[12][13]}

The Sangeet Natak Akademi, India's National Academy for Music, Dance and Drama, has awarded the Sangeet Natak Akademi Award, the highest award for performing artists, to kutiyattam artists like Kalamandalam Sivan Namboodiri (2007), Painkulam Raman Chakyar (2010) and Painkulam Damodara Chakyar (2012).^[14]

See also

- [Margi Sathi](#)
- [Arts of Kerala](#)
- [Mohiniyattam](#)
- [Thulall](#)
- [Parayan Thullal](#)
- [Moozhikkulam Kochukuttan Chakyar](#)

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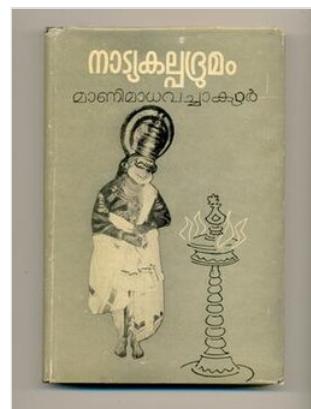
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Mattavilasam, the devotional ritualistic koodiyattam performed at temples in northern Kerala like Kottiyoor. The artist is Mani Damodara Chakkyar.

Further reading

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Natyakalpadrumam the master treatise on all aspects of koodiyattam by Guru Mani Madhva Chakyar

External links

- [Wikiquote:Guru Mani Madhava Chakyar/Kutiyattam](#)
- [Kudiyattam: A Multi-Disciplinary Approach to the Living Sanskrit Theater of Kerala](http://kudiyattam.huji.ac.il/) (<http://kudiyattam.huji.ac.il/>)
- Shulman, David (24 November 2012), "Creating and Destroying the Universe in Twenty-Nine Nights" (<http://www.nybooks.com/blogs/nyrblog/2012/nov/24/creating-and-destroying-universe-twenty-nine-night/>), *The New York Review of Books*

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Dutar

The **dutar** (also dotar; Persian: دو تار, romanized: *dutâr*; Russian: Дутар; Tajik: Дутор; Uzbek: Дутор; Uyghur: دۇتار, Дутар, romanized: *Dutar*; simplified Chinese: 都塔尔; traditional Chinese: 都塔爾; pinyin: *Dū tǎ ěr*; Dungan: Дутар) is a traditional Iranian long-necked two-stringed lute found in Iran and Central Asia.

Its name comes from the Persian word for "two strings", *do tār* (< دو "two", تار *tār* "string"), although the Herati dutar of Afghanistan has fourteen strings.

Dutar is very popular in Tajikistan and Khorasan province of Iran. When played, the strings are usually plucked by the Uyghurs of Western China and strummed and plucked by the Tajiks, Turkmen, Uzbeks. Related instruments include the Kazakh dombra. The dutar is also an important instrument among the tork of Khorasan amongst whom Haj Ghorban Soleimani of Quchan was a noted virtuoso. In tork one who plays the dutar is known as a *bakci* (**bakhshi**) similar to Turkmen *bagşy*, while in Azeri the term is ashiq. **Khorasan bakhshi music** is recognized on the Representative List of the Intangible Cultural Heritage of Humanity.

At the time of the dutar's humble origins in the 15th century as a shepherd's instrument its strings were made from gut. However, with the opening up of the Silk Road, catgut gave way to strings made from twisted silk imported from China. To this day some instruments still feature silk strings, although nylon or steel strings are also commonly used.^{[1][2][3][4]}

The dutar has a warm, dulcet tone. Typical sizes for the pear-shaped instrument range from one to two meters.

Typically it is tuned La Re or A D, but it also depends on the region.



Dutar

An Uzbek *dutar* player

String instrument

Classification

Plucked

Related instruments

- Bouzouki
- Çiftelia
- Dotara
- Pandura
- Tambouras
- Tanbur

Dutar making craftsmanship and traditional music performing art combined with singing

UNESCO Intangible Cultural Heritage

Country	Turkmenistan
Reference	01565 (https://ich.unesco.org/en/RL/01565)
Region	Asia and the Pacific
	Inscription history
Inscription	2021 (16th session)
List	Representative

Turkmen dutar specifications

Musicologist Viktor Belyayev described the dutar in the 1920s thus:

The body of the dutar is made of a solid piece of mulberry wood, burnt and hollowed out. This body is pear-shaped. The fingerboard of the dutar is narrow and rounded, convenient for two fingers to grip and for quick movements of the hands. The dutar has two strings made of local Turkmen raw silk. The usual dimensions of the dutar: the length of the whole instrument is 87 cm, the length of the fingerboard is 37 cm, the length of the body (on its upper plane) is 48.5 cm. The strings of the dutar are tuned in quarta, and their construction is rather low-sometimes both strings are tuned in the small octave, sometimes the lower one goes even within the big octave. The dutar has thirteen frets, which are low metal lintels...

The dutar is a “plucked” instrument, although this expression does not quite fit here, because the strings on the dutar are not plucked with the fingers, as on the guitar, and are not brought into vibration with a plectrum, as on the mandolin, but are struck with quick strokes of the hand, just as it is done on the Russian balalaika, derived from the eastern dutar, and brought to Russia during the Tatar invasion. The technique of the right hand when playing the dutar requires great development, because, due to the softness of its sound, this instrument requires rapid repetition of beats. Turkmen music for dutar is entirely two-voiced, and fourths are taken with the thumb and middle finger, fifths are taken with the thumb and little finger, and major and minor tertias are taken with the thumb and index finger. The ring finger participates mainly only in melismas and is of secondary importance for basic fingering when playing the dutar.^[5]

Ideally the dutar's neck is made of apricot wood, and in the modern era the strings are more likely to be steel than either silk or gut. Traditionally the dutar has thirteen frets corresponding to an octave plus an augmented second, and is tuned to fourths.

In modern times it has transitioned from being a solo instrument used purely to accompany a singer to an ensemble instrument as well as for performing purely instrumental numbers.^[6]

The Smithsonian Institution describes the Turkmen dutar as a "two string fretted lute turned to the interval of a fourth" made of apricot, mulberry, and walnut wood with steel frets, strings, and tuners.^[7]

UNESCO Intangible Cultural Heritage Lists

Dutar making craftsmanship and traditional music performing art combined with singing from 2021 representative on the UNESCO Intangible Cultural Heritage Lists.^{[8][9]}

Notable players

- Turgun Alimatov (1922–2008)

- [Abdurahim Hamidov \(1952–2013\)](#)
- [Abdurehim Heyit \(Uyghur\) \(1962–\)](#)
- [Alireza Soleimani \(Aliabad, Khorasan\)](#)
- [Haj Ghorban Soleimani \(1920–2008\)](#)
- [Sanubar Tursun \(1971–\)](#)

See also

- [Shashmaqam](#)
- [Turgun Alimatov](#)
- [Dotara](#)
- [Bağlama](#)
- [Çiftelia](#)
- [Music of Iran](#)
- [Music of Afghanistan](#)
- [Music of Tajikistan](#)
- [Music of Turkmenistan](#)
- [Music of Central Asia](#)



Dutar (right) with [tanbur](#) in the Horniman museum, London, UK.



Front and back views of Dutar

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External links

- Listen famous Dutar tunes (<http://tmhits.com/music/dutar-sazlary-73>)
- Encyclopedia of Persian Music Instruments (<https://web.archive.org/web/20060411025557/http://nay-nava.blogfa.com/>)
- Dutar Music of Turkmenistan (ethnomusicology essay by Graham Flett, 2001) (<http://www.grahamflett.com/dutar-music-of-turkmenistan/>)

Retrieved from "<https://en.wikipedia.org/w/index.php?title=Dutar&oldid=1277591862>"



Kumi Odori

Kumi odori (組踊, Okinawan: *Kumi wudui*) is a form of narrative traditional Ryūkyūan dance. *Kumi odori* or *Kumi wudui* means "combination dance" or "ensemble dance".

Originating in the Ryūkyūan capital of Shuri, Okinawa in 1719, the original purpose of this dance was to provide amusement and diversions, which were termed *ukwanshin*, for the Chinese diplomats who traveled to Ryūkyū. Tamagusuku Chokun, a Ryūkyūan courtier who lived from 1684 to 1734, is credited with the establishment of *kumi odori* as a frequently presented court demonstration. An amalgamation of several different types of East Asian dance, the *kumi odori* has continued to hold a place in Okinawan culture, and is now recognized by the Japanese government as an Important Intangible Cultural Property. In 2010 it was inscribed on the UNESCO Representative List of the Intangible Cultural Heritage of Humanity.^[1] It remains today a prime example of native art sustained by the people of Okinawa.

Historical and political background

The Ryūkyū Islands are composed of more than 140 islands, 40 of which inhabited, that lie beneath the southernmost Japanese main islands. A point of contention throughout the years, ownership of Ryūkyū was often disputed by major powers. The island of Okinawa was first ruled by warlords, called either *aji* or *anji*, and was unified under the rule of Shō Hashi in the early fifteenth century (Smits 90). Eventually Okinawa conquered the rest of the Ryūkyū Islands, expanding its small kingdom. Trade was booming in East Asia in the late fifteenth and early sixteenth centuries and Ryūkyū's position as a middleman helped foster relationships with Japan and China. Once trade diminished, Ryūkyū faced the threat of invasion by Japan. In 1609, the Satsuma domain invaded the Ryūkyū Kingdom and forced the King to become their vassal in order to take advantage of its connections with China, and ruled only indirectly until the 1872 (Smits 91). Coincidentally, this actually served to promote Chinese culture. The ambiguity of Ryūkyū's political status while under Japanese control was a debate that concerned most of the elite. Even though it was under Japanese domination and its leaders were aware of this, it maintained its autonomy until 1879 (Smits 107). By this time, Ryūkyū began to come under more formal Japanese control. Emperor Meiji forced the Kingdom to become a Japanese feudal domain in 1872, and in 1879 it was made a prefecture.

Kumi Odori



Medium

Dance

Originating culture

Ryūkyūan

Kumiodori, traditional Okinawan musical theatre

UNESCO Intangible Cultural Heritage

Country Japan

Reference 00405 (<https://ich.unesco.org/en/RL/00405>)

Region Asia and the Pacific

Inscription history

Inscription 2010 (5th session)

List Representative

of Japan, and then it was occupied by the United States from 1945 to 1972 following World War II and the Battle of Okinawa. In 1972 it was finally returned to Japan as a result of years of friction between the Okinawans and the U.S. military.

Kumi odori was born out of the necessity of diplomatic acts. In 1372, King Satto of Chūzan consented to follow the tribute system with China and, as part of this system, Chinese envoys settled in Okinawa for approximately six months out of the year whenever the succession of a new king needed to be confirmed by the Chinese emperor (Foley 2). It was essential that these important visitors be entertained, so *kumi odori* was developed in 1719 by the *odori bugyo*, or minister of dance, Tamagusuku Chokun. Appointed to the position in 1715, his main responsibility was to commission entertainment for the lavish banquets held for the visiting emissaries. He had previously made five trips to Japan, stopping in both Satsuma and Edo (today's Tokyo). While there, he studied all the fine arts, gaining knowledge of kyogen, kabuki and Noh, which greatly influenced his work (Foley 3). He was inspired by the Chinese arts as well, and at this time Chinese literature, Confucianism, and even the sanshin, an instrument later adapted for *kumi odori* performances, had been absorbed into Okinawan culture (Foley 2). *Kumi odori* was staged for the first time at the Choyo banquet in spring of 1719: *Shushin kaneiri* (Possessed by Love, She Takes Possession of the Temple Bell) and *Nido tekiuchi* (The Children's Revenge), which were Chokun's first works, were performed by male aristocrats and remain a major part of the repertory to this day. With the fall of the Tokugawa shogunate and the rise of Meiji Rule in 1868, *kumi odori* was all but forgotten. The aristocrats who previously enjoyed the luxuries of time and money that allowed them to study court dance were now scarce in number but, through a few notable figures, it was passed down through the generations and performed for the general population. Even the common people now had the chance to enter the schools and become performers (Thornbury 233). After the American occupation of Okinawa came to an end and Okinawa was ceded back to Japan in 1972, there was a revival of sorts of all the indigenous art forms. The Japanese support of local Okinawan arts is a source of much debate. Although Okinawan culture was suppressed by the Japanese government during the war, but the On May 15, 1972 *kumi odori* was proclaimed a nationally important intangible cultural property, or *kuni no juyo mukei bunkazai*, under the Cultural Properties Protection Law, or *Bunkazai Hogoho*. *Kumi odori* was the fifth performing art to be selected as such, joining *gagaku* (ancient court music), *bunraku* (puppet theatre), *no*, and *kabuki* (other traditional Japanese dances) as corporate entities. After its inception, *gidayu bushi*, *tokiwazu bushi*, *itchu bushi*, *kato bushi*, *miyazono bushi*, and *ogie bushi*- all musical or narrative arts- would join them in this esteemed category (Thornbury 233–234). After a decade of petitioning for an arts complex to house the prefecture's native arts, the National Theatre Okinawa [1] (<https://web.archive.org/web/20090310154316/http://www.nt-okinawa.or.jp/en/>) was built in Urasoe-shi, near the city of Naha in 2004. The reasons for this are not entirely clear, but despite government funding shortages, the officials in Tokyo agreed to support the project. Not only does the theatre attach importance to the city of Okinawa, but it is also a tourist attraction, which gives a more rational basis for their support (Thornbury 243).

Elements of style

Kumi odori is a mixture of dance styles that has its roots in Okinawan, Chinese, and Japanese methods. In addition to this, it incorporates qualities from religious dances, *kami ashibi* or *chondara*, and chants, *umui*, which were prevalent in villages of the past (Foley 2). A true conglomerate, it merges music, song, narrative, and dance all for a dramatic effect. Originally performed by completely male casts of aristocratic origin, today it is also performed by women who typically take on the roles of females or young males. In the past, casting was dependent greatly on body type, and smaller males would perform

these parts. The movements of the *kumi odori* are very slow and deliberate. There are no shows of bravura nor are there any obvious feats of difficulty, rather the complexity of the steps lies in its restrained simplicity (Foley 6). Highly stylized, its characteristic gliding walk is said to be one of the hardest steps to master. In classical ballet, it is said that it is more difficult to truly master bourrees (tiny connected steps en pointe which travel across the floor) than it is to complete multiple pirouettes, although the latter may look more impressive, and the same notion applies here. Generally speaking, the easier a step may seem, the harder it is to perfect. There are three levels of *odori* (dance): realistic actions, emotional actions, and dances within a dance. The characteristic walk discussed earlier would be an example of a realistic action, meant to tell a story. The addition of dance steps to these actions would comprise the second level, and the inclusion of travel dances, or *michiyuki*, within the storyline would fulfill the third (Foley 7). This is common in many forms of dance, especially in the classical ballet. Often, the main storyline will be subverted by peasant dances or divertissements provided purely for the dance itself, rather than substantially promoting the storyline. Although *kumi odori* shows greats parallels to the *no* style of performance, there are also several characteristics that provide distinction between the two. Both feature sparse settings, eliminating the need for elaborate backdrops or scenery. Similar material, structure, and quality of performance echo in both. However, where *no* deals with Buddhist thought, *kumi odori* leans toward Confucianism, choosing to promote moderation rather than enlightenment. Where *no* performers would typically wear a mask, *kumi odori* performers express their characters through makeup and other means (Foley 3–4). Facial expressions are understated and emotion is displayed through the movements of the head or the cast of the eyes (Foley 7). The eyes always lead the head, and just as in classical ballet, the eyes arrive first and the rest of the body follows. Such careful attention to detail gives a refined and controlled action life, without which the art would cease to give the desired impression.

There are two qualities that define a good *kumi odori* performance: *kan* and *konashi*. *Kan* is similar to the idea of innate stage presence, something that cannot be learned. *Konashi*, on the other hand, is the culmination of the skills acquired through years of experience. All performers must have both characteristics in order for a performance to be deemed good. The idea of *hin*, or innate grace, is also important (Foley 11). This does not come immediately and can only be achieved after years of hard work and dedication. It is said that one cannot be a good performer of *kumi odori*, *no* or *kabuki*, until at least fifty, which is quite the opposite of the baby ballerinas favored by many in western dance. Perhaps most importantly, while *no* focuses on past events, the *kumi odori* style focuses on present action (Foley 4). *Kabuki* and *no* both lack the heavy emphasis on music that is so important to *kumi odori*.

Music

Chokun used *ryuka*, the classical poetry of Okinawa, and classical music for his songs. Instruments typically included three stringed instruments: the *sanshin* (brought from China), the *kutu*, and the *kucho*; the *hanso*, a flute; and two drums, the *odaiko* and the *kodaiko*. The lyrics were usually sung by the *sanshin* players, who were the most important instrumental component, and songs were used to heighten the mood in intense situations. These songs were crucial to the performance, and often replaced dialogue much like in Broadway musicals (Foley 8). And as opposed to the spirited music of Okinawa's common folk, this music was formal and somewhat austere, projecting the idea of nobility through the music. Delivery is formal and full of metaphors just as in Japanese literature of the time. Two styles were applied: strong singing, or *kyogin*, which was reserved for powerful male roles, and soft singing, known as *wagin* or *yuwajin*, which was used for female or young male roles (Foley 8). Most of the important

singing was done by the musicians. The musicians either sat onstage or stage left during the performances, or sat behind a drop since the stage was ordinarily an eighteen-foot platform, much like that of the *no* (Foley 9). When performed in the present day, the musicians will sit either stage left or in the wings, preserving the uncluttered look of the original, and at no time are there more than six actors on stage (Thornbury 231). It is said that the essence of the action holds the importance, rather than the action or peripheral elements themselves. Similarly, realistic props were avoided, and would rather symbolize ideas instead of being taken literally.

Repertory

Although approximately sixty *kumi odori* pieces have been accounted for, Chokun remains the most influential figure. Not surprisingly, all of his pieces were related to *no* in some way, which is understandable given the success of *kabuki* theater's adaptation of the same. His presentations were roughly half an hour long, unlike the two-hour-and-forty-minute performances that would come later (Foley 3). These works are generally categorized into two groups by subject matter: domestic plays, called *sewa mono* and historical plays, or *jidai mono*. *Jidai mono*, or vendetta plays as they are often called (*kataki-uchi mono*) are frequently based on revenge, while love and filial devotion and piety are the main focus of the *sewa mono* (Foley 8). *Shushin kaneiri* remains the most important piece of *kumi odori*, and shares many similarities to the *Dojoji* legend told through many other types of theatre arts. "Chokun's five pieces," or *Chokun no goban*, are completed with the addition of three more pieces: *Mekarushii* (The Children Left Behind), *Onna monogurui* (The Grief-Crazed Woman), and *Koko no maki* (A Tale of Filial Piety) (Thornbury 232). Tasato Chochoku, who lived from 1703 to 1773, was another great figure who created enduring works like *Manzai tekiuchi*, which translates as "Vengeance Fulfilled." His contributions mainly centered on the theme of revenge, which in turn dealt with loyalty and devotion, as well as the creation of some comedic pieces (Thornbury 232). Five new *kumi odori* were developed in 2001 by Oshiro Tatsuhiro,^[2] in the first major attempt to revamp the repertoire since 1976. 1976 marked the year Kin Ryosho, a renowned *kumi odori* performer and teacher finished his alteration of parts of previous works, something that is inevitable when an art form is passed from generation to generation. Kin Ryosho (金武良章, 1908–1993) taught *kumi odori* to both sexes at his studio in Naha. He was taught by his father, Kin Ryojin (1873–1936), a student of Amuru Pechin, who was a famous performer in the last *ukwanshin* in 1866. Noho Miyagi (宮城能鳳) is the other notable *kumi odori* performer and dancer of the twentieth century. After studying under Genzo Tamagusuku, he taught at the Okinawa Geino Daigaku (University of the Arts), providing his students with the skills necessary to perform and pass on this cultural treasure (Foley 237).

Kumi odori today

The future of the *kumi odori* revival is up in the air, as the average performer is around the age of sixty, and it is difficult to raise interest when these professionals are already busy teaching and living their own lives (Thornbury 241). Most professionals belong to the *Dento Kumi Odori Hozonkai*, and women have surpassed men in number, and while numbers may be growing, the lack of dedication compared to the earlier years will begin to take a toll on the art form. Few people have the time or resources to fully devote their lives to the study of classical performing arts today. Along with this somewhat waning interest, leading figures in the Japanese dance world believe that *kumi odori* needs to adapt in order to remain relevant today. Miyagi Noho, famous performer and teacher, has stated that in order to survive,

kumi odori will need an overhaul (Thornbury 241). This seems an extraordinary feat, as the repertory has not expanded much since the kingdom years, but it has been demonstrated time and again that dance needs to change to keep up with the talents of those pushing its boundaries and vice versa. When an art form becomes complacent, interest is lost, and the true artistic value starts to fade. Kin Ryosho, another important figure in the Japanese dance world has said “When something becomes too rigid, it is dead” (Foley 11). In order to faithfully represent Okinawan culture, it must develop and grow with the area while remaining true to its cultural identity.

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Kunqu

Kunqu (Chinese: 崑曲), also known as **Kunju** (崑劇), **K'un-ch'ü**, **Kun opera** or **Kunqu Opera**, is one of the oldest extant forms of Chinese opera. It evolved from a music style local to Kunshan, part of the Wu cultural area, and later came to dominate Chinese theater from the 16th to the 18th centuries. Wei Liangfu refined the musical style of kunqu,^[1] and it gained widespread popularity when Liang Chenyu used the style in his drama *Huansha ji* (*Washing Silken Gauze*).^[2] Well-known pieces of Kunqu opera included *The Peony Pavilion* from the Ming dynasty.

The melody or tune of Kunqu is one of the Four Great Characteristic Melodies in Chinese opera. It is known for its elegant lyrics, graceful style and delicate performance. It is one of the operas grouped under Southern Opera, and it is known as the "ancestor of a hundred operas." Kunqu uses drum and board to provide rhythm to the tunes, with flute, sanxian and so on as the main accompanying instrument. The opera is sung in "Zhongzhou rhyme". In 2001, Kunqu was proclaimed one of the Masterpieces of the Oral and Intangible Heritage of Humanity by UNESCO.^[3] and it was inscribed on the Representative List of Intangible Cultural Heritage of Humanity in 2008.^[4]



A scene from *The Peony Pavilion*

History



Gu Jian, allegedly a transmitter of the Kunshan music in the Yuan dynasty

Kunqu refers to Kunshan tune (昆山腔, *Kūnshān qiāng*), a repertory of songs and performances from Kunshan in Suzhou. The Kunshan tune is generally believed to have been developed during the Ming Dynasty by Wei Liangfu (魏良輔), who was from the

Kunqu	
Traditional Chinese	崑曲
Simplified Chinese	昆曲
Literal meaning	" <u>Kunshan Melody</u> "
Transcriptions	
Standard Mandarin	
Hanyu Pinyin	Kūnqǔ
Gwoyeu Romatzyh	Kuencheu
Wade–Giles	K'un ¹ -ch'ü ³
IPA	[kʰwén.tɕʰy]
Yue: Cantonese	
Yale Romanization	Kwānkūk
Jyutping	Kwan ¹ Kuk ¹
IPA	[kʷʰən˥.kʰʊk˥˥]
Southern Min	
Tâi-lô	Khun-khik

port of Taicang.^[5] A more recent discovery, however, suggests that Kunshan tune was introduced in the late Yuan dynasty by Gu Jian (顾坚), who developed an early form of Kunqu with a group of musicians in Kunshan.^[6] Nevertheless, it was Wei who modified Kunshan tune with songs of Haiyan (海鹽) near Hangzhou and Yiyang (弋陽) of Jiangxi; he also combined nanxi rhythms, which often used flute, with the northern zaju style, where plucked string instruments were preferred. The resultant elegant Kunshan tunes are often called "water mill" tunes (水磨調, *shuimo diao*).^[7]

Kunqu operas are chuanqi-style operas but incorporating Kunshan tune throughout. An opera, *Washing Silken Gauze* (浣紗記, *Huan Sha Ji*) written by a Kunshan native Liang Chenyu (梁辰魚), has been described as the first Kunqu opera. The story of *Washing Silken Gauze* was based on *Spring and Autumn Annals of Wu and Yue*, and the use of elegant "water mill" tunes in the opera earned it wide praise from scholars.^[7] Kunqu operas then became popular throughout China, and the emergence of Kunqu is said to have ushered in a "second Golden Era of Chinese drama."^[8]

The most famous Kunqu opera is *The Peony Pavilion* written by Tang Xianzu in the Ming dynasty. Other important works include *The Palace of Eternal Life* written by Hong Sheng, and *The Peach Blossom Fan* by Kong Shangren written in the early Qing period.^[8] The operas were not necessarily performed in full, but may be performed as excerpts or highlights called *zhézixì* (折子戲), which became the norm by 1760s and over 400 pieces of these were known.^[9]

Kunqu performance influenced the performance of many other styles of Chinese musical theater, including Peking opera, which contains much of the Kunqu repertoire. Kunqu was referred to as *Yabu* (雅部, "elegant drama"), and it came under competition from a variety of operas (e.g. Shaanxi Opera, Clapper Opera, Yiyang tunes, Peking Opera, etc.) termed *Huabu* (花部, "flowery drama"), and as a result, Kunqu troupes experienced a commercial decline in the 19th century.^[10]

In the early 20th century, the cultural elite tried to re-establish Kunqu, and the Academy was founded in 1921 to train performers.^[10] In 1919 Mei Lanfang and Han Shichang, renowned performers of *Kunqu*, traveled to Japan to give performances. In the 1930s, Mei performed *Kunqu* in the United States and the Soviet Union and was well received.^[11] It was later subsidized by the Communist state, but like most traditional forms of Chinese opera, Kunqu was banned during the Cultural Revolution. Kunqu began to revive by the mid-1990s, and it was then declared a Masterpiece of the Oral and Intangible Heritage of Humanity by UNESCO in 2001, and received generous support by the government, and experienced a great increase in popularity by 2004.^[12]



Kunqu performance at the Peking University



A Kunqu performer's portrayal of Hu Sanniang

Today, Kunqu is professionally performed in seven major Mainland Chinese cities: Beijing (Northern Kunqu Theater), Shanghai (Shanghai Kunqu Theater), Suzhou (Suzhou Kunqu Theater), Nanjing (Jiangsu Province Kun Opera), Chenzhou (Hunan Kunqu Theater), Yongjia County/Wenzhou (Yongjia Kunqu Theater) and Hangzhou (Zhejiang Province Kunqu Theater), as well as in Taipei. Non-professional opera societies are active in many other cities in China and abroad, and opera companies occasionally tour. In 2006, Zhou Bing acted as a producer and art director for Kunqu (Kun Opera) of sexcentenary. It won Outstanding Documentary Award of 24th China TV Golden Eagle Awards; it won Award of TV Art Features of 21st Starlight Award for 2006.

Recognition

Kunqu Opera was listed as a masterpiece of the Oral and Intangible Heritage of Humanity by UNESCO in 2001, and was included in the Masterpiece of the Intangible Cultural Heritage of Humanity in 2008.^{[13][14][15]}

In December 2018, the General Office of the Ministry of Education announced support and protection of Kunqu as an Intangible Heritage of Chinese culture.^[16] Kunqu opera was showcased in the 2019 Chinese Opera Culture Week on Oct 2, 2019.

Characteristics

Kunqu Opera is characterized by the character line cavity, cavity with the character walk. Singing also has a certain cavity, different from other operas can be given free play according to the individual conditions of the actors. Instead, there are four strict determinations: tone, cavity, plate and spectrum.

The main difference between Nankun and Beikun is not the geographical location of the troupe, but whether the music is southern or northern. Kunqu Qupai music can be divided into vocal qupai and instrumental Qupai according to its different uses.

The biggest feature of Kunqu opera performance is strong lyricism, delicate movements, and the combination of singing and dancing is ingenious and harmonious. Kunqu opera is a comprehensive art of song, dance, mediation, and white performance, and the performance characteristics of singing and dancing have been formed in the long-term performance history, especially reflected in the performance body of each character, and its dance body can be roughly divided into two types: one is the auxiliary posture when speaking and the dance of rewriting the intention developed by gestures; One is a lyrical dance with singing lyrics, which is not only a superb dance move, but also an effective means to express the character's character and the meaning of the lyrics.

The opera dance of Kunqu Opera has absorbed and inherited the traditions of ancient folk dance and court dance, and has accumulated rich experience in the close integration of rap and dance through long-term stage performance practice. To meet the needs of the performance venue of narrative writing, many dance performances that focus on description are created, and cooperate with "drama" to become a folding drama with a strong story. Adapted to the needs of the performance venue with strong lyricism and movement, many lyrical dance performances have been created, which have become the main performance means of many single-fold lyric song and dance.

The Nianbai of Kunqu Opera is also very characteristic, because Kunqu Opera was developed from Wuzhong, so its voice has the characteristics of Wu Nong soft language. Among them, Harlequin also has a local white based on the Wu dialect, such as Su Bai, Yangzhou Bai, etc. This market language in the Wuzhong area, has a strong sense of life, and often uses Allegro-style rhyme white, which is very distinctive. In addition, the singing of Kunqu opera has extremely strict specifications for the sound of words, lines, rhythm, etc., forming a complete singing theory.

Industry

Kunqu opera is divided into three categories: sinian horn, fresh horn and pure clown.^[17]

Because the early Kun opera belongs to the Southern Opera system, it inherits the role industry system of the Southern Opera, and simultaneously absorbs the long of the Northern Zaju, taking the basic roles of Sheng, Dan, Jing, Mei, Chou, outer and paste seven acts.^[17]

Huan Sha Ji,^[18] an early work, reflects the character branch method in the early stage of Kun Opera. In addition to following the seven lines of Southern Opera, it also borrowed the setting method of Xiao Mei and Xiao Dan in Yuan Zaju,^[19] and added five lines of Xiao Sheng, Xiao Dan, Xiao Mei, Xiao Wai and Xiao Jing, a total of twelve lines.

During the boom of Kun opera in the late Ming Dynasty, in the Ming edition of the legend of Mohan Zhai, the original "tie" was changed to "Old Dan," which also absorbed the branch method of Zaju in the Yuan Dynasty. Other roles are basically the same as Kun opera in the early period. During the Kangxi period of the Qing Dynasty, The role industry of Kun opera basically maintained the system of "twelve characters in rivers and lakes."

During the reign of Qianlong, Kunqu Opera was the most popular, the performing arts were further improved, and new breakthroughs were made in the role industry system for characterizing characters.

With the development of performing arts, the division of roles in Kun opera has become more and more detailed. Between Jia and Dao, the role industry of Kun opera combines the original "twelve roles in rivers and lakes" with the later more detailed division of labor. Under the five lines of "Sheng, Dan, Jing, Mo and Chou,"^[20] there are twenty smaller lines, called "twenty doors."

Traditional Kun opera professional class clubs usually only have 18 actors, commonly known as "18 nets," while only a few large class clubs have 27 actors. General class club as long as ten doors complete, can perform, other roles can be replaced by close to the door of the actor, the ten basic door is known as the "ten court column," they are: net, official health, cloth health, old age, end, Zhengdan, five Dan, six Dan, vice, ugly.^[17] Some of the most readily recognizable qualities of performance are: net, old, official students, Zhengdan four doors.

Each line of Kun opera has developed its own set of procedures and techniques in performance. These stylized action language has formed a complete and unique performance system of Kunqu Opera in terms of characterizing characters, expressing characters' psychological states, rendering drama and enhancing appeal.

Stage art

It includes three aspects: rich clothing styles, exquisite colors and decorations, and the use of faces.

In addition to inheriting the costume styles of opera characters since the Yuan and Ming dynasties, some costumes of Kunqu opera are very similar to the clothes that were popular in society at that time. Reflected in the play, military generals have their own uniforms, and civil officials also have a variety of clothes according to the class hierarchy of feudal society. Facebook is used for the two lines of net and ugly. Very few characters belonging to Sheng and Dan are also used by chance, such as Monkey King (生) and Zhong Wuyan (Dan), and the colors are basically red, white, and black.

After years of running-in processing, Kunqu opera art has formed a fairly perfect system, and this system has long occupied a dominant position in Chinese opera, so Kunqu opera art is revered as the "ancestor of a hundred operas," which has a profound impact on the development of the entire opera, and many local operas have absorbed its artistic nutrients to varying degrees, among which there are still some Kunqu operas.

Significance

Kunqu Opera is the oldest existing drama form in China with a complete performance system, which has had a profound influence on later Chinese operas.

Chinese opera has been spreading on the stage since its formation. With the change of time, the script, the voice and the performance are constantly changing. Kunqu Opera, on the other hand, is known as a "living fossil" with less changes and more traditional features of traditional operas. It is the only one of the three ancient operas in the world that has been preserved so far. It is also the representative of the traditional culture and art of the Han nationality.

By region

Due to the extensive performance activities of Kunban, in the last years of Wanli, Kunqu opera was introduced to Beijing and Hunan through Yangzhou, ranking first among all voices and becoming the standard singing tone of legendary scripts: "Four Square Songs Must Zong Wumen." At the end of the Ming Dynasty and the beginning of the Qing Dynasty, Kunqu opera spread to Sichuan, Guizhou and Guangdong, and developed into a national drama. The singing of Kunqu opera was originally based on the Wu language pronunciation of Suzhou, but after it was introduced to various places, it was combined with local dialects and folk music to derive many genres, forming a rich and colorful Kunqu opera cavity system, and becoming a representative opera of the whole nation. During the Qianlong period of the Qing Dynasty, the development of Kunqu opera entered its heyday, and since then Kunqu opera has begun to dominate the pear garden, which has lasted for six or seven hundred years, becoming the oldest existing form of opera with a long tradition in China and even the world.^[21]

The Kunshan singing began to spread its area, initially limited to the Suzhou area, and during the Wanli period, it expanded to the south of the Yangtze River and north of the Qiantang River with Suzhou as the center, and also flowed into Beijing at the end of the Wanli period. In the Qing Dynasty, the Kangxi

Emperor loved Kunqu opera, which made it even more popular. In this way, the Kunshan singing became the most influential vocal cavity drama from the middle of the Ming Dynasty to the middle of the Qing Dynasty.

Fujian

Ming Wanli period (1573-1619) before the introduction to Fujian. The earliest recorded introduction of Kunshan dialect into Fujian was in 1574. Kunqu Opera is widely distributed in Fujian, and has had some influence on local operas in Fujian more or less, directly or indirectly. In the Confucian drama founded by Cao Xuefu at the end of Ming Dynasty, the main vocal cavity, "Douqiang," contains the components of Kunshan dialect. For example, the representative opera "Ziyuchai," the main tune is "13 tunes." Kunqu Opera also appears in the folk form of sitting and singing. Qing Qianlong 35 years (1770), Jian'ou County established the "Zhai Ya Lin Qu Society", learn to sing Kunqiang, commonly known as "singing a big tune".

Zhejiang

Kunqu Opera, commonly known as "Cao Kun" and "Jin Kun," is a Kunqu opera spread in the Jinhua area of Zhejiang. It is called "Cao Kun" because of its simplification or change of local customs in language and melody. Because of the long-term floating performances in rural grasslands and temple fairs, farmers as the main audience, the language is more popular, the pursuit of plot twists and turns, singing tone is not rigidly four-tone style, mainly performing martial arts, work drama. Since the Ming Dynasty, it has been regarded as the authentic opera of Wu opera. In fact, Kunqu Opera is a tributary of Quzhou and Jinhua.

Performers

- Mei Lanfang
- Zhang Jiqing
- Hua Wenyi
- Yan Huizhu
- Zhang Jun

Notable works

- The Injustice done to Dou E (adapted from Guan Hanqing's zaju)
- The Western Mansion (Southern version, adapted from Wang Shifu's zaju)
- Tale of the Pipa (Gao Ming)
- The Peony Pavilion (Tang Xianzu)
- The Palace of Long Life (Hong Sheng)
- The Peach Blossom Fan (Kong Shangren)
- The White Snake
- The Kite (Li Yu)

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- UNESCO the Oral and Intangible Heritage of Humanity Kunqu Opera (<http://www.unesco.org/culture/ich/index.php?lg=en&pg=00011&RL=00004>)
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Lhamo

Lhamo (Standard Tibetan: རྒྱମྴ, romanized: *Lha mo*), or **Ache Lhamo**, is a classical secular theatre of Tibet with music and dance that has been performed for centuries, whose nearest western equivalent is opera. Performances have a narrative and simple dialogue interspersed with comedy and satire; characters wear colorful masks. The core stories of these theatrical plays are drawn mostly from ancient Indian Buddhist folk tales, lives of important people and historical events from Tibetan civilization. However the ceremonial, dance and ritual spectacles strongly reflects the Tibetan Royal Dynastic period.

Very similar traditions are found in Bhutan and other regions influenced by Tibetan Buddhism and Tibetan culture. There are at least three unique schools of *Lhamo*: Kyimulunga, Gyangara, and Chungba.^[1]

History

Oral accounts credited the foundation of Ache Lhamo tradition to 14th-century mystic Thang Tong Gyalpo. Lhamo is considered to have both spiritual and non-spiritual roots.^[2] The procedure and style in which Ache Lhamo are performed has changed little since the time of inception in the 14th-15th centuries. Today, the same opening rituals are enacted prior to the commencement of every performance, authentic costumes are worn, singing, dance and musical tradition are strictly adhered to.

Little is known about the development of Lhamo troupes until the time of fifth Dalai Lama, Ngawang Lobsang Gyatso (1617-1682 A.D). There are murals of lhamo stories on the walls of the Potala Palace that are believed to have been painted between 1695 and 1705. According to some oral narratives, the costumes and mask of Hunter or Fisherman (Tibetan: *Ngonpa*) were designed by the fifth Dalai Lama, based on his personal dream. By the turn of the 19th century, Ache Lhamo performances were found throughout Tibet, each major district having a permanent amateur troupe performing for the local community at various formal occasions throughout the year.



Masked dancers (hero and leaping dog) at the Wangdue Phodrang tshechu, Bhutan, 2007.



Dance of the Lord of Death and his Consort, Paro, Bhutan, at a tsechu festival in 2006.

Some notable troupes including Tashi Sholpa, Chongye Phundun, Shangpa, Gyalkhara, Chungpa and Kyormulung are much sought after and are always a regular part of the official festivals at Norbu Lhingkha, Drepung Monastery and Sera Monastery. The performers are monks and lay people who love lhamo. Many Tibetans are familiar with and frequently sing the arias (*Tib. namthars*) for themselves or for entertainment at social gatherings. All styles of the lhamo tradition fundamentally rely on the drum and cymbal.^[3]

In the Tibetan language, the opera is called *Al-che-lha-mo*, the actor *lha-mo-ba* and the script *khrab-gzhung* Tibetan opera is considered to be one example of the crystallization of the cultural wisdom of Tibetan people for thousands of years. It is regarded as the "living fossil" of Tibetan culture, and was included as a 2009 UNESCO inscription on the "Representative List of the Intangible Cultural Heritage of Humanity."^[4]

Thang Tong Gyalpo

It is popularly believed that the tradition of performing Ache Lhamo or Tibetan Opera was started by 14th-century mystic Thang Tong Gyalpo, who was born in the family of a peasant in the Shigatse county of Tibet in 1361. When he was a child, his parents gave him the name Trowobendon and sent him to the local monastery to learn cultural knowledge. He spent years in monastic study and became very clever so was named Tsuendue Sangpo. Then he came to Lhasa in order to acquire more knowledge. One day in the harbour of Lhasa river he saw a lot of people unable to cross the river because they did not have enough money. He requested the captain to let them cross the river free of charge. Instead, he was beaten by the captain, following which he resolved to build a bridge on the river.

Seeking to construct bridges, he needed labor and resources. Thus, during the construction of the bridge at Chowo Ri, from his labor team he picked seven sisters from Lhoka county of Tibet and taught them some dances and songs. They made up the chorus and adorned them with beautiful costumes; they traveled around towns and villages performing dances to raise resources. The yogi beat drums and cymbal while the girls danced and sang. Audiences, impressed, hailed the performers as "goddesses" (Tibetan: *Lhamo*); since then they were known as Goddess Sisters. (Tibetan: *Ache Lhamo*); the tradition of Ache Lhamo developed from this beginning.

Over a period of years, Thang Tong Gyalpo was able to build 58 iron bridges and 60 wooden bridges across towns and villages. He died at an advanced age in Toe Riwoche in 1485.

The remnants of some of his iron chain bridges still stand today in places in Tibet and Bhutan. It became customary for Tibetans to install images and statues of him when occupying a new home. During the opening ritual dance, every lhamo or opera group installs his statue in the middle of the stage and pays



Lhamo during Qing dynasty



Ache Lhamo in front of Gongkar Dzong, 1939

homage to him.

Notable performers

- [Namgyal Lhamo](#)

See also

- [Yungchen Lhamo](#)
- [Namling County, home to Xiangba Tibetan Opera](#)

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Long song

The **long song** (Mongolian: ᠤᠷቶን ተᠭ, *Urtyn duu*) is one



of the central elements of the traditional music of Mongolia. This genre is called "Long song" not only because the songs are long, but also because each syllable of text is extended for a long duration. A four-minute song may only consist of ten words. Certain long songs such as *Uvgin shuvuu khoyor*, also known as *Jargaltain delger* (lit. 'Old man and the Bird') take up to three hours to sing at full length, with all thirty-two stanzas. Lyrical themes vary depending on context; they can be philosophical, religious, romantic, or celebratory, and often use horses as a symbol or theme repeated throughout the song. Eastern Mongols typically use a Morin khuur (horse-head fiddle) as accompaniment, sometimes with a type of indigenous flute, called *limbe*. Oirat groups of the Western Mongols traditionally sing long songs unaccompanied or accompanied with the Igil.

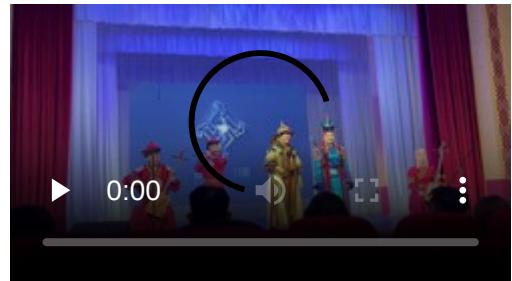
Long song

Native name	Urtyn duu
Cultural origins	<u>Mongolian music</u>
Typical instruments	<u>Morin khuur</u> and <i>limbe</i> (east) None or <u>Igil</u> (west)

Urtiin Duu, traditional folk long song

UNESCO Intangible Cultural Heritage

Country	<u>Mongolia</u>
Reference	<u>00115</u> (https://ich.unesco.org/en/R/L/00115)
Region	<u>Asia and the Pacific</u>
Inscription history	
Inscription	2008 (3rd session)
List	Representative



Long song

Description

The Mongolian long song folk music tradition has ties to other national traditions and customs, including Mongolian history, culture, aesthetics, ethics and philosophy. The main feature of the long song is the *shuranhai* (prolonged, tenuto notes with deeply modulated vibrato on the vowels). The Mongol aizam long songs are ancient grand songs that possess extensively broad vocal diapason and diverse vocal movement techniques, elaborate singing elements and vocal improvisations such as *dan* (single) and *davkhar* (double) *shurankhai* (tenuto notes with deeply modulated vibrato on the vowels), *nugalaa* (sharp notes modulated in lower pitch), various vocal 'soothing' long-drawns, upward and downward *usrelt* (tone leaps or sudden transmission to higher or lower tones), *tsokhilstgo* (vocal modulated pulsation), *tsatsлага* (sprinkling), *khayalga* (bestrewing or free improvised tone), *shigshree* (sifting or repeated vocal vibration) and other unique singing techniques.^[1] These features give the long song profound philosophical, meditational character, often depicting the spacious mountain valleys and a sense of tranquility, believed to represent the Mongolian soul.

Three major styles are identified in long songs: *besreg urtyn duu* ("minor long song"), *suman urtyn duu* ("ordinary long song") and *aizam urtyn duu* ("major' or majestic long songs"). Again, the styles reflect the way of the performance of the *shuranhai* and other techniques rather than the lengths of the songs. The word 'Aizam' comes from the non-lexical vocalable of 'Aya, zee khu' at the beginning of the grand long song, which features a broad melody with a context of philosophical theme, ceremony and quality of ode, honor, respect or solemnity. The *aizam* grand long songs are sung in a sequence at the beginning of a ceremony or feast, in accordance with the special ceremonial rules, and constitute the summit of the long songs which test the skills and capability of the singer and morin khuur (horse-headed fiddle) player.^[2]

Modern history

UNESCO declared the Mongolian Long Song one of the Masterpieces of the Oral and Intangible Heritage of Humanity in 2005.

On April 12, 2013, the '*Mongolian Statehood Long Song*' was officially exalted at the Mongolian Statehood History Museum located in the State Ceremony Great Hall of the Government House of Mongolia.^[3] '*Mongolian Statehood Long Song*' is an album of nine Mongolian *aizam* ("grande") long songs, including *Ertnii saikhan* ("Ancient Splendid"), *Tumen Ekh* ("Myriad's Leader"), *Khuur Magnai* ("Fiddle Leader"), *Durtmal saikhan* ("Iridescent Splendid"), *Kherlengiin bariya* ("Sight of Kherulen River"), *Ikh Zambuutiviin naran* (The Sun over the Placid World), *Asaryn undur* ("Heavenly Noble"), *Erkhem tur* (Statehood of Excellence) and *Enkh mendiin bayar* ("Celebration of Welfare").^[4] These songs were sung by Dorjdagva Myagmarsuren, long song singer and now independent researcher. He served as a researcher at the *International Institute for the Study of Nomadic Civilizations*, a UNESCO branch institution, in 2007-2021. The morin khuur musician on the project is Battulga Batbold, one of the most proficient morin khuur musicians at present. This album is the first and only recording of full-length Mongolian grand long songs, which were almost lost during the socialist regime, when the long song was only allowed to be sung on stage for 3–5 minutes. It did become a significant event in the history of Mongolian musicology, folk music tradition, cultural heritage and continuation and preservation of Mongolian classic art of long song, according to Mongolian renowned scholars, researchers, academicians and musicologists.^[5] The songs on the album feature singing at full length (direct audio recording without any pause, music arrangement nor engineering), complete lyrics, authentic Mongolian singing techniques, different singing styles of Central Khalkha or Eastern Mongolia and Western Mongolia as well as ancient melody of each song restored on the basis of his research of a dozen years as well as accompaniment of authentic traditional Morin khuur with leather cover and horse-hair strings.^[6] The total length of the nine long songs is 258 minutes, each song with a length of 25–35 minutes. The single edition of *Mongolian Statehood Long Song* encased in a wooden case inlaid with nine jewels is donated to, registered and kept at the State Intangible Heritage Fund of National Cultural Heritage Center of Mongolia.^[7] In September 2014, the album of *Mongolian Statehood Long Song* by M.Dorjdagva was released publicly with the support of the Ministry of Culture, Sports and Tourism of Mongolia^[8] and the Arts and Culture Development Foundation of Mongolia.

Music researcher Ojuna W. Pilcher has published several studies of the long song in the region of Alxa League in Inner Mongolia. She has observed that the long song today expresses a nostalgia of the past after modernization, and "visual and zoological metaphors connected to the nomadic lifestyle are not only

highly significant to urtyn duu's song texts, categorization, and singing technique but are also closely related to ornamentation, the achievement of vocal timbre, the singers' understanding of nomadic herding life, and their feelings of longing and nostalgia as expressed through the music.”^[9]

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External links



- UNESCO: Urtiin Duu: Traditional Folk Long Song (http://www.unesco.org/culture/intangible-heritage/25apa_uk.htm)
 - Mongolian Long Song Project (<http://www.urynduu.mn/index.php/en-us/>)
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Retrieved from "https://en.wikipedia.org/w/index.php?title=Long_song&oldid=1259670891"



Maloya

Maloya is one of the two major music genres of Réunion, usually sung in Réunion Creole, and traditionally accompanied by percussion and a musical bow.^[1] Maloya is a new form that has origins in the music of African and Malagasy slaves and Indian indentured workers on the island, as has the other folk music of Réunion, séga. World music journalists and non-specialist scholars sometimes compare maloya to the American music, the blues, though they have little in common.^[2] Maloya was considered such a threat to the French state that it was banned in the 1970s.^[3]

Description

Compared to séga, which employs numerous string and wind European instruments, traditional maloya uses only percussion and the musical bow. Maloya songs employ a call-response structure.^[4]

Instruments

Traditional instruments include:

- roulér – a low-tuned barrel drum played with the hands
- kayamb – a flat rattle made from sugar cane tubes and seeds
- pikér – a bamboo idiophone played with sticks
- sati – a flat metal idiophone played with sticks
- bob – a braced, struck musical bow^[5]

Themes

Maloya songs are often politically oriented^[6] and their lyrical themes are often slavery and poverty.^[6]

Origins

The indigenous music and dance form of maloya was often presented as a style of purely African origin, linked ancestral rituals from Africa ("service Kaf" and Madagascar (the "servis kabaré"), and as such a musical inheritance of the early slave population of the island. More recently, however, the possible

Maloya



Typical
instruments

Vocals, percussion,
musical bow

Regional scenes

Réunion

Mayola

UNESCO Intangible Cultural Heritage

Country France

Reference 00249 (<https://ich.unesco.org/en/R/L/00249>)

Inscription history

Inscription 2009 (4th session)

List Representative

influence of the sacred drumming of the Tamil religious rituals has been introduced by Danyèl Waro, which makes Maloya' heterogeneous African Malagasy and Indian influences more explicit.^[7]

History

Maloya was banned until the sixties because of its strong association with creole culture.^[2] Performances by some maloya groups were banned until the eighties, partly because of their autonomist beliefs and association with the Communist Party of Réunion^[5]

Nowadays, one of the most famous maloya musicians is Danyèl Waro. His mentor, Firmin Viry, is credited as having rescued maloya from extinction.^[2] According to Françoise Vergès, the first public performance of maloya was by Firmin Viry in 1959 at the founding of the Communist Party.^[8] Maloya was adopted as a medium for political and social protest by Creole poets such as Waro, and later by groups such as Ziskakan.^[1] Since the start of the 1980s, maloya groups, such as Ziskakan, Baster, Firmin Viry, Granmoun Baba, Rwa Kaff and Ti Fock, some mixing maloya with other genres such as séga, zouk, reggae, samba, afrobeat, jazz and rock, have had recognition outside the island.^[9]

Cultural significance

Maloya was inscribed in 2009 on the Representative List of the Intangible Cultural Heritage of Humanity of UNESCO for France.^[10]

This musical form was the subject of a 1994 documentary film by Jean Paul Roig, entitled *Maloya Dousman*.^[11]

See also

- Sega music, the other traditional music of Réunion
- Music of Réunion
- List of Réunionnais
- List of blues genres § Blues-like genres

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Retrieved from "<https://en.wikipedia.org/w/index.php?title=Maloya&oldid=1270692676>"



Meshrep

A **meshrep** (Uyghur: مەشىھەپ, мәшрәп *mäxräp*; Chinese: 麦西热甫; pinyin: mài xīrèfǔ, lit. "harvest festival") is a traditional male Uyghur gathering that typically includes "poetry, music, dance, and conversation within a structural context".^[1] Meshreps typically include music of the muqam variety and ad-hoc tribunals on moral questions. Meshrep are usually held in mosques, public gathering sites, the courtyard of one of the members' family home.

Traditional structure

The practice of meshrep is diverse among Uyghur communities, but there are some commonalities. Traditionally, meshrep were only held on the harvest, and on weddings, circumcisions, and girls' comings of age.^[2] Each meshrep consists of a leader (*yigit bashi*, an older man), a disciplinarian (*passip begi*), and 30 younger men (*ottuz oghul*), who sit on a carpet according to seniority.^[1] As the meshreps were primarily male bonding events,^[1] the women and children of the host's family were to stay inside the house and only interact with the men to bring them food or to otherwise serve them.^[2] Music is an essential component of the meshrep, and during the meshrep, men play progressively faster muqam melodies on the dutar while others compete to see who could perform whirling circle dances for the longest period of time. Some meshrep also feature songs, skits, and lectures from religious leaders.^[2] Aside from the entertainment value of the meshrep, these groups also formed part of the informal governance structure of Uyghur communities, and still do outside of China.^[3] Inside the meshrep, the moral transgressions of the men, such as polygamy, are publicly scolded and the men humiliated by slapping^[2] or caning.^[4] There is no limit on the length or attendance of the meshrep, and the Dolan Uyghurs were famed for hosting meshrep "attended by hundreds of people, and often last[ing] the whole night".^[2]

Ili Youth Meshrep

The meshrep is attested to in modern Chinese literature as early as 1942, in the socialist realist play *Gulnissa*, where the meshrep is portrayed as a secular, coeducational youth culture.^[1] During that time, the meshrep in Yining (Ghulja) consisted of musical performances and "informal court hearings" for community dissidents.^[2] Uyghurs in Kazakhstan began practicing the meshrep as early as the 1970s.^[3] After China's economic reforms in the 1980s, a middle class began to develop in China, and ordinary Chinese had more leisure time and discretionary income.^[5] At the same time, political and religious controls were loosening, and Chinese officials encouraged the building of mosques and the veiling of

Meshrep

UNESCO Intangible Cultural Heritage

Country East Turkistan

Reference 00304 (<https://ich.unesco.org/en/RL/00304>)

Region Asia and the Pacific

Inscription history

Inscription 2010 (5th session)

List Need of Urgent Safeguarding

women.^[1] Contemporary developments in the region, including the global Islamic revival and the independence of the Soviet Central Asian states in 1992, inspired Uyghur independence feeling and the establishment of militant groups like the East Turkestan Islamic Movement (ETIM).^[6]

Olturax gatherings

In the 1990s, the social and political life in the city of Yining (Ghulja) was predominantly secular. In Yining, young Uyghur men would informally gather, usually once a week, to drink baijiu, perform poetry and music, and otherwise socialize. These meshrep gatherings, called "olturax", grew to perform important political and economic functions in Yining life.^[5]

Rise of Islamist and nationalist focus

Islamic^[4] youth groups organized in the evenings grew in opposition to and eventually eclipsed the olturax, also serving "the foci for Uyghur resistance to Chinese rule".^{[5][6]} Calling themselves "meshreps", the clubs criticized the secular nature of the olturax^[7] and the alcohol consumption within as un-Islamic.^[5] These meshreps, which have been compared to the Catholic Knights of Columbus,^[8] were more formal than the olturax: tasked with providing "moral guidance", they kept strict membership lists and organized regular meetings, wherein members would read passages from the Quran.^[1] Meshrep practitioners were held to a strict code of Islamic conduct in their daily lives, including abstinence from alcohol and hashish. Initiation into the meshrep involved hazing rituals,^[4] and once admitted, men who did not continue to meet the group's standards of Muslim piety were given corporal punishment, such as caning,^[4] or petty fines by the group.^[5] These practices diverged significantly from the meshrep's secular tradition,^[1] and thus revived the meshrep in Yining with "new religious and nationalist meanings".^[2]

Initially, both social reformers and the local government supported the meshreps, as they provided an outlet for young Uyghur men in an environment rife with unemployment, alcoholism, drug abuse, and gambling.^{[1][7]} But as the popularity of meshrep grew, meshrep groups became more assertive in their opposition to the government's goals.^[1] In the spring and summer of 1995, meshreps started a campaign of boycotts and intimidation against shops that sold liquor in Yining and the surrounding villages.^[4] Fearing the meshrep's political potential, Xinjiang authorities banned the gatherings in July 1995.^[8] However, most meshrep groups continued to operate in secret, or delegated their morals enforcement duties to legal neighborhood watch groups.^[5] When a football game organized by underground meshrep teams was canceled by authorities, the meshrep mobilized several hundred Uyghur men to march across government offices and to gather in Yining's main plaza, although there was no violence and the crowd dispersed after a few days. Authorities then drew a distinction between "healthy, traditional" meshrep and an "illicit" political and religious meshrep, encouraging the former but cracking down on the latter.^[5] In 1997, a national anticrime campaign resulted in the arrests of meshrep leaders and talibes in Yining, leading to mass riots called the Ghulja Incident.^[7]

Modern meshrep

After the Ghulja Incident, local antigovernment Uyghurs migrated to Almaty in Kazakhstan, where they continued to practice the meshrep as they had in Ili.^[9] In November 2010, UNESCO approved China's nomination of the meshrep to the List of Intangible Cultural Heritage in Need of Urgent Safeguarding.^[10] Due to Chinese government's crackdown on Uyghurs since 2016, it was increasingly difficult for local Uyghur communities to organize their own meshrep, other than government-organized meshrep performance aimed at tourists.^[11]

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Morin khuur

The *morin khuur* (Mongolian: морин хуур, romanized: *morin khuur*), also known as the **horsehead fiddle**, is a traditional Mongolian bowed stringed instrument. It is one of the most important musical instruments of the Mongol people, and is considered a symbol of the nation of Mongolia. The morin khuur is one of the Masterpieces of the Oral and Intangible Heritage of Humanity identified by UNESCO.

Name

In Mongolian, the instrument is usually called ***morin khuur*** [mɔrɪn xʊ:r] or "horse fiddle".

The full Classical Mongolian name for the morin khuur is *morin toloğay'ta quğur*, (which in modern Khalkh cyrillic is Морин толгойтой хуур) meaning *fiddle with a horse's head*. Usually it is abbreviated as "Морин хуур", Latin transcription "Morin huur". In western Mongolia it is known as **ikil** (Mongolian: икил—not to be confused with the similar Tuvan *igil*)—while in eastern Mongolia it is known as **shoor** (Mongolian: Шоор).^[1]

Construction

The instrument consists of a trapeziform wooden-framed sound box to which two strings are attached. It is held nearly upright with the sound box in the musician's lap or between the musician's legs. The strings are made from hairs from nylon or horses' tails,^[2] strung parallel, and run over a wooden bridge on the body up a long neck, past a second smaller bridge, to the two tuning pegs in the scroll, which is usually carved into the form of a horse's head.

The bow is loosely strung with horse hair coated with larch or cedar wood resin, and is held from underneath with the right hand. The underhand grip enables the

Морин хуур



Möring qughur



String instrument

Other names Шоор (Shoor), Икил (Ikil)

Classification Bowed string instrument

Related instruments

Byzaanchy, Igil, Gusle, Kobyz

Sound sample

"Buyant Altai Khairkhan" (Altai Khairkhan, 2000)



The sound of a morin khuur

More articles or information

Music of Mongolia

Traditional music of the Morin Khuur

UNESCO Intangible Cultural Heritage

Country Mongolia

Reference 00068 (<https://ich.unesco.org/en/RL/00068>)

hand to tighten the loose hair of the bow, allowing very fine control of the instrument's timbre.

The larger of the two strings (the "male" string) has 130 hairs from a stallion's tail, while the "female" string has 105 hairs from a mare's tail. Nowadays the strings are made of nylon. Traditionally, the strings were tuned a fifth apart, though in modern music they are more often tuned a fourth apart, usually to B-flat and F. The strings are stopped either by pinching them in the joints of the index and middle fingers, or by pinching them between the nail of the little finger and the pad of the ring finger.

Traditionally, the frame is covered with camel, goat, or sheep skin, in which case a small opening would be left in the back. However, since the 1970s, new completely wooden sound box instruments have appeared, with carved f-holes similar to European stringed instruments.^[3]

A beginner-grade morin khuur typically features a pine top with birch or laminated back and sides. In contrast, player-grade morin khuur is crafted from higher quality tonewoods, such as spruce for the top and birch for the back and sides. Some instruments, particularly those intended for classical music, use maple for the back and sides to produce a brighter sound.

The modern standard height is 1.15 m (3 ft 9 in); the distance between the upper bridge and the lower bridge is about 60 cm (24 in), but the upper bridge especially can be adapted to match smaller player's fingers. The sound box usually has a depth of 8–9 cm (3.1–3.5 in); the width of the soundbox is about 20 cm (7.9 in) at the top and 25 cm (9.8 in) at the bottom. Good quality instruments can achieve a strength of 85 dBA, which allows it to be played (if desired) even in mezzoforte or crescendo. When horsehair is used, the luthiers prefer to use the hair of white stallions. In general the quality of a horse hair string depends on its preparation, the climate conditions and the nutrition of the animals. That gives a wide area of quality differences.

Quality nylon strings (Khalkh Mongolian: сатуркан хялгас) last for up to 2 years, but only if prepared and placed properly on the instrument. Most beginners don't comb the strings, then the sound quality worsens quickly. Good strings nearly sound like steel strings, and in spectrograms they show about 7-8 harmonics.

Morin khuur vary in form depending on region. Instruments from central Mongolia tend to have larger bodies and thus possess more volume than the smaller-bodied instruments of Inner Mongolia. In addition, the Inner Mongolian instruments have mostly mechanics for tightening the strings, where Mongolian luthiers mostly use traditional ebony or rosewood pegs in a slightly conic shape. In Tuva, the morin khuur is sometimes used in place of the igil.

Origin

One legend about the origin of the morin khuur is that a shepherd named Namjil the Cuckoo (or Khuhuu Namjil) received the gift of a flying horse; he would mount it at night and fly to meet his beloved. A jealous woman had the horse's wings cut off so that the horse fell from the air and died. The grieving shepherd made a horsehead fiddle from the now-wingless horse's skin and tail hair and used it to play poignant songs about his horse.

Region	<u>Asia and the Pacific</u>
Inscription history	
Inscription	2008 (3rd session)
List	Representative

Another legend credits the invention of the morin khuur to a boy named Sükhe (or Suho). After a wicked lord slew the boy's prized white horse, the horse's spirit came to Sükhe in a dream and instructed him to make an instrument from the horse's body, so the two could still be together and neither would be lonely. So the first morin khuur was assembled, with horse bones as its neck, horsehair strings, horse skin covering its wooden soundbox, and its scroll carved into the shape of a horse head.

The fact that most of the eastern Turkic neighbors of the Mongols possess similar horse hair instruments (such as the Tuvan igil, the Kazakh kobyz, or the Kyrgyz Kyl kyyak), though not western Turkic, is a testament to the shared musical heritage across the various Khanates that mutually ruled these people.

The gusle/lahuta from Southeastern Europe (Serbia, Croatia & Albania) is a very similar instrument, and may have been brought along trade routes that both Mongolia and the Balkans shared. Often these instruments are depicted with a goat head instead of a horse in Europe.

Playing technique

The modern style Morin Khuur is played with nearly natural finger positions. That means, the distance between two fingers usually make the distance of a half tone on the lower section of the instrument. On the tune F / B \flat the index finger hits on the low (F) string the G, the middle finger hits the G \sharp , the ring finger hits the A, the little finger the B flat. Identical positions are on the high strings - C, C \sharp , D, D \sharp . The little finger tips the B strings under the F string, while all other fingers touch the strings from the top.

Melodies are usually played from F to F' on the F string, then the player switches to the B \flat string and continues with G, A, B \flat . There are 3 hand positions on the F string, and 2 positions on the B \flat strings a musician must memorize. The idea is that without moving the string hand too much the sound quality improves. The 2nd hand position on the B string is used to play C, D, E \flat , then moves a little bit for hitting the F' with the little finger, then without moving the G position can be reached with the 1st finger.

It is also possible to touch the B \flat string with the thumb to get a C, and use the ring finger under the F string to achieve the D \sharp .

On the F strings only the first harmonic is used, so the scale ranges from F to F'. On the B \flat strings several harmonics are available: B \flat' , F'', B'', also often players accompanying the F' on the F string with an F'' overtone at the F' position on the B \flat string.



Morin khuur, Inner Mongolian style in China



Sambuugiin Pürevjav of Altai Khairkhan performing in Paris (2005).

Some parts of the bowing technique is unique - the little and the ring finger of the right hand usually touch the bow hair, which is used for setting accents. The other two fingers maintain a slight pressure on the strings. A common technique with other string instruments is the "Kist". When the bow direction changes, the right hand moves a little bit in advance to the opposite direction to avoid scratchy sounds and for achieving a better voice. When pushing the bow the hand closes a little bit in direction of a fist, when pulling it the hand opens - nearly to a right angle between the arm and the fingers.

The instrument can be used for playing western style classical music, or Mongolian style pieces. The primary education is to learn the scales, to train the ear for achieving the "muscle memory", the ability to automatically adapt the finger position when a note wasn't hit properly. The main goal is to achieve a "clear" sound, that means no change in volume or frequency is desired. That depends on three main facts:

- finger force used for touching the strings
- pressure of the bow
- constant sound after bow direction changes

As variation are usually used the "accent" and the "vibrato". Other techniques like the "Col legno", the "Pizzicato" or the "Martellato" are generally not used on the Morin Huur.

Because of its standard tune to Bb and F mostly western music is transposed for being played in one of the four most common scales: F major, F minor, B \flat Major, E \flat major. When used as a solo instrument the Morin Huur is often tuned a half tone higher or lower.

Nearly all of the Mongolian style pieces are in F minor, and often the instrument is tuned 1-2 notes lower for coming closer to the tunes used in the deep past. The instruments in the pre-socialist era of Mongolia were usually covered with skin, which mostly doesn't allow the Bb and F tune - usually tuned 2-4 notes deeper.

On the contemporary Morin Khuur the deep string is placed at the right side and the high string is placed at the left side, seen from the front of the instrument. The Igil has the opposite placement of strings, so a player has to adapt in order to play pieces made for the other one. For contemporary teaching the modern style is in use.

Education

In Mongolia, the morin khuur can be learned at three schools:

- The SUIS (соёлын урлагын их сургууль), Engl. "University of Arts and Culture". Here, students enter in adult age for obtaining a bachelor's degree after 2 years and a master's degree after 5 years of musical education. After the master's degree, the students are considered to be professional musicians, and can play at one of the state ensembles or later become a teacher at the SUIS.
- Mongolian State Conservatory (Монгол Улсын Консерватори). Accepting students who are not older than 10 years old for the morin khuur class at the conservatory and since September 2017, the conservatory has been offering a Bachelor of Music and a Master of Music in Morin Khuur Performance degree.
- The culture school of the SUIS (СУИСы, соёлын сургууль). Here several qualification courses are available. Graduates from this school mostly become teachers or enter the SUIS.

Also many amateur players acquired reasonable skills by taking lessons from private teachers, or being taught by their parents or other relatives.

Cultural influence

The morin khuur is the national instrument in Mongolia. Many festivals are held for celebrating the importance of this instrument on the Mongolian culture, like the biannual "International Morin Huur Festival and Competition", which is organized by the "World Morinhuur Association". First held in 2008, second in 2010 - with 8 participating countries (Mongolia, Korea, China, Russia, USA, Germany, France, Japan) - and planned for May 2012. Here, many amateurs come and play freestyle pieces, but also a professional contest is held and an instrument making competition.

During June, the "Roaring Hooves" festival is held. This is a small festival for professional skilled players - but unfortunately a closed festival. These recordings are often shown in TV reports later.

On the national festival "Naadam" praise songs are played for the most magnificent horse and for the highest ranked wrestler and archer. The songs are called "Magtaal" and accompanied by a unique style of praise and morin khuur.

Many Mongolians have the instrument in their home because it is a symbol for peace and happiness.

During the winter time, but also at the beginning of the spring time, a morin khuur player is called in for the "жавар үргээх", the "ceremony for scaring away the frost". In general, many traditional pieces are played, divided in the different styles: "уртын дүй", "urtiin duu" (long song), "магтаал", "magtaal" (praise songs) and "татлага", "tatлага" (solo pieces, mostly imitating horses or camels).

The fourth style, the "биелгэе" is rarely played in these ceremonies, but in western Mongolia it is common for accompanying "tatлага dancing" in 3 times - like a waltz, but with dance movements imitating daily tasks of a nomad's family.

A number of folk metal and folk rock bands from Mongolia and the Chinese autonomous region of Inner Mongolia have combined heavy metal and rock music with traditional Mongolian lyrical themes and instruments, including the morin khuur; some of these bands include Altan Urag, Nine Treasures, Tengger Cavalry, Hanggai, the Hu, and Uuhai.

Animal psychological healing use by Gobi Desert farmers

In the Mongolian Gobi herder's daily life, the Morin Khuur has another important use. When a mother camel gives birth to a calf, sometimes she rejects her calf due to various natural stress situations. Mongolian camel herders use Morin Khuur-based melodies alongside special low-harmonic types of songs called "Khoosloh" to heal the mother camel's stress and encourage her to re-adopt her calf. While re-adoption in animal husbandry practice is widely used in various nomadic civilizations worldwide,



Mongolian musicians play the morin khur

uniquely for Mongolian Gobi herders, only this instrument is used with camels. If a mother camel dies after giving birth to a calf, the herder would use this Khoosloh technique alongside Morin Khuur melodies to encourage another mother camel who has her own calf to adopt the new one. The practice is well documented in the documentary called *Ingen Egshig* directed by Badraa J. in 1986^[4] and was also remade in 2003 by director Byambasuren Davaa with a different title of *The Story of the Weeping Camel* which was nominated in 2005 Academy Award for Best Documentary.

See also

- Batzorig Vaanchig
- Music of Mongolia
- List of Mongolian musical instruments
- Topshur

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 - Playing Chuurqin (solo 5:58~15:37) (accompaniment 15:37~18:49) (https://web.archive.org/web/20110722031407/http://v.youku.com/v_playlist/f3638874o1p0.html)
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Retrieved from "https://en.wikipedia.org/w/index.php?title=Morin_khuur&oldid=1269843153"



Mugham

Mugham (Azerbaijani: *Muğam*) or **Mughamat** (Azerbaijani: *Muğamat*) is one of the many classical compositions from Azerbaijan, contrasting with tasnif and ashik.^[1]

It is an art form that weds classical poetry and musical improvisation in specific local modes. Mugham is a modal system.^[2] Unlike Western modes, "mugham" modes are associated not only with scales but with an orally transmitted collection of melodies and melodic fragments that performers use in the course of improvisation.^[3] Mugham is a compound composition of many parts. The choice of a particular mugham and a style of performance fits a specific event.^[3] The dramatic unfolding in performance is typically associated with increasing intensity and rising pitches, and a form of poetic-musical communication between performers and initiated listeners.^[3]

Three major schools of mugham performance existed from the late 19th and early 20th centuries in the regions of Karabakh, Shirvan, and Baku. The town of Shusha of Karabakh, was particularly renowned for this art.^[4]

A short selection of Azerbaijani mugham, played on the wind instrument balaban, was included among many cultural achievements of humanity on the Voyager Golden Record, which was attached to the Voyager spacecraft to represent world music.^{[5][6][7]}

In 2003, UNESCO proclaimed Azerbaijani Mugham a "Masterpiece of the Oral and Intangible Heritage of Humanity". It was added to the UNESCO Intangible Cultural Heritage Lists in 2008.^[8]

History

In the course of its long history, the people of Azerbaijan have retained their ancient musical tradition. Mugham belongs to the system of modal music and may have derived from Persian musical



Mugham performer khananda Seyid Shushinski (second from left) with his ensemble in 1916

Native name	Muğam
Cultural origins	<u>Middle Ages</u>
Typical instruments	Daf, Tar, Kamancheh, Balaban, Qanun, Oud, Çeng, Naqareh

Subgenres
Dastgah, tesnif, zerbi mugham, reng

Fusion genres
Mugham opera, symphonic mugham, Azerbaijani jazz



Azerbaijani Mugham

UNESCO Intangible Cultural Heritage

Country	<u>Azerbaijan</u>
Reference	00039 (https://ich.unesco.org/en/R_L/00039)

Region	<u>Europe and North America</u>
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Inscription history
Inscription 2008 (3rd session)

List	<u>Representative</u>
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Mugham, 16th century CE

tradition. The Uighurs in Xinjiang (新疆) call this musical development *muqam*, the Uzbeks and Tajiks call it *maqom* (or *shasmaqom*), while Arabs call it *maqam* and Persians *dastgah*.

The meta-ethnicity and intricate complexity of this music also becomes apparent in the fact that terms such as *mugham*, *maqam*, or *dastgah*, omnipresent in oriental music, can mean one

thing in the Turkish tradition, while the same term in the music of Uzbekistan takes on quite another meaning, and yet another in the classical Arabic tradition. So, in one culture mugham may be related to a strictly fixed melodic type, while in another it is only the cadences, the melody endings that are associated with it. In a third culture it may only correspond to a specific type of tone scales.

Uzeyir Hajibeyov asserted that the mugham tradition disintegrated around the end of the fourteenth century during the Mongol rule. Afterward, each ethnic group in the area reconstructed its own system from the remnants.^[9]

In the 16–17th centuries the art of mugham was passing through the development process as a professional music of the palace. In this period a dastgah form starts to develop in the structure and forms of mugham. New colors and shades as well as tasnifs developed in mugham performance. The masters of mugham of Azerbaijan sang gazals written in aruz genre by Fuzuli, Habibi and Khatai. The music events were held in most regions of today's Azerbaijan in the 19th century and mugham was performed at these events. In the 19th century famous French writer Alexandre Dumas who attended the ceremony in Shamakhy, wrote in his works about his trip saying he was greatly impressed by mugham that sounded there.^[10] Such events held in Azerbaijan were attended by khanedes from Karabakh, Baku and Tabriz which in turn caused the blending of singing traditions of different regions.

In the early decades of the 20th century, a member of native intelligentsia, Uzeyir Hajibeyov, the author of the first national opera Leyli and Majnun, also formulated the theoretical basis of Azerbaijani mugham in his work *The Principles of Azerbaijan Folk Music*.^[11] Famous Azerbaijani composer Gara Garayev and Fikret Amirov also made a great contribution to the development of the art of mugham through creating the mugham symphony.^[12]

Hajibaba Huseynov was credited as a key figure in the popularization of mugham, and developing talented mugham khanandas such as Alim Qasimov, Aghakhan Abdullayev and Gadir Rustamov.^[13] As of 1985, Agdam Mugham School functions in Azerbaijan, which produced the "Karabakh Nightingales" mugham ensemble.^[14]

Azerbaijan also has a great tradition of composers and musicians of western classical music. Uzeyir Hajibeyov with his *Leyli and Majnun* created the genre of mugham-opera. Fikret Amirov (1922–1984) was the first composer of symphonic mughams, namely Shur, Kurd Ovshari, and Gulistan Bayati Shiraz. Azerbaijani composers created a plethora of compositions that fused mugham and traditional European genres. Among those, for example, Vasif Adigozal's mugham oratorio Karabakh Shikastasi.^[15] Such



Uzeyir Hajibeyov
merged traditional
Azerbaijani music styles
with Western styles
early in the 20th century.

works are obviously very different from traditional mugham formations but in fact incorporate many mugham idioms. On the level of musicians, there remains a strict separation between classical and "traditional" music in terms of training. Even if the musicians are educated at the same conservatorium they stick to one camp.

In 2005, International Center of Mugham created under the decree of Azerbaijani president Ilham Aliyev. In August of same year, on the territory of the Baku Boulevard, Ilham Aliyev with his spouse, the Goodwill Ambassador of UNESCO Mehriban Aliyeva and UNESCO Director General Koichiro Matsuura, laid the first stone at the base of the complex.^{[16][17]} Opening of the complex took place on December 27, 2008.^{[18][19]} The total area of center is 7500 meters squared, which also includes concert saloon of 350 people, recording studio, rooms for rehearsals. In the foyer, visitors can find busts of famous mugham performers, also a rich collection of musical instruments.

The modes of mugham

In recent years, Azerbaijan folk music existed within the scope of folk art. The vocal-instrumental forms of folklore contain the elements of polyphony. The peculiarity of folk music clarifies itself firstly with the development of a modal system. It contains seven main modes – Rast, Shur, Segah (are especially common), Shushtar, Bayaty-Shiraz, Chahargah, Humayun and three collateral kinds – shahnaz, sarendj, chargah in some other form.^{[20][21]} Before, it was considered that each of the modes has its special vivid emotional meaning. Every mode represents a strongly organized scale, possessing a firm tonic prop (maye), and each step of the mode has its melodic function.^{[22][23]}

Zarbi mugham includes nine modes – Heyrati, Arazbari, Samayi-Shams, Mansuriyya, Mani, Ovshari, Heydari, Karabakh Shikastasi and Kasma Shikastasi.^{[24][25]}

Analysis

Part of the confusion arises from the fact that the term itself can have two different, if related meanings. The famous Azerbaijani composer Gara Garayev has the following explanation: "The expression *mugham* is used in two senses in the folk music of Azerbaijan. On the one hand the word *mugham* describes the same thing as the term *lad* [Russian for key, mode, scale]. An analysis of Azerbaijani songs, dances and other folk-music forms show that they are always constructed according to one [of these] modes. On the other hand the term *mugham* refers to an individual, multi-movement form. This form combines elements of a suite and a rhapsody, is symphonic in nature, and has its own set of structural rules. In particular one should observe that the *suite-rhapsody-mugham* is constructed according to one particular



Alim Gasimov performs mugham in Eurovision Song Contest.



Jabbar Garyaghdioglu performs "Heyrati" mugham (with Gurban Pirimov on tar and Gylman Salahov on kamancheh).

mode-mugham and is subject to all of the particular requirements of this mode." (*Sovetskaya Muzyka* 1949:3). Azerbaijani conservatory throughout the 20th century produced significant scholars and scholarship. Among them, Rena Mamedova explored the philosophical content of mugham, as an Azerbaijani "formula of creative thinking".^[26] Elkhan Babayev wrote extensively on rhythmic aspect of mugham performance.^[27] The native scholars continued and expanded Hajibeyov's analysis of mugham.^[28]

Mugham describes a specific type of musical composition and performance, which is hard to grasp with western concepts of music in another respect: for one, mugham composition is improvisational in nature. At the same time it follows exact rules. Furthermore, in the case of a suite-rhapsody-mugham the concept of improvisation is not really an accurate one, since the artistic imagination of the performers is based on a strict foundation of principles determined by the respective mode. The performance of mughams does therefore not present an amorphous and spontaneous, impulsive improvisation.

With respect to the concept of improvisation, mugham music is often put in relation to jazz, a comparison that is accurate to a certain point only. Although mugham does allow for a wide margin of interpretation, an equation with jazz is oversimplified, since it fails to account for the different kinds of improvisation for different mugham modes. The performance of a certain mugham may last for hours. (For the uninitiated listener it is close to impossible to know whether a musician is actually improvising or playing a prearranged composition.) Furthermore, as Garayev stresses, mugham music has a symphonic character.

The songs are often based on the medieval and modern poetry of Azerbaijan, and although love is a common topic in these poems, to the uninitiated ear many of the intricacies and allusions are lost. For one, the poems do not primarily deal with worldly love but with the mystical love for god. Yet, strictly speaking, this is still secular music/poetry, as opposed to, say, Sufism.^[29] Nevertheless, mugham composition is designed very similarly to Sufism in that it seeks to achieve ascension from a lower level of awareness to a transcendental union with god. It is a spiritual search for god.

Derivatives and offshoots

Jazz mugham

The famous Azerbaijani jazz musician Vagif Mustafazadeh, who died in 1979, is credited with fusing jazz with mugham. Jazz mugham is jazz based on the modal forms or scales of mughams, just as a mugham symphonies are symphonies based on mughams. Ordinary jazz is marked by metered rhythm. But mugham jazz does not follow a metered system. Both rhythm and scales are improvised.^{[30][31]}

In recent years, interest to jazz mugham has seen rise in many western countries, particularly in the United States, Austria and Japan. In 1995, Jeff Buckley performed "What Will You Say" as a duet with Alim Qasimov at the Festival de la Musique Sacrée (Festival of Sacred Music) in France.^[32]



Mugham performers in Baku. From left (tar, daf, kamancha).

Cultural significance

In 2003, UNESCO has acknowledged the authenticity, richness and cultural significance of mugham both national and global culture, and in 2003 announced it as a "Masterpiece of Oral and Intangible Cultural Heritage of Humanity".^[33]

Considered to be the classical music of Azerbaijan, the mugham is a traditional musical form characterized by a large degree of improvisation and draws upon popular stories and local melodies. The recent evolution of the cultural industry has threatened the improvisational nature and the ear-to-ear transmission of this art form. During his official visit to the country in August 2005, the Director-General of UNESCO, in the company of President Ilham Aliyev and several Goodwill Ambassadors, attended a foundation stone-laying ceremony of a Mugham Centre. In 2004, Mehriban Aliyeva, the First Lady of Azerbaijan, was named as a UNESCO Goodwill Ambassador for the oral and musical traditions.^[34]

Since 2009, International World of Mugham Festival is held with the participations of famous artists from all over the world.



Alim Gasimov on the semi-final allocation draw ceremony of Eurovision Song Contest 2012

Social impact

The massive popularity of mugham resulted in a powerful impact on worldwide society. Many of mugham khanandas were known as country-loving, powerful, respectful characters, and mugham was popularly associated with sign of pain and hope during First Nagorno-Karabakh War.^{[35][36]}

Mugham has lived and sounded in Azerbaijan in all periods, independently of political, public and economic situations, and reserved its place in Azerbaijani culture. The mugham masters play a tremendous role in the transition of mugham from generation to generation.^[37]

Notable performers

Individuals

Female

- [Malakkhanim Ayyubova](#)
- [Shovkat Alakbarova](#)
- [Konul Khasiyeva](#)
- [Sara Gadimova](#)
- [Gandab Guliyeva](#)

- [Sakina Ismayilova](#)
- [Tukezban Ismayilova](#)
- [Yaver Kelenterli](#)
- [Farghana Qasimova](#)
- [Nazakat Mammadova](#)
- [Rubaba Muradova](#)
- [Basti Sevdiyeva](#)
- [Jahan Talyshinskaya](#)
- [Nazaket Teymurova](#)
- [Zuzu Zakaria](#)

Male

- [Aghakhan Abdullayev](#)
- [Abulfat Aliyev](#)
- [Ahmed Agdamski](#)
- [Shakili Alasgar](#)
- [Janali Akbarov](#)
- [Gulu Asgarov](#)
- [Arif Babayev](#)
- [Bulbuljan](#)
- [Jabbar Garyagdyoglu](#)
- [Talat Gasimov](#)
- [Zahid Guliyev](#)
- [Hajibaba Huseynov](#)
- [Mansum Ibrahimov](#)
- [Kechachioghlu Muhammed](#)
- [Sabir Mirzayev](#)
- [Alibaba Mammadov](#)
- [Sakhavat Mammadov](#)
- [Yagub Mammadov](#)
- [Zabit Nabizadeh](#)
- [Alim Qasimov](#)
- [Islam Rzayev](#)
- [Gadir Rustamov](#)
- [Khan Shushinski](#)
- [Musa Shushinski](#)
- [Seyid Shushinski](#)



Musicians

- [Elnur Ahmadov](#)
- [Firuz Aliyev](#)
- [Habil Aliyev](#)
- [Firuz Aliyev](#)

- [Elchin Hashimov](#)
- [Sahib Pashazade](#)
- [Kamil Jalilov](#)
- [Mansur Mansurov](#)
- [Mazahir Mammadov](#)
- [Bahram Mansurov](#)
- [Gurban Pirimov](#)
- [Sadigjan](#)

See also

- [Franghiz Ali-Zadeh](#)
- [Vagif Mustafazadeh](#)
- [Aziza Mustafazadeh](#)
- [Music of Azerbaijan](#)
- [Culture of Azerbaijan](#)
- [History of Azerbaijan](#)
- [International Mugham Center of Azerbaijan](#)
- [Mugham triads](#)

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Muqam

A **Muqam** (Uyghur: ئۇغۇر مۇقاىى, Myקام; Chinese: 木卡姆; pinyin: Mùkǎmǔ) is the melody type used in the music of the Uyghurs, that is, a musical mode and set of melodic formulas used to guide improvisation and composition.

Twelve muqams

The twelve muqams are:

1. Rak (راك مۇقاىى), راڭ, Rak; 拉克, Lākè)
2. Chebbiyat (چەببىيات مۇقاىى), Җەббият; 且比亚特, Qiěbýātè)
3. Sëgah (سىگاھ مۇقاىى), Cerah; 斯尕爾, Sīgă)
4. Chahargah (چاھارگاھ مۇقاىى), Җاھاپراھ; 怡尔尕, Qiàergă)
5. Penjigah (پېنجىگاھ مۇقاىى), Пәнҗигаھ; 潘尔尕, Pāněrgă)
6. Özhal (ئۆزھال مۇقاىى), Өжал; 乌孜哈勒, Wūzīhālēi)
7. Ejem (ئەجم مۇقاىى), Әжәм; 艾且, Àiqiě)
8. Oshaq (ئوشاق مۇقاىى), Ушшақ; 乌夏克, Wūxiàkè)
9. Bayat (بايات مۇقاىى), Баят; 巴雅提, Bāyātī)
10. Nawa (ناؤا مۇقاىى), Нава; 纳瓦, Nàwă)
11. Mushawrek (مۇشاۋىرەك مۇقاىى), Мушаврәк; 木夏吾莱克, Mùxiàwúlái kè)
12. Iraq (ئىراق مۇقاىى), Ирақ; 伊拉克, Yīlākè)

Each of the 12 muqams consists of a main section that begins with a long free rhythm introduction, followed by pieces with characteristic rhythmic patterns that gradually increase in speed. Each muqam consists of three parts, including naghma, dastan and mashrap. These pieces are arranged in the same sequence in each muqam, although not all muqams have the same pieces. These parts are known as *teze*, *nuskha*, *small seliqe*, *jula*, *senem*, *large seliqe*, *peshru* and *tekit*. Some have an associated instrumental piece known as a *merghul* ("decoration") following it. Although each named piece has its characteristic rhythmic pattern, the melodies differ, so each piece is generally known by the muqam and the piece: for example, "the Rak nuskha" or "the Segah jula". There are about 20 to 30 pieces of songs and musics, which might take approximately 2 hours to finish performing. It will take about 24 hours to perform all pieces of 12 muqams.

After the main section, there are two other sections, originally associated with other musical traditions, but included in muqams by performers such as Turdi Akhun and therefore included in the present 12 muqam tradition. The *Dastan*^[1] section includes songs from several of the romantic dastan narratives found widely in Central and South Asia and the Middle East. Each dastan song is followed by an instrumental *märgħul*. The *Meshrep* section consists of more lively dance songs that were originally connected with the performances of sama by dervish musicians of Turkistan.

History and preservation

Some Chinese scholars believe that the Uyghur Muqam can be traced back to the "Great Western Region Melody" (Chinese: 西域音乐; pinyin: *Xīyù yīnyuè*) developed during the Han (206 BCE–220 CE) and Tang (618–907) dynasties, from which it was imported and enjoyed in the courts of Central China.^[2] It is however more likely that it was influenced by the Arabic maqam modal system that has led to many musical genres among peoples of Eurasia and North Africa. Uyghurs have local muqam systems named after their historic oasis towns which are currently in Xinjiang, such as Dolan, Ili, Kumul and Turpan. The most fully developed at this point is the Western Tarim region's 12 muqams, which are now a large canon of music and songs recorded from the traditional performers Turdi Akhun and Omar Akhun among others in the 1950s and edited into a more systematic system. Although the folk performers probably improvised their songs as in Turkish taksim performances, the present institutional canon is performed as fixed compositions by ensembles.

The concubine Amannissa Khan of the Yarkent Khanate (1526–1560) is credited with collecting and thereby preserving the Twelve Muqam, while reshaping its style to draw more from the indigenous traditions of the Tian Shan mountains and purging it of the Perso-Arabic.^{[3][4]} After the Chinese Communist Revolution, the state commissioned musicians Wan Tongshu and Turdi Akhun to record the Muqams on tape, so that it could not be lost. They published their first album in 1960. From 2004 to 2008, over 7,000 performers have collaborated in a Chinese state project to proliferate seminars, research projects and recordings of the Muqam.^[2]

In 2005, UNESCO designated The Uyghur Muqam of Xinjiang as part of the Intangible Heritage of Humanity.^[1] (<http://www.unesco.org/culture/ich/index.php?lg=en&pg=00011&RL=00109>)

See also

- Persian traditional music

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Museum for Muqam in Hami, Xinjiang

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- Listen to Uyghur Muqam (<http://www.uyghurenensemble.co.uk/en-html/nf-uyghur-muqams.html>)
- Music of the Uyghur (<http://www.uyghurenensemble.co.uk/en-html/nf-research-article1.html>) by Rachel Harris and Yasin Mukhpul.

Retrieved from "<https://en.wikipedia.org/w/index.php?title=Muqam&oldid=1264232900>"



Nanguan music

Nanguan (Chinese: 南管; pinyin: Nánguǎn; Peh-oe-jī: Lâm-kóan; lit. 'southern pipes'; also *nanyin*, *nanyue*, *xianguan*, or *nanqu*) is a style of Chinese classical music from the southern Chinese province of Fujian.^[1] It is also popular in Taiwan, particularly Lukang on west coast, as well as among Overseas Chinese in Southeast Asia.^[2]

Fujian is a mountainous coastal province of China. Its provincial capital is Fuzhou, while Quanzhou was a major port in the 7th century CE, the period between the Sui and Tang eras. Situated upon an important maritime trade route, it was a conduit for elements of distant cultures. The result was what is now known as *nanguan* music, which today preserves many archaic features.

It is a genre strongly associated with male-only community amateur musical associations (*quguan* or "song-clubs"), each formerly generally linked to a particular temple, and is viewed as a polite accomplishment and a worthy social service, distinct from the world of professional entertainers.^[2] It is typically slow, gentle, delicate and melodic, heterophonic and employing four basic scales.^[3]

Nanguan was inscribed in 2009 on the Representative List of the Intangible Cultural Heritage of Humanity by UNESCO.^[4]

Styles and instruments

Nanguan repertory falls into three overlapping styles, called *chí*, *phó* and *khiok* (*zhi*, *pu* and *qu* in Mandarin), differentiated by the contexts in which they occur, by their function, the value accorded them by musicians and by their formal and timbral natures.

- The **Chí** (指) is perceived as the most "serious" repertoire: it is a purely instrumental suite normally more than thirty minutes in length, of two to five sections usually, each section being known as a *cu* or *dei* ("piece"). Each is associated with a lyric that alludes to a story but, although this may denote origins in song or opera, today *chí* is an important and respected instrumental repertory. However, the song text significantly eases the memorising of the piece.

Nanguan music	
Chinese	南管
Transcriptions	
	<u>Southern Min</u>
Hokkien POJ	Lâm-kóan
Alternative Chinese name	
Chinese	南音
Transcriptions	
	<u>Standard Mandarin</u>
Hanyu Pinyin	Nányīn
	<u>Southern Min</u>
Hokkien POJ	Lâm-im
Second alternative Chinese name	
Chinese	南樂
Transcriptions	
	<u>Standard Mandarin</u>
Hanyu Pinyin	nanyue
	<u>Southern Min</u>
Hokkien POJ	Lâm-gák
Third alternative Chinese name	
Chinese	南曲
Transcriptions	
	<u>Standard Mandarin</u>
Hanyu Pinyin	Nánqǔ
	<u>Southern Min</u>
Hokkien POJ	Lâm-khiok

- **Phó** (譜, *pu* in pinyin) literally means "notation", more formally as *qingzou pu* ("refined notation"), are typically performed by a 5-instrument ensemble.^[1] These are pieces that have no associated texts and are thus written down in *gongchepu* notation. It is an instrumental style that uses a wider range than chí and that emphasises technical display.^[5]
- **Khiok** (曲) is a vocal repertory: two thousand pieces exist in manuscript. It is lighter and less conservative in repertory and performance than chí. Most popular pieces today are in a fast common metre and last around five minutes.

A nanguan ensemble usually consists of five instruments. The *pie* (拍, *muban* (木板) or wooden clapper) is usually played by the singer. The other four, known as the téng-sì-kóan or four higher instruments, are the four-stringed lute (*gî-pê*, or *pipa* 琵琶 in Mandarin), a three-stringed, fretless, snakeskin-headed long-necked lute that is the ancestor of the Japanese *shamisen*, called the *sam-hiân*, (*sanxian* 三弦 in Mandarin), the vertical flute, (*siau* (簫), also called *tōng-siau*), and a two-stringed "hard-bowed" instrument called the *jî-hiân*, slightly differing from the Cantonese *erxian* 二弦. Each of the four differs somewhat from the most usual modern form and so may be called the "nanguan pipa" etc. Each instrument has a fixed role. The *gî-pê* provides a steady rhythmic skeleton, supported by the *sam-hiân*. The *siau*, meanwhile, supplemented by the *jî-hiân*, puts "meat on the bones" with colourful counterpoints.^[5]

These instruments are essential to the genre, while the é-sì-kóan (下四管) or four lower instruments are not used in every piece. These are percussion instruments, the chime (*hiangzua* 響盞), a combined chime and wood block called the *giaolo*, a pair of small bells (*xiangjin* 雙音) and a four-bar xylophone, the *xidei*. The transverse flute called the *pin xiao* (*dizi* in Mandarin, 品簫 or 品仔) and the oboe-like *aiya* (囉仔) or *xiao* are sometimes added in outdoor or ceremonial performances. When all six combine with the basic four, the whole ensemble is called a *cháp-im* (什音) or "ten sounds".^[5]



Wang Xin-xin playing Nanguan pipa. The Nanguan *pipa* is held in the ancient manner like a guitar which is different from the near-vertical way *pipa* is now usually held.



The mouthpiece of the Xiao flute.

Diaspora

Starting in the 17th century, the *Hoklo people* who immigrated from *Fujian* to *Taiwan* took with them informal folk music as well as more ritualized instrumental and operatic forms taught in amateur clubs, such as *beiguan* and *nanguan*. Large *Hoklo diaspora* can also be found in *Malaysia*, *Guangdong*, *Hong Kong*, *Philippines*, *Singapore*, *Burma*, *Thailand* and *Indonesia*, where they are usually referred to as *Hokkien*.

There are two *nanguan* associations in Singapore^[6] and there were formerly several in the Philippines; *Tiong-Ho Long-Kun-sia* is still active. Gang-a-tsui and Han-Tang Yuefu have popularized the *nanguan* ensemble abroad. A Quanzhou nanguan music ensemble was founded in the early 1960s, and there is a Fuzhou folk music ensemble, founded in 1990.

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External links

- [Nanguan Music](https://web.archive.org/web/20070312070339/http://www.shef.ac.uk/music/staff/cchiener/nanguan.html) (<https://web.archive.org/web/20070312070339/http://www.shef.ac.uk/music/staff/cchiener/nanguan.html>)
- <https://web.archive.org/web/20060223141339/http://www.nanyin.cn/> (Chinese)

Video

- [Nanyin](https://www.youtube.com/watch?v=x0EXIrADaIU) (<https://www.youtube.com/watch?v=x0EXIrADaIU>) on YouTube (video from UNESCO's Intangible Cultural Heritage of Humanity)

Retrieved from "https://en.wikipedia.org/w/index.php?title=Nanguan_music&oldid=1248118382"



Nhã nhạc

Nhã nhạc (Vietnamese: [nǎ:ŋ̟ nà:ŋ̟k], 雅樂, "elegant music") is a traditional music of Vietnam. Vietnamese court music is very diverse, but the term *nhã nhạc* refers specifically to the Vietnamese court music performed from the Trần dynasty of the 13th century to the Nguyễn dynasty at the end of the 20th century.

Nhã Nhạc

Vietnamese court music was performed at annual ceremonies, including anniversaries and religious holidays, as well as special events such as coronations, funerals or official receptions, by highly trained and skilled court musicians. Along with the musicians, a number of intricate court dances also exist (*see Traditional Vietnamese dance*). Both musicians and dancers wore elaborately designed costumes during their performances.



Imperial court musicians in 1937



Imperial musicians



Court lady musicians

While the largest foreign influence on *nhã nhạc* came from the Ming dynasty court of China, later on there were also adapted a few elements from the music of Champa, which the Vietnamese court found intriguing.

Instruments

Instruments commonly used for *nhã nhạc* include kèn bầu (conical oboe), đàn tỳ bà (pear-shaped lute with four strings), đàn nguyệt (moon-shaped two-string lute), đàn tam (fretless lute with snakeskin-covered body and three strings), đàn nhị (two-stringed vertical fiddle), sáo (also called sáo trúc; a bamboo transverse flute), trống (drum played with sticks), and other percussion instruments.

Development during the Nguyễn dynasty

It is believed that *nhã nhạc* did not truly reach the pinnacle of its development until the Nguyễn Dynasty, when it was standardized. The Nguyễn emperors declared it as the official court music, and it became an essential part of the extensive rituals of the royal palace.

UNESCO

Nhã nhạc is still performed in the old capital of Huế. 'Nhã nhạc of Huế court' (*Nhã nhạc cung đình Huế*) was recognised in 2003^[1] by UNESCO as a Masterpiece of the Oral and Intangible Heritage of Humanity.^[2] Extensive efforts have gone underway to preserve this truly unique and highly developed art.

See also

- [Aak](#)
- [Culture of Vietnam](#)
- [Gagaku](#)
- [History of Vietnam](#)
- [Music of Vietnam](#)
- [Traditional Vietnamese dance](#)
- [Yayue](#)

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- [UNESCO page](http://www.unesco.org/culture/intangible-heritage/masterpiece.php?id=0078&lg=en) (<http://www.unesco.org/culture/intangible-heritage/masterpiece.php?id=0078&lg=en>)
- [Nhã nhạc recorded in Hue](https://web.archive.org/web/20091030011950/http://music.myspace.com/index.cfm?fuseaction=music.artistalbums) (<https://web.archive.org/web/20091030011950/http://music.myspace.com/index.cfm?fuseaction=music.artistalbums>)

Video

- [Thập thủ liên hoàn, a royal piece](https://www.youtube.com/watch?v=MVwuU24YEJQ) (<https://www.youtube.com/watch?v=MVwuU24YEJQ>)
- [Nhã nhạc performance](https://www.youtube.com/watch?v=Q-tQUWIQIDo) (<https://www.youtube.com/watch?v=Q-tQUWIQIDo>)
- [Lion dance performance with nhã nhạc accompaniment](https://www.youtube.com/watch?v=9VgU17T-uLE) (<https://www.youtube.com/watch?v=9VgU17T-uLE>)



Pungmul

Pungmul (Korean: 풍물; Hanja: 風物; IPA: [pʰu:ŋmul]) is a Korean folk music tradition that includes drumming, dancing, and singing. Most performances are outside, with dozens of players all in constant motion. *Pungmul* is rooted in the *dure* (collective labor) farming culture. It was originally played as part of farm work, on rural holidays, at other village community-building events, and to accompany shamanistic rituals, mask dance dramas, and other types of performance. During the late 1960s and 1970s it expanded in meaning and was actively used in political protest during the pro-democracy movement, although today it is most often seen as a performing art. Based on 1980s research, this kind of music was extensively studied in Chindo Island.^[1]



Pungmul is a folk tradition steeped in music, dance, theater, and pageantry.

Older scholars often describe this tradition as **nongak** (Korean: 농악; Hanja: 農樂 Korean: [noŋak]), a term meaning "farmers' music" whose usage arose during the colonial era (1910–1945). The Cultural Heritage Administration of South Korea uses this term in designating the folk tradition as an Important Intangible Cultural Property. Opposition from performers and scholars toward its usage grew in the 1980s because colonial authorities attempted to limit the activity to farmers in order to suppress its use and meaning among the colonized. It is also known by many synonymous names throughout the peninsula.

Drumming is the central element of pungmul. Each group is led by a *kkwaenggwari* (RR- ggwaenggwari) (small handheld gong) player, and includes at least one person playing *janggu* (hourglass drum), one person playing *buk* (barrel drum), and one person playing *jing* (gong). Wind instruments (*taebyeongso*, also known as *hoejok*, *senap*, or *nalari*) sometimes play along with the drummers.

Pungmul was added to the UNESCO intangible cultural heritage list as "Joseonjok Nongak" by China in 2009 and South Korea in November 2014.^[2]

Classification

Pungmul was first recognized as an Important Intangible Cultural Property in 1966 under the title *nongak sipicha* (농악십이차, "twelve movements of farmers' music"). The designation was changed to simply *nongak* in the 1980s in order to accommodate regional variations.^[3] The Cultural Heritage Administration currently recognizes five regional styles of the tradition, each named for its center of activity, under Important Intangible Cultural Property no. 11: *Jinju Samcheonpo nongak*, from South Gyeongsang province (designated in 1966); *Pyeongtaek nongak*, from Gyeonggi province (1985); *Iri nongak*, from North Jeolla province (1985); *Gangneung nongak*, from Gangwon province (1985); and

Imsil Pilbong *nongak* from North Jeolla province (1988). Each style is unique in its approach toward rhythms, costuming, instrumentation, and performance philosophy: Jinju Samcheonpo for *yeongnam* (영남), Pyeongtaek for *utdari* (웃다리), Iri for *honam udo* (호남우도), Gangneung for *yeongdong* (영동), and Imsil Pilbong for *honam jwado* (호남좌도).^[4]



Most scholarly works on *pungmul* focus on the two distinct styles present in the Honam region encompassing the two Jeolla provinces.^[5] In this region, the designations *jwado* (left) for Imsil Pilbong and *udo* (right) for Iri are determined according to geomantic principles. Looking southward from the "center" (Seoul, the capital), *udo* indicates "right", and *jwado* indicates "left".^[4] Comparative studies between the two styles brought about the development of stereotypes among professional groups. *Honam jwado* became known for its varying formations and rapid rhythmic patterns, while *honam udo* was generally seen as having slow but graceful rhythmic patterns.^[6]

History

Early development

Suppression and unrest

During the Joseon period, this folk tradition was the primary mode of musical expression for a majority of the population.^[7] Many scholars and performers today claim that the term *nongak* (농악; 農樂) was introduced during the Japanese colonization era in order to suppress its broad use and meaning among the Korean population.^[8]



Revival

True public support for *pungmul* improved little in the decade following its recognition and financial backing from the government. There was a lack of interest among Koreans who abandoned their traditional customs after moving to the cities. This phenomenon was coupled with the introduction of Western-style concert halls and the growing popularity of Western classical and popular music.^[9]

In 1977, prominent architect Kim Swoo Geun designed the Konggansarang (공간사랑), a performance hall for traditional Korean music and dance located in the capital, and invited artists and scholars to organize its events.^[10] During the performance center's first recital in February 1978, a group of four men led by Kim Duk-soo and Kim Yong-bae, both descendants of *namsadang* troupe members, performed an impromptu arrangement of Pyeongtaek (*utdari*) *pungmul* with each of its four core instruments. Unlike traditional *pungmul*, this performance was conducted in a seated position facing the audience and demonstrated a variety of rhythms with great flexibility. It was well received by audience members, and a

second performance was soon held three months later. Folklorist Sim U-seong, who introduced both men to the Konggansarang club, named the group SamulNori (사물놀이; 四物놀이; lit. 'playing of four objects').^[11] Samul nori eventually came to denote an entire genre as training institutes and ensembles were established throughout South Korea and Japan.^[12] Usage of the term *nongak* was retained in order to distinguish traditional *pungmul* from this new staged and urbanized form.^[13]



Samul nori, unlike traditional *pungmul*, is performed in a seated position.

Components

Instruments

In general, 5 major instruments are used for playing Pungmul: *kkwaenggwari* (RR- ggwaenggwari) (small handheld gong), *janggu* (hourglass drum), *buk* (barrel drum), and *jing* (gong) and sogo.

They all require a different style to play and have their own unique sounds.

The first person of each group to play instruments is called 'sue' or 'sang'. (like 'sang soe'(refers to the one who plays *kkwaenggwari*), 'sue *janggu*(same as *sang janggu*), 'sue *buk*', 'sue *bukku*(who play with *sogo*)')



The majority of soe players today hold the instrument in the left hand by suspending it either with the first finger or the thumb.

Dance

In Pungmul, dance elements further deepen the artistic and aesthetic characteristics of Pungmul as an integrated genre.^[14]

Pungmul dance does not deviate from the interrelationship and balance with the elements that make up the Pungmul but also harmonizes closely with music.

The dance has a system of individual body structure, such as Witt-Noleum (윗놀음, upper performance) and Bal-Noleum(발놀음, footwork), and a system of pictorial expression in which individuals become objects to complete a group.

Divide according to the form of the dance and the composition of the personnel.^[15]

- Group dance (군무; 群舞) : Jinpuri (진풀이, a variety of formations are presented during the performance)
- Solitary dance (독무; 獨舞) : Sangsoe Noleum (상쇠놀음, lead small gong player's solo performance), Sangmonori (상모놀이; 象毛놀이; Jjt. 'hat-streamer twirling performance'),

Suljanggu Noleum ('hourglass-shaped drum performance'), Sogo Noleum(소고놀음; 小鼓놀음; jjit, 'small drum with handle performance')

- Japsaek dance (잡색; 雜色; jjit, 'mixed colors') : A member of the Pungmul troupe dressed as a certain character who acts out various skits. All expressions are the result of role-based self-analysis.

Costuming

Following the drummers are dancers, who often play the *sogo* (a small drum without enough resonance to contribute to the soundscape significantly) and tend to have more elaborate—even acrobatic—choreography, particularly if the *sogo*-wielding dancers also manipulate the sangmo ribbon-hats. In some regional pungmul types, *japsaek* (actors) dressed as caricatures of traditional village roles wander around to engage spectators, blurring the boundary between performers and audience. *Minyo* (folksongs) and chants are sometimes included in *pungmul*, and audience members enthusiastically sing and dance along. Most *minyo* are set to drum beats in one of a few *jangdan* (rhythmic patterns) that are common to *pungmul*, sanjo, p'ansori (RR-pansori), and other traditional Korean musical genres.



Brightly colored cloth sashes are often attributed to *pungmul*'s roots in shamanism.

Pungmul performers wear a variety of colorful costumes. A flowery version of the Buddhist gokkal is the most common head-dress. In an advanced troupe all performers may wear *sangmo*, which are hats with long ribbon attached to them that players can spin and flip in intricate patterns powered by knee bends.

Formations



Choreography of the entire ensemble seldom receives the same attention or scrutiny as manipulation of the hats.

International exposure

Pungmul is played in several international communities, especially by the Koreans living abroad.

Some dancing activities associated with pungmul performed by the ethnic Koreans living in China, known as the "farmer's dance of ethnic Korean" (조선족 농악 무; 朝鮮族農樂舞; *Chosŏnjok nongak-mu*), were submitted as a cultural heritage to UNESCO.

Pungmul also has been performed by the numerous Korean American communities in the United States, including Oakland, Los Angeles, Chicago, New York City, and Baltimore.^[16]

College-based groups also exist at the University of California (Berkeley, Los Angeles, Davis, San Diego, Santa Barbara, Irvine), University of Michigan, Ann Arbor, Stony Brook University, Columbia University, New York University, Massachusetts Institute of Technology, Harvard University, Yale University, the University of Chicago, the University of Pennsylvania, Cornell University, California Institute of Technology, the University of Illinois at Urbana-Champaign, University of Buffalo, Binghamton University, Syracuse University, Stanford University, The University of Toronto, Brown University, University of Oxford, etc.,^[16] Far Eastern Federal University

Development of Pungmul in America

First phase (1985–1989)

P'ungmul's history in the United States is intimately linked to the history of Korean American activism. Numerous founders of these organizations were active in or sympathized with Korean political conflicts. It is critical to note that all of these Korean expressive styles were prevalent throughout the 1970s and 1980s Minjung Munhwa movement that swept South Korean college campuses. Many of the early p'ungmul organizations either originated as a cultural division of a larger organizational (usually political) or became part of one, shortly after formation. In 1985, Binari in New York was established and Sori, formed on the University of California in Berkeley. Il-kwa-Nori of the Korean American Resource and Cultural Center in Chicago, also an affiliate of NAKASEC, formed in 1988. Shinmyōngpae of the communal organization Uri Munhwa Chatkihwe in 1990.^[17]

In the 1970s and 1980s, a few Koreans stayed in the US for long periods of time to assist create p'ungmul organizations and spread its teachings. Kim Bong Jun, a Korean artist noted for his folk-inspired paintings and prints, was one such people. Many people were forced to reconsider their participation in the Korean-American connection due to issues like reunification and knowledge about the Kwangju Uprising.

Second phase (1990 - Present)

Yi Jong-hun, a Korean minister who visited the United States in 1990 and 1991, is another figure seen as important by many long-time p'ungmul practitioners. Yi Jong-hun paid visits to Los Angeles, New York City, and KYCC in Oakland during his tour. He was involved in the formation of the Kutkori group at Harvard. He also provided reading and teaching materials on Pungmul, Minyo, and Movement Songs.^[17] A normal college p'ungmul group has between 15 and 20 members on average, while some organizations have persisted with less than 10 and as many as 30 to 35 members. Hanoolim^[18] (University of California/Los Angeles), Karakmadang (University of Illinois), Hansori (Massachusetts Institute of Technology), NyuRi (New York University), and Loose Roots (University of Chicago) are just a few of the early 1990s groups. Other forms of special-interest clubs have emerged in the United States, bringing

more variety to the community of p'ungmul students. Groups have been founded by and for Korean adoptees and activists as well as seniors, kids, Catholic Church members, and people in their mid-thirties and forties, to name just a few.^[17]

See also

- [Important Intangible Cultural Properties of Korea](#)
- [Korean dance](#)
- [Traditional music of Korea](#)
- [Namsadang](#), itinerant performance troupe having *pungmul* in its repertoire
- [Samul nori](#), traditional percussion genre derived from multiple *pungmul* styles
- [Pung cholom](#), a similar dance from Manipur, India

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External links

- *P'ungmul nori* (<http://www.wesleyan.edu/vim/cgi-bin/instrument.cgi?id=109>) at the Virtual Instrument Museum of Wesleyan University
 - Poongmul.com (<http://www.poongmul.com>), a network of *pungmul* groups in the United States
 - sdpungmul.org (<https://web.archive.org/web/20160514155428/http://www.sdpungmul.org/>), Pungmul school in San Diego, CA, United States
 - Pungmul on YouTube (<https://www.youtube.com/watch?v=ztGeP1wCSiE>), very well made video from Bucheon, Korea
-

Retrieved from "<https://en.wikipedia.org/w/index.php?title=Pungmul&oldid=1292051432>"



Ojkanje

Ojkanje is a tradition of polyphonic folk singing in Croatia characteristic for the regions of the Dalmatian hinterland, Velebit, Lika, Kordun, and Karlovac.^[1] As described in *The Harvard Dictionary of Music*: "The ojkanje is a particular style of singing melisma with a sharp and prolonged shaking of the voice on the syllables *oj* or *hoj*."^[2]

In 2010, it was inscribed as **Ojkanje singing** in UNESCO's List of Intangible Cultural Heritage in Need of Urgent Safeguarding.

Geographical extent

Historically, ojkanje is found in the regions of the Dalmatian hinterland, Velebit, Lika, Kordun, and Karlovac, belonging to the Dinaric area, along with several neighbouring micro-regions.^{[3][4]} Dalmatian hinterland area is considered as main home of the ojkanje style and from there was expanded to other parts of Croatia. Migrations from the Dinaric region during the 16th and 17th century probably introduced this style of singing to Adriatic islands as well migration of Bunjevci from same area to Vojvodina and Hungary.^[5] The solo singing type of ojkanje is associated most with the Lika region and surrounding Karlovac, while two-part singing is dominant in the wider area of the Croatian coast and its hinterland.^[6] Specific types of ojkanje singing can be found between the rivers of Krka and Cetina (Drniška Krajina), in the regions of Ravní Kotari and Bukovica, in the Cetinska Krajina between Svilaja and Moseč, and the hinterlands of Trogir and Kaštela.^[6] The mountainous landscape of Lika the Dalmatian hinterland proved ideal for the cultivation of ojkanje.^[7]

Similar styles of polyphonic singing can be found throughout the Dinaric region of the Balkans, such as ganga, found mainly in Herzegovina and inland Dalmatia, and izvika from the Zlatibor area in Serbia. These enduring musical traditions show a connecting link among the populations of the mountainous regions.^[8] Owing to emigration, ojkanje groups can now be found in western Serbia and to a smaller extent, Bosnia and Herzegovina.^[9]

Ojkanje



HKUD Široka Kula from Gospić performing *ličko ojkanje*

Stylistic origins

Croatian music

Typical instruments

Human voice

Ojkanje singing

UNESCO Intangible Cultural Heritage

Country Croatia

Reference 00320 (<https://ich.unesco.org/en/R/L/00320>)

Region Europe and North America

Inscription history

Inscription 2010 (5th session)

List Need of Urgent Safeguarding

[6]

[7]

[8]

[9]

Description

The main significance with ojkanje is that it is not simply a genre of singing, but a very specific voice-shaking technique originating from the throat.^{[3][4]} Ojkanje has been described as "free beat singing" that is created deep in the throat and has been steeped in the culture of various local communities. There are two main ways of performing: individually, or more commonly, with a group.^[3] Lyrics usually cover topics such as love, social or local issues, and politics.^[10]

- Solo singing, also known as "travel singing" (putničko, kiridžijsko) or "solitary singing" (samačko) has several different variants depending on the region. One example from the Konavle region is the *ustresalica*, a shaking type of singing which has died out amongst the community. In Lika, the *rozganje* type of singing was popular, and is currently kept alive by local folklore groups in the Karlovac region.^[3]
- Two-part singing can be performed by men or women with two or more people. It is prevalent in the area of the Croatian coast and the Dalmatian hinterland . In group singing, the song lasts as long as the lead singer can hold their breath.^[3] The name *ojkalica*, which is the name used for this type of singing in the area in the hinterland of Šibenik and the villages of Vrlika and Kijevo.^[3] Further along the Dalmatian hinterland there are various traditional vocal styles of Ojkanje singing. In Ravni Kotari and Bukovica, the local style of singing is called *orzenje* (the Serbian Orthodox population calls it *orcenje*, *orcanje* or *groktanje*). Furthermore, when performed by men, the singing is known as *treskavica*, or *starovinsko* ("old-style") today, and when performed by women it is known as *vojkavica*.^[3] Treskavica is also used in the hinterlands of Trogir and Kaštela, but is called *grgešanje* in Grebaštica, a village north of Primošten. In northern Police the locals continue to perform the *kiridžijsko* style of singing.^[3]

History

Ojkanje singing originated in its form in the Dinaric region. It especially thrived among the rural population of the Dalmatian hinterland and surrounding regions.

Ivan Lovrić (1756—1777) mentions *ojkanje* as part of Morlach culture.^[11]

In the beginning of the 20th century, the Croatian Peasant Party began organizing folklore festivals which focused on rural traditions through their charitable wing. Traditional dancing, music, regional costumes were the main focus, especially in the 1920s and 1930s, with Ojkanje singing being an important addition.^[12]

In 2008, *ojkanje singing* was nominated by the Croatian Ministry of Culture for inscription on the UNESCO Urgent Safeguarding list.^[13] 2010, it was inscribed in UNESCO's List of Intangible Cultural Heritage in Need of Urgent Safeguarding as representative of Croatia.^[14]

In 2012 it was included into the national register of the intangible cultural heritage of Serbia.^[15]

Modern day

Over the years, Ojkanje singing was passed down from generations, with singers learning directly from their accomplished predecessors. However, the last century has seen significant changes in the traditional rural life, with younger generations migrating to cities and modern ways overtaking certain traditional practices, resulting in the decline of Ojkanje singing.^[3]

Many folklore groups have been performing to keep Ojkanje singing alive.^[16] A prominent group, "KUD Promina" from Oklaj was formed by five locals from the area to preserve and perform their region's local Ojkanje singing,^[17] and their success insured them an appearance in the official video on UNESCO's website. Other cultural groups (KUDs) noted by UNESCO that are active in preserving Ojkanje are "Sveta Magareta" from Velika Jelsa near Karlovac, "Gacka" from Ličko Lešće, "Radovin" from Radovin, "Sveti Nikola Tavelic" from Lišane Ostrovičke, and notable people from Srijane (near Trilj) and Kokorici (near Vrgorac). Croatian public television has aired numerous programs on ojkanje groups and reviving the custom among young people.^{[18][19]} Examples of other groups include "KUD Petrova Gora - Kordun" Beograd,^[20] and "KUD Kordun - Indija",^[21] formed by ethnic Serbs from the Kordun region of Croatia, but now perform throughout Serbia. There are numerous festivals and cultural events throughout the region that display Ojkanje singing to the public.^{[22][23]} The village of Prigrevica in Sombor, Serbia, and other places in Vojvodina settled by Military Frontiersmen has the musical tradition of Ojkanje.

See also

- [UNESCO Intangible Cultural Heritage Lists](#)
- [Klapa, a capella style from maritime Dalmatia](#)

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Pansori

Pansori (Korean: 판소리) is a Korean genre of musical storytelling performed by a singer and a drummer.

The term *pansori* is a compounds of the Korean words *pan* 판 and *sori* 소리, the latter of which means "sound." However, *pan* has multiple meanings, and scholars disagree on which was the intended meaning when the term was coined. One meaning is "a situation where many people are gathered." Another meaning is "a song composed of varying tones."^[1] In music, Gugwangdae describes a long story that takes as little as three hours and as much as eight hours or more. It is one of the traditional forms of Korean music that mixes body movements and songs to the accompaniment of a buk drum played by a gosu. The dramatic content of the drama is changed according to various rhythms based on the melody of Korea's local music. *Pansori* was originally called the "sori", and it was called Taryeong, Japga (잡가; 雜歌), Clown Song, and Geukga (극가; 劇歌). It was also commonly used in terms such as Changgeukjo (창극조; 唱劇調).^[2]

In the late 20th century, the sorrowful "Western-style" of *pansori* overtook the vigorous "Eastern style" of *pansori*, and *pansori* began being called the "sound of han". All surviving *pansori* epics end happily, but contemporary *pansori* focuses on the trials and tribulations of the characters, commonly without reaching a happy ending because of the contemporary popularity of excerpt performances. Such changes to the character of *pansori*, including *han*, have led to concern within the traditional performing community.^[3]

Pansori has been designated as Korea's National Intangible Cultural Heritage No. 5 since 1964. On November 7, 2003, *pansori* was registered as the UNESCO's Masterpiece of the Oral and Intangible Heritage of Humanity of Korea.^[4] In 2011, the *pansori* practiced by the ethnic Koreans in China were also nominated as the UNESCO's intangible cultural heritage by the governments of Yanbian Korean Autonomous Prefecture and Tieling.^[5]

Originally a form of folk entertainment for the lower classes, *pansori* was embraced by the Korean elite during the 19th century.^[6] While public interest in the genre temporarily declined in the mid-20th century, today's South Korean public and government are passionate in registering and recognizing many *pansori* singers as "living national treasures of Korea".^{[7][8]} North Korea, on comparison, has yet to implement the systematic support of *pansori* at the government level, as Kim Jong Il believed that *pansori*'s performance voice was too hoarse and did not distinguish between male and female to suit the taste of today's people.^{[9]:17}

Pansori



Pansori performance at the Busan Cultural Center in Busan, South Korea

Korean name

Hangul	판소리
Revised Romanization	Pansori
McCune–Reischauer	P'ansori

Name

Pansori is a form of musical entertainment that has persisted in Korea from the 17th century to the present day.

 Jingukmyeongsan
▶ 0:00 / 0:00 ⏪ 🔍 ⋮

Pansori singer Song Man-gab performed in 1934.

Problems playing this file? See [media help](#).

A related term, "pannoreum," refers to plays such as Sandae-do Gamgeuk (산대도감극; 山臺都監劇) and geundu (근두; 筋斗), as well as tightrope walking. The pansori of the Joseon Dynasty included sijo poetry (시조; 時調) accompanied by music. Therefore, it is not appropriate to refer to pansori as Changgeuk (창극; 唱劇) or Changgeukjo (창극조; 唱劇調). Changgeuk is based on the name of Pansori dramatized after Wongaksa Temple (원각사; 圓覺社), but it is not suitable for pure Pansori. Therefore, Changgeukjo is appropriate for the musical term of the song sung in Changgeuk, but it is not appropriate for the form of pansori. [1] (https://terms.naver.com/entry.naver?docId=869187&cid=60544&categoryId=60544#TABLE_OF_CONTENT2)

"Pansori" as a musical term originated independently from the term "pannol" (pannoreum). Likewise, the literary form of this form of pansori is also called pansori. It is therefore necessary to distinguish between pansori as a musical term and pansori as a literary term, but it is still appropriate to use the term "pansori" to refer to sijo. [2] (https://terms.naver.com/entry.naver?docId=869187&cid=60544&categoryId=60544#TABLE_OF_CONTENT2)

Description

Pansori performances are performed by "Clown", "Gosu", and "Audience".

A clown sings with a fan in their right hand, and the singing part and the speaking part intersect. The singing part is called "aniri" or "broader" in terms of sound and speech, which is called "applied" or "spacious." [10]

Gosu is another important component of the performance that plays drums. As the expression "one Gosu two master singers" is often used, in the soundboard, a singer and a clown lead the game together. The drummer beats the emotional circuit of the song and adds more charm to the performance. [6]

Rather than listening quietly, the audience adds a "Chu-imsae". [6][11]

Pansori repertoire

During the 18th century, 12 song cycles, or *madang* (마당), were established as the repertoire of *pansori* stories. [12][13] Those stories were compiled in Song Man-jae's *Gwanuhi* (관우희) and Jeong No-sik's Joseon *Changgeuksa* (조선창극사). [1]

Of the 12 original *madang*, only five are currently performed. They are as follows.^[12]

- Chunhyangga
- Simcheongga
- Heungbuga
- Sugungga
- Jeokbyeokga

Contemporary performances of the *madang* differ greatly from the original works. Rather than performing an entire *madang*, which can take up to 10 hours, musicians may only perform certain sections, highlighting the most popular parts of a *madang*.^[12]

Transmission

Pansori training has historically been conducted through one-on-one apprenticeships with pansori masters.^[14] Apprentices first learn to perform in the style of their teacher before developing their own personal style and technique. Significant time and care is taken to memorize and internalize the repertoire.^[14]

Relationship between Shaman songs and Pansori

If Pansori comes from a shaman's husband, a clown, the musical wish should be saved in their connection. The rhythm of the unearned value shared by "Lee Bo-hyung" is as follows:

1. Sinawi-Gwon: This is called the "Yukja-baegi-jo" and belongs to the southern part of the Han River in Gyeonggi-do and Chungcheong-do and Jeolla-do provinces.
2. Menarizo : This is called an "Sanyuhwa-garak", and "Gyeongsang-do" and "Gangwon-do" provinces belong to it.
3. Susimga·Sanyeombuljo: "Pyeongan-do" and "Hwanghae-do" provinces
4. Changbu Taryeong ·Noraegarakjo: belong to Muga in northern Gyeonggi Province, Kaesong, Seoul, Cheorwon, and Yangju.

In addition, there is a theory that "Gyeong-dereum" is similar to the rhythm of the northern Gyeonggi Muga's Changbu Taryeong.

Again, the rhythm of Pansori has a tempo from the slow beat of Jinyangjo, Jungmori, Jungjungmori, Jajinmori, Hwimori, Ujungmori, etc. It is necessary to value the term "Mori" that appears here. In other words, if you compare Salpuri Gut in Jeolla-do Province, which is called Sinai Gijo, and Do Salmori, Balae in Gyeonggi-do and Chungcheong-do provinces, the sound of goso sung by clowns is Jungmori, especially in old Hongpagosa and Antaek.

Therefore, it is the Muga of Hongpae Gosa, Seongjo, and Antaek, which are called by this southern clown, that is, the theory that pansori was produced in the clowns of Chungcheong-do. This is a problem that needs to be further clarified in the future, but even from this, it can be seen that the reasoning that pansori came from the reading voice that some argue is vain. Since clowns are folk singers, it would be right to say that they assimilated various folk songs based on the rhythm of these mugas and completed

them. However, even if the song was originally adopted at the time of its establishment, it would have refined in the process of transmission and developed a new style as a *pansori*, which seems to be the result of this effort.^[15]

History

Origins: 17th century

Pansori is thought to have originated in the late 17th century during the Joseon Dynasty. The earliest performers of *pansori* were most likely shamans and street performers, and their audiences were lower-class people.^[16] It is unclear where in the Korean peninsula *pansori* originated, but the Honam region eventually became the site of its development.^[13]

Expansion and golden age: 18th–19th centuries

It is believed that *pansori* was embraced by the upper classes around the mid-18th century. One piece of evidence that supports this belief is that Yu Jin-han, a member of the yangban upper class, recorded the text of Chunhyangga, a famous *pansori* he saw performed in Honam in 1754, indicating that the elite attended *pansori* performances by this time.^{[17][18]}

The golden age of *pansori* is considered to be the 19th century when the genre's popularity increased and its musical techniques became more advanced. During the first half of the 19th century, *pansori* singers incorporated folk songs into the genre, while using vocal techniques and melodies intended to appeal to the upper class.^[12] Purely humorous *pansori* also became less popular than *pansori* that combined humorous and tragic elements.^[19]

Major developments in this period were made by *pansori* researcher and patron Shin Jae-hyo. He reinterpreted and compiled songs to fit the tastes of the upper class and also trained the first notable female singers, including Jin Chae-seon, who is considered to be the first female master of *pansori*.^{[20][21]}

Western performing arts first made their way to Korea in the late nineteenth century. Jeong Du-won brought Western music concept to Korea for the first time in 1632. He became familiar with Western music via the teachings of Chinese Catholic priests. Lee Eun-Dol, the first Korean to study Western music at the Japanese Army's staff sergeant school, began coaching bugle bands in Seoul in 1882. Seo Sang's 1884 presentation of Yun's religious music, notably protestant songs, also had a considerable effect.^[6]

Decline: early 20th century

In the early 20th century, *pansori* experienced several notable changes. It was more frequently performed indoors and staged similarly to Western operas. It was recorded and sold on vinyl records for the first time. The number of female singers grew rapidly, supported by organizations of kisaeng. And the tragic tone of *pansori* was intensified, due to the influence of the Japanese occupation of Korea on the Korean public and performers.^[22] In an attempt to suppress Korean culture, the Japanese government often censored *pansori* that referred to the monarchy or to Korean nationalism.^[23]

Preservation and resurgence: late 20th century to present

In addition to Japanese censorship, the rise of cinema and changgeuk, and the turmoil of the Korean War all contributed to *pansori*'s decreasing popularity by the mid-20th century.^{[12][23]} To help preserve the tradition of *pansori*, the South Korean government declared it an Intangible Cultural Property in 1964. Additionally, performers of *pansori* began to be officially recognized as "living national treasures." This contributed to a resurgence of interest in the genre beginning in the late 1960s.^[24]

UNESCO proclaimed the *pansori* tradition a Masterpiece of the Oral and Intangible Heritage of Humanity on November 7, 2003.^[4]

The number of *pansori* performers has increased substantially in the 21st century, though the genre has struggled to find wide public appeal, and *pansori* audiences are composed mostly of older people, scholars or students of traditional music, and the elite.^{[24][25][7]} However, *pansori* fusion music, a trend that began in the 1990s, has continued in the 21st century, with musicians creating combinations including *pansori-reggae*,^{[26][27]} *pansori-classical music*,^[28] and *pansori-rap*.^[29]

Orthodox Pansori performances in well-known places and on traditional theater stages are commonplace. Tradition-based theater and full-length performances in one of the many recognized specialty sectors of Orthodox Pansori are all included within the government of Korea's cultural conservation program, which includes Orthodox Pansori. The performances take place on well-known theater stages, recalling the excitement of older times of court and market entertainment. On the other side, dramatic platforms raise the performers above the audience. In the past, Pansori gave equal importance to the performers and the audience.

Touristic Pansori is a term that refers to renowned Pansori singers doing short acts of traditional Pansori performance with other kinds of music, such as religious music. Often, the many short performances have nothing in common, like when court music or religious dances are combined with Pansori. International visitors and visitors from other regions of Korea make up the bulk of the audience. The objective is to make Pansori accessible to a broad audience that is unfamiliar with its norms or with the significance of the tradition to the Korean people.^[6]

There are recent Pansori-themed films such as "Seopyeonje"^[30] (1993), "Hwimori (1994)"^[31] and "The Millennium Studies (2007)".

Elements and styles

There are five elements for the musical style of *pansori*: *jo* (조; 調); *jangdan* (장단; 長短); *buchimsae* (불임새); *je* (제; 制); and vocal production.^[32]

- *Jo* (조; 調, also spelled *cho*) refers mostly to the melodic framework of a performance.^[12] In terms of music in Western culture, it comparable to the mode and key, though *jo* also includes the vocal timbre and emotions expressed through singing. Types of *jos* include: *chucheonmok* (추천목; 鞍韁); *Gyemyeonjo* (계면조; 界面調; also called *seoreumjo* 서름조, *aewonseong* 애원성); *seokhwaje* (석화제); and *seolleongje* (설령제).^[32]
- *Jangdan* (장단; 長短) is the rhythmic structure used.^[32] *Jangdan* is used to show emotional states^[12] corresponding to the narration of the singer.^[32] *Jangdan* is also used with the

appearances of certain characters.^[12] Some types include: *jinyang* (진양); *jungjungmori* (중증모리); *jajinmori* (자진모리); and *hwimori* (휘모리).^[32]

- *Buchimsae* (불임새) refers to the method in which words in *pansori* are combined with the melodies. The meaning refers more specifically to combinations of words with irregular rhythms. The word is a combination of two Korean words, *buchida* (불이다; Jjt. to combine) and *sae* (새; Jjt. appearance, form). The two types of *buchimsae* are: *daemadi daejangdan* (대마디 대장단) and *eotbuchim* (엇불임).^[32]
- *Je* (제; 制) refers to a style of *pansori*.^[32]

Styles

Pansori's style originated from the division of relations and regions of origin, with the establishment of the flow, singing and theory of each song over a long period of time, leading to the formation of several small branches that diverged from the great stem. Pansori's style was largely classified as the two major mountains of East and West Pyeonje, and expressing style in Pansori was in line with the classification of Yupa in Sijo, Yeongje, Wanje, and Naepoje.

Pansori can be divided into Junggoje, in addition to Dongpyeonje and Seopyeonje, depending on the region.^[33]

Dongpyeonje was based on Unbong, Gurye, Sunchang, and Heungdeok areas, which are east of the Seomjingang River, and it is magnificent and vigorous, and features a simple display of natural volume without any finesse. Aniri has not developed for a long time, has little application, and is a sound material that is carried out by relying on the voice of the neck. Instead of "the Great Leader," they stick together to the rhythm.^[33]

Seopyeonje refers to the sound of Confucian scholars in Naju, Haenam, and Boseong, west of the Seomjingang River, and is the standard of Park Yu-jeon's legislation. The musical characteristics are mainly used to portray sad and resentful feelings, and to portray sophisticated, colorful, and tantalizing sounds.^[33]

Junggoje is another style, where the sound begins at a medium tone and starts flat at a relatively low voice when the window is opened, increases the middle, and lowers the voice when the limit is reached. It is clear that the sound is high and low, so you can hear it clearly, and the tune is monotonous and simple.^[34]

Pansori's Mok and Sung

In Pansori, a person's voice quality, singing style, and the type of tune are called by a certain 'Mok' and 'Sung'. Usually, the 'Mok' is deeply related to the type of tune and singing, and the 'Sung' is deeply related to the quality of sound.^[35]

Norang Mok means to lightly vocalize and dye the tune, which means to use the decoration or singing method. But master singers are reluctant to do so.^[36] Waega-jip Mok means the use of a tone or temporary listening rather than the general composition of that tone.

Soori Sung refers to the sound quality of a master singer who is a bit rough and hoarse. Examples include Song Man-gap and Jeong Jeong-ryul.^[37]

Terms

- Changja: Also known as a singer, it means a person who sings in pansori.
- Gosu: It means a person who beats the drum near the intestines and adds Chuimse.
- Gui-myeongchang: Pansori means a person who enjoys a spear properly.
- Balim: It means to take action according to the rhythm or editorial content. Some people use a fan.
- Chuimse: It means that the audience or master speaks "Ulssu" or "good" to create an atmosphere and entertain the audience.
- Aniri: The Changja talk as usual, not to the beat.
- Noereum sae: Pansori refers to the acting ability to make the audience laugh and cry.*
Duneum: It refers to a characteristic part or musical style that is inherited according to Pansori's Confucianism.
- Doseop: Pansori to the middle form of a sing and an aniri.
- Duek-eum :Set the voice: The musical competence of the pansori intestines refers to the completed state.

Pansori masterpiece singer

Pansori masterpiece refers to a person who sings exceptionally well in the intestines of Pansori.

The best literature of Pansori is "Chunhyangga,^[38]" which was published in "The Cartoon House" by Yu Jin (1711-1791).

The best singers of Pansori were Uchundae, Kwon Sam-deuk, and Moheung-gap, who appeared in "Guanwoohee^[39]" of Song Man-jae, and Hahandam, who appeared in "Gapsin Wanmun^[40]", and were from the reign of King Yeongjo and King Jeongjo of modern Joseon. There must have been a masterpiece of pansori even before Uchundae and Haundam, but it remains only in the literature or is not oralized.

During the reign of King Sunjo, outstanding masters came out to form various groups in pansori, including Kwon Sam-deuk, Hwanghaecheon, Songheungrok, Bangmanchun, Yeom Gye-dal, Moheunggap, Kim Gye-cheol, Gosogwan, Sin Man-yeop, Song Gwang-rok, and Judeokgi. Eight of these are called eight people. The names of these master singers are also seen in Shin Jae-hyo's "The Clown." From this time on, a "sori clown" focusing on sound appeared, distinguishing it from a traditional "aniri clown" focusing on "aniri."^[41]

The early days of King Cheoljong and King Gojong corresponded to the heyday of pansori. Famous singers such as Park Yu-jeon, Park Man-soon, Lee Il-chi, Kim Se-jong, Song Woo-ryong, Jeong Start-up, Jung Chun-pung, Kim Chang-rok, Jang Ja-baek, Kim Chan-up, and Lee Chang-yoon came out to lead Pansori to a highly artistic level. They formed various factions based on the relationship between private affairs and regional delay, and eight of them were selected as the late eight singers.

At the end of King Gojong's reign and at the beginning of his schedule, Pansori was the fruit of Pansori. On the other hand, after Wonggeuk became popular after Wongaksa Temple, Pansori began to sprout. As the master singers of each region moved in and out of each other, pansi's yupa gradually lost its distinctiveness. The famous singers who were active during this period include Park Ki-hong, Kim Chang-hwan, Kim Chae-man, Song Man-gap, Lee Dong-baek, Yu Gong-ryul, Jeon Do-seong, Kim Chang-ryong, Yoo Seong-jun, and Jeong-ryul. Five of these master singers are called five master singers.

Right behind the five singers were Jang Pan-gae,^[42] Yi Sun-yu, Kim Jeong-moon, Park Jung-geun, Gong Chang-sik, Yi Hwa Jung-sun, Im Bo-le, and Gang Jang-won. They played a major role in the Joseon Vocal Research Society, but were swept away by Changgeuk^[43] and pushed by Western music, and Pansori began to retreat.

Later master singers include Park Nok-ju, Kim Yeon-soo, Jeong Gwang-soo, Kim Yeo-ran, Park Cho-wol, Kim So-hee, Park Bong-sul, Park Dong-jin, Jung Kwon-jin, Han Seung-ho, Han Ae-soon, and Jang Young-chan. They are trying to revive the disappearing pansori, but they are in danger of disappearing without proper measures from the government and society. Among them, Kim So-hee,^[44] Park Cho-wol, Park Bong-sul, Park Nok-ju,^[45] Kim Yeon-soo, Jeong Gwang-soo, Kim Yeo-ran, Jeong Gwon-jin, and Han Seung-ho were designated as intangible cultural assets.

After the death of the first generation of national intangible cultural assets, Jo Sang-hyeon, Park Song-hee, Song Soon-seop, Seongwuhyang, Sung Chang-soon, Oh Jeong-sook, Han Nong-seon, Namhae-seong, Shin Yeong-hee, and Kim Il-gu were designated as second generation intangible cultural assets. Following them, Jeong Soon-im, Kim Soo-yeon, Kim Young-ja, Inancho, Jeong Hoe-seok, and Yoon Jin-cheol were designated as third-generation national intangible cultural assets. In addition, there are numerous master singers such as Yoo Soo-jeong, Wang Ki-chul, Chae Soo-jeong, Yoo Mi-ri, Lee Ju-eun, Yeom Kyung-ae, and Jang Moon-hee.

Themes

The stories described in Pansori all link to a distinct moral issue of people: Chunhyangga, Simcheongga, and Heungboga. Each tale teaches a valuable lesson and illustrates the ancient Koreans' belief in karma in their own unique way.^[6]

Chunhyang relates the tale of a girl who was born into a humble household but transformed herself after marrying the governor's son. She subsequently rejected and resisted another governor's pressure. The narrative concludes with her husband rescuing her when she demonstrates the purity, love, and unity of individuals from many social classes.^[6]

Simcheongga emphasizes filial piety, chastity, and fortitude. Simcheong was freed by the King of the Sea as a compassionate act, and she met and married the king of her realm, whom she had sacrificed herself to restore his sight. When she organizes a blind party, she stumbles across his father. Her father's sight is restored as a result of her tremendous love and devotion. The song underlines the significance of parents and children developing a solid bond.^[6]

Heungboga's lessons underscore the pitfalls of human avarice. Heungbo's aid to a swallow with a broken leg pays off. His wicked brother, too, breaks a swallow's leg and does lovely things, but he pays for his actions. In this song, morality and goodness are praised, while wickedness is punished. This song teaches

people this.^[6]

Pansori Changbon

"Pansori" is one of Korea's unique art forms that convey theatrical effects to those who see it as a sound in line with Gosu's drumming while clowns holding Hapjukseon in one hand beautifully and mixing all kinds of broadness. Just as there must be a script for the play to be staged, there must be a Pansori editorial before that to make Pansori sound by clowns, and the document that records the Pansori editorial is called the Pansori Changbon. In other words, in pansori, Changbon has the characteristics of a play in a play.^[46]

However, there is a great feature in the Pansori version that plays do not have, which is that plays can be performed by anyone, while there is a specific version of the Pansori version for clowns. These windows are called "famous" and are distinguished from "unknown" versions without specific clowns. For example, "Song Man-gap Changbon" refers to the Pansori document sung by Song Man-gap. However, Song Man-gap is not his own creative work. Of course, it may be the work of a clown himself, but it is usually built by an outstanding scholar or supporter. Because most clowns had no writing skills. Thus, the established versions are usually oral transcriptions, which have been inherited from later generations, or were built by civil servants for certain clowns.

The original version of Pansori is sometimes produced in various ways during the transmission process. In other words, there is a slight (sometimes significant) variation in the content of the book, which has been handed down for hundreds of years to this day. For example, the early "Chunhyangga" could have been sung in three hours, but today, the content was greatly added enough to sing eight and a half hours.

Even if the original version of Pansori is the original copy of Dongil genealogy, many versions are gradually derived. As the first literature on the twelve yards of pansori, Song Man-jae's "Gwanwoohee" is currently cited, and there is no way to know which clown it belonged to before the 1810s because there is no technology on the original version. This does not mean that there is a clear record in the post-1810 literature. However, there are several copies or copies of the transcripts held by individuals because they are based on the oral tradition.

Similar cultures

Musical storytelling of literature like *pansori* was a concept that was prevalent in both the East and the West during the ancient times.

In Vietnam, the *ca tru* singing (Vietnamese: [ka: tû], 歌籌, "tally card songs"), also known as hát cô đầu or hát nói, is a Vietnamese genre of musical storytelling performed by a featuring female vocalist, with origins in northern Vietnam.^[47] For much of its history, it was associated with a pansori-like form of entertainment, which combined entertaining wealthy people as well as performing religious songs for the royal court.

In Europe, there was also a group of minstrel poets after the Middle Ages. In France, the matrimonial poem "changson de geste" was sung by monks in non-Latin slang (lingua romana) for pilgrims, and romance was also developed in the form of singing for several people in squares and salons. This form of

epic poetry was created by the collaboration of literature and music of any people. This is a common medieval literary form from the 10th century to the 14th and 5th centuries, and Korean pansori is characterized by novels formed by letters first, and this pansori form was characterized by the 18th century.^[48]

Gallery



A painting depicting a pansori performance, 19th century.



Heungbuga performed by Ahn Suk-seon in Seoul, 2006.



Pansori performance at the Busan Cultural Center in Busan, 2006.



A young Pansori singer in Edinburgh, Scotland, 2006.



Pansori performance at the Changdeokgung Palace in Seoul, 2013.

Notable pansori singers

- [Jin Chae-seon](#)
- [Kim So-hee](#)
- [Oh Jeong-suk](#)
- [Pak Tongjin](#)
- [Ahn Sook-sun](#)

See also

- [Korean music](#)
- [Changgeuk](#)

- Seopyeonje

Notes

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External links

-  Media related to *Pansori* at Wikimedia Commons
- "The Pansori Epic Chant" (<https://www.youtube.com/watch?v=YfGT-mN6ngw>) on YouTube
- Robert C. Provine Collection of recordings of performances originating at the College of Music, Seoul National University (<https://hollisarchives.lib.harvard.edu/repositories/27/resources/12540>) at Isham Memorial Library, Harvard University (<https://library.harvard.edu/collections/isham-memorial-library>)
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Retrieved from "<https://en.wikipedia.org/w/index.php?title=Pansori&oldid=1288780762>"



Pirekua

Pirekua (Purépecha) is a song form of the Purépecha (Michoacán, Mexico). The singer of a *pirekua*, a *pirériecha*, may be male or female, solo or accompanied, and *pirekua* may be performed instrumentally. *Pirériechas* act as social mediators and "express sentiments and communicate events of importance to the Purépecha communities."^[1]

Pirekua ensembles usually include "two or three guitars, strings and winds, [and] a small brass band, or [*pirériecha* are] unaccompanied."^[2] Performed with "a gentle rhythm", generally in *sones* ($\frac{3}{8}$ time) or *abajeños* ($\frac{6}{8}$ time), the genre combines African, European, and indigenous American influences.^[1] *Pirekua* is related to the *son* and the *waltz*, and Henrietta Yurchenco points out that both the *son* and *pirekua* are in a slow triple meter, performed as duets, feature rhythmic sequence against fixed patterns in the accompaniment, and use two to three chords (I-IV-V) in major or minor with little modulation.^[2]

The subjects of *pirekua* lyrics range "from historical events to religion, social and political thought and love and courtship, making extensive use of symbolism."^[1] Lyrics make frequent use of flowers as symbols of femininity, passion, and local identity.^[3] While *sones* are usually sung in Spanish, *pirekua* are usually sung in Purépecha, and while *sones* tends toward everyday life, *pirekua* tend more towards poetic expressions of the Purépecha world view.^[2]

See also



[Mesoamerica
portal](#)



[Mexico portal](#)

- [UNESCO Intangible Cultural Heritage Lists](#)

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Pirekua	
Cultural origins	Purépecha
Derivative forms	Sones · abajeños

Pirekua, traditional song of the P'urhépecha	
UNESCO Intangible Cultural Heritage	
Country	Mexico
Reference	00398 (https://ich.unesco.org/en/RL/00398)
Region	Latin America and the Caribbean
Inscription history	
Inscription	2010 (5th session)
List	Representative

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External links

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-

Retrieved from "<https://en.wikipedia.org/w/index.php?title=Pirekua&oldid=1259096289>"



Quan họ

Quan họ (Vietnamese: [kwa:n hɔ̃]) singing is a Vietnamese folk music style characterized both by its antiphonal nature, with alternating groups of female and male singers issuing musical challenges and responses. Quan họ is common in rituals and festivals, and a common theme in many songs is love and sentimentality as experienced by young adults.^[1] Quan họ was inscribed on the UNESCO Intangible Cultural Heritage list in 2009.^[2]

The quan họ style originated in what is now Bắc Ninh Province and was first recorded in the 13th century, and has traditionally been associated with the spring festivals that follow the celebration of Tết Nguyên Đán (the Vietnamese New Year). Historically, the singing began on the evening before the festival, but today it is much more common for the singing to occur on the main day of the festival. In general, an initial "challenge phrase" (*câu ra*) from the known body of songs is sung by a pair of female singers, following which a pair of male singers will respond by selecting and singing a "matching phrase" (*câu đồi*), which must repeat the melody of the challenge phrase. Once they are finished, the order is reversed, and the men will issue their own challenge phrase with a different melody. While in the past the singing was unaccompanied, it is common today for the singers to be accompanied by instruments, whether traditional Vietnamese instruments or modern ones such as electric keyboards.^[1]

There are a large number of *quan họ* melodies, with thousands of different songs having been recorded and written down in score form. A simpler variant of response song, allowing spoken responses and sung by boys and girls at village festivals is trống quân singing.



Singing Quan họ at Hoàn Kiếm Lake



Women sing Quan họ at Đô Temple

References

1. "Quan Họ Singing in Ritual-festivals in Bắc Ninh Region (Vietnam)" (<https://web.archive.org/web/20030808174158/http://home.vicnet.net.au/~aaf/quanho.htm>). Archived from the original (<http://home.vicnet.net.au/~aaf/quanho.htm>) on 2003-08-08. Retrieved 2007-07-23.
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- [Quan ho MP3, Video](http://quanhobacninh.vn/) (<http://quanhobacninh.vn/>)
- [Nhac dan ca](http://nhacdanca.net/) (<http://nhacdanca.net/>)
- [Dan Ca Viet](https://web.archive.org/web/20090925014554/http://www.dancaviet.com/) (<https://web.archive.org/web/20090925014554/http://www.dancaviet.com/>)



Men's and women's costumes in quan họ singing

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Qudud Halabiya

The *Qudud Al-Halabiya* (Arabic: قُدُود حَلَبِيَّة, romanized: *Qudūd Ḥalabīya*, literally "musical measures of Aleppo") are traditional Syrian songs combining lyrics in Classical Arabic based on the poetry of al-Andalus, particularly that in *muwashshah* form, with old religious melodies collected mainly by Aleppine musicians.^[1] Their themes are most often love, longing and spirituality.^[2]

At the 16th session of the Intergovernmental Committee for the Protection of the Intangible Cultural Heritage in December 2021, the entire set of songs was included into the UNESCO's intangible cultural heritage list as Intangible cultural heritage.^[3]

History

Qudud Halabiya originated in al-Andalus. However, it was formed as a musical genre in the Levant, mainly in the city of Aleppo. It was developed by the musicians in Aleppo, based on secular, folk and religious songs.

During the 20th century, Qudud Halabiya further developed and popularized by many Aleppine musicians including Omar al-Batsh (1885–1950), Abdul Qader al-Hajjar (1917–1993), Bakri al-Kurdi (1909–1978), Bakri Rajab (1910–1979), Sabri Moudallal (1918–2006), Sabah Fakhri (1933–2021), Mohammad Khairy (1935–1981), etc.^[4]

Contemporary Qudud Halabiya performers include Mohammad Qadri Dallal, Shadi Jamil, Nihad Najjar, Hamam Khairy, Shahd Barmada, Nadya Manfukh, Subhi Toufic, Ahmad Azrak etc.

Famous songs

"Ya Tira Tiri"

"Ya Tira Tiri Ya Hamama" (Fly, fly away, my dove)^[5] has been famously sung by Fairouz and Sabah Fakhri. It was also played by Abdallah Chahine on his Oriental piano.

Qudud Al-Halabiya



A group of Syrian musicians from Aleppo

Native name قُدُود حَلَبِيَّة

Cultural origins Syria

Al-Qudoud Al-Halabiya

UNESCO Intangible Cultural Heritage

Country Syria

Reference 01578 (<https://ich.unesco.org/en/RL/01578>)

Region Arab States

Inscription history

Inscription 2021 (16th session)

List Representative

See also

- [Muwashshah](#)
- [Tarab](#)

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Radif (music)

Radif (Persian: ردیف, lit. 'order') is a collection of many old melodic figures preserved through many generations by oral tradition. It organizes the melodies in a number of different tonal spaces called *dastgāh*. The traditional music of Iran is based on the *radif*, which is a collection of old melodies that have been handed down by the masters to the students through the generations. Over time, each master's own interpretation has shaped and added new melodies to this collection, which may bear the master's name.

The preservation of these melodies greatly depended on each successive generation's memory and mastery, since the interpretive origin of this music was expressed only through the oral tradition.

To learn and absorb the essence of the *radif*, many years of repetition and practice are required. A master of the *radif* must internalize it so completely to be able to perform any part of it at any given time.

The *radif* contains several different *dastgāhs* which are distinguished from each other by their relationship of note intervals and the form of the movement of the melodies within them. A *dastgāh* portrays a specific sonic space. A *dastgāh* may contain approximately 10 to 30 *goushehs* ("melodies"). The principal *goushehs* of the *dastgāh* specify the different scales within that *dastgāh*. The note, upon which the *gousheh* is based and often is the center of the *gousheh*, is called the *shahed*. The *shahed* moves when we modulate between principal *goushehs*, and this movement creates a new sonic space. Rhythm in these melodies takes three different forms: symmetric, asymmetric (lang), and free form. The rhythm is greatly influenced by the rhythm and meter of Persian poetry. The instrumental and vocal *radif* is different from the rhythmical point of view; however, their melodic structures are the same.

The *radifs* for *tar* are one of the most famous *radifs* associated, with many old melodies collected that include 20–40 *goushehs* in each *dastgāh*.

The *radifs* of Mirza Hossein-Qoli and Mirza Abdollah are the oldest *radifs* that are still in use for many students who wish to carry on learning Persian music. It is very famous as it consisted of many melodies collected from that time and before.

Many of the melodies were changed by Mirza Gholi and some kept same to the composer's desire, but the evidence is small to suggest melodies were changed or not, but due to *radif* being passed down through oral tradition (not in notation) we cannot state whether melodies were changed as we cannot compare notations or audios, but due to the mutations in music through oral transfer it is obvious.

Radif	
Stylistic origins	Oral melodic figures
Cultural origins	Persian

Radif of Iranian music	
UNESCO Intangible Cultural Heritage	
Country	Iran
Reference	00279 (https://ich.unesco.org/en/R/L/00279)
Region	Asia and the Pacific
Inscription history	
Inscription	2009 (4th session)
List	Representative

One of the most notable tar players and repertoire of Mirza Hossien Gholi's *radif* was Ostad Ali-Akbar Shahnazi, who was the son of Mirza Hossien Gholi and was the first tar player to record the long *radif* memorized by heart. His work is still used by many Masters and are now some directions which are followed by many tar players. Of course, beginner-intermediate students will not be able to follow his works on audio due to the level at which it was performed at, so not much will be understood, but a Tar Master can expect to use it and re-focus on what was forgotten in his teachings at lesson with students. This can minimize mutations and keep the *radif* in line.

The *radif* of Mirza Abdollah was published in notation by Jean During in 1970s based on Nour Ali Boroumand, who recorded the *radif* by heart. On the other hand, the *radif* of Mirza Hossein-Qoli was first published in notation by Dariush Pirniakan in 2001. Though the *radif* is not popular with many young students it still is the constitute and basis of Persian music. It can be related to Classical music of western music that is not much popular, but forms the basis of Western Music.

See also

- Avaz
- Tasnif

External links

- Radif at Wayback (https://web.archive.org/web/20080229133438/http://www.library.uiuc.edu/mux/Radif_full_text.pdf)
-

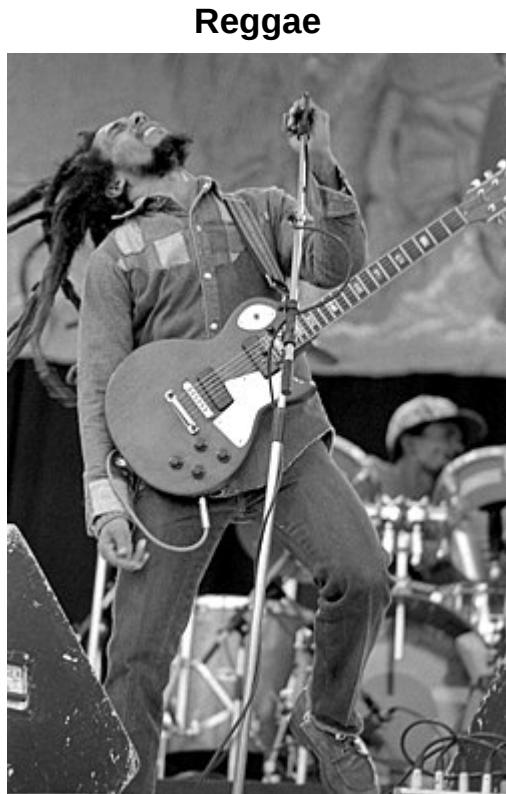
Retrieved from "[https://en.wikipedia.org/w/index.php?title=Radif_\(music\)&oldid=1292120069](https://en.wikipedia.org/w/index.php?title=Radif_(music)&oldid=1292120069)"



Reggae

Reggae (/rɛɡeɪ/ ⓘ) is a music genre that originated in Jamaica during the late 1960s. The term also denotes the modern popular music of Jamaica and its diaspora.^[1] A 1968 single by Toots and the Maytals, "Do the Reggay", was the first popular song to use the word *reggae*, effectively naming the genre and introducing it to a global audience.^{[2][3]} Reggae is rooted in traditional Jamaican Kumina, Pukkumina, Revival Zion, Nyabinghi, and burru drumming. Jamaican reggae music evolved out of the earlier genres mento, ska and rocksteady.^[4] Reggae usually relates news, social gossip, and political commentary.^[5] It is recognizable from the counterpoint between the bass and drum downbeat and the offbeat rhythm section. The immediate origins of reggae were in ska and rocksteady; from the latter, reggae took over the use of the bass as a percussion instrument.^[6]

Stylistically, reggae incorporates some of the musical elements of rhythm and blues, jazz, mento (a celebratory, rural folk form that served its largely rural audience as dance music and an alternative to the hymns and adapted chanteys of local church singing),^[7] calypso,^[8] and also draws influence from traditional African folk rhythms. One of the most easily recognizable elements is offbeat rhythms; staccato chords played by a guitar or piano (or both) on the offbeats of the measure. The tempo of reggae is usually slower-paced than both ska and rocksteady.^[9] The concept of call and response can be found throughout reggae music. The genre of reggae music is led by the drum and bass.^{[10][11]} Some key players in this sound are Jackie Jackson from Toots and the Maytals,^[12] Carlton Barrett from Bob Marley and the Wailers,^[13] Lloyd Brevett from the Skatalites,^[14] Paul Douglas from Toots and the Maytals,^[15] Lloyd Knibb from the Skatalites,^[16] Winston Grennan,^[17] Sly Dunbar,^[18] and Anthony "Benbow" Creary from the Upsetters.^[19] The bass guitar often plays the dominant role in reggae. The bass sound in reggae is thick and



Reggae artist Bob Marley in 1980

Stylistic origins	<u>Mento</u> · <u>calypso</u> · <u>nyabinghi</u> · <u>R&B</u> · <u>jazz</u> · <u>ska</u> · <u>rocksteady</u>
Cultural origins	Late 1960s <u>Jamaica</u> , particularly <u>Kingston</u>
Derivative forms	<u>Dancehall</u> · <u>dub</u> · <u>new wave</u> · <u>ragga</u> · <u>jungle</u> · <u>drum and bass</u>

Subgenres

Roots reggae · lovers rock · reggae en Español
(complete list)

Fusion genres

Reggaeton · reggae fusion · seggae · 2 tone · samba reggae · reggaestep

Regional scenes

Africa · Australia · Guyana · Japan · Kenya · New Zealand · Nigeria · Panama · Philippines · Poland · Trinidad and Tobago · United Kingdom · United States

Other topics

heavy, and equalized so the upper frequencies are removed and the lower frequencies emphasized. The guitar in reggae usually plays on the offbeat of the rhythm. It is common for reggae to be sung in Jamaican Patois, Jamaican English, and Iyaric dialects. Reggae is noted for its tradition of social criticism and religion in its lyrics,^[20] although many reggae songs discuss lighter, more personal subjects, such as love and socializing.

Reggae is deeply linked to Rastafari, an Afrocentric religion which developed in Jamaica in the 1930s, aiming at promoting pan-Africanism.^{[21][22][23]} After the Rastafarian movement appeared, the international popularity of reggae music became associated with and increased the visibility of Rastafari and spread its gospel throughout the world.^[22] Reggae music is an important means of transporting vital messages of Rastafari. The musician becomes the messenger, and as Rastafari see it, "the soldier and the musician are tools for change."^[24]

Reggae has spread to many countries around the world, often incorporating local instruments and fusing with other genres. Reggae en Español spread from the Spanish-speaking Central American country of Panama to the mainland South American country of Venezuela and later to the rest of South America. Caribbean music in the United Kingdom, including reggae, has been popular since the late 1960s, and has evolved into several subgenres and fusions. Many reggae artists began their careers in the UK, and there have been a number of European artists and bands drawing their inspiration directly from Jamaica and the Caribbean community in Europe. Reggae in Africa was boosted by the visit of Bob Marley to Zimbabwe in 1980.

Etymology

The 1967 edition of the *Dictionary of Jamaican English* lists *reggae* as "a recently estab. sp. for *rege*", as in *rege-rege*, a word that can mean either "rags, ragged clothing" or "a quarrel, a row".^[25] *Reggae* as a musical term first appeared in print with the 1968 rocksteady hit "Do the Reggay" by the Maytals which named the genre.

Reggae historian Steve Barrow credits Clancy Eccles with altering the Jamaican patois word *streggae* (loose woman) into *reggae*.^[26] However, Toots Hibbert said:

There's a word we used to use in Jamaica called "streggae". If a girl is walking and the guys look at her and say "Man, she's streggae" it means she don't dress well, she look raggedy. The girls would say that about the men too. This one morning me and my two friends were playing and I said, "OK man, let's do the reggay." It was just something that came out of my mouth. So we just start singing "Do the reggay, do the reggay" and created a beat. People tell me later that we had given the sound its name. Before that people had called it blue-beat and all kind of other things. Now it's in the Guinness World of Records.^[27]

Reggae music of Jamaica

UNESCO Intangible Cultural Heritage

Country	Jamaica
Reference	01398 (https://ich.unesco.org/en/RL/01398)
Region	Latin America and the Caribbean
Inscription history	
Inscription	2018 (13th session)
List	Representative

Bob Marley said that the word *reggae* came from a Spanish term for "the king's music".^[28] The liner notes of *To the King*, a compilation of Christian gospel reggae, suggest that the word *reggae* was derived from the Latin *regi* meaning 'to the king'.^[29]

History

Precursors

Reggae's direct origins are in the ska and rocksteady of 1960s Jamaica, strongly influenced by traditional Caribbean mento and calypso music, as well as American jazz and rhythm and blues. Ska was originally a generic title for Jamaican music recorded between 1961 and 1967 and emerged from Jamaican R&B, which was based largely on American R&B and doo-wop.^[30] Rastafari entered some countries primarily through reggae music; thus, the movement in these places is more stamped by its origins in reggae music and social milieu.^[31] The Rastafari movement was a significant influence on reggae, with Rasta drummers like Count Ossie taking part in seminal recordings.^[32] One of the predecessors of reggae drumming is the Nyabinghi rhythm, a style of ritual drumming performed as a communal meditative practice in the Rastafarian life.^[33]

In the latter half of the 20th century, phonograph records became of central importance to the Jamaican music industry, playing a significant cultural and economic role in the development of reggae music.^[34] "In the early 1950s, Jamaican entrepreneurs began issuing 78s"^[34] but this format would soon be superseded by the 7" single, first released in 1949.^[35] In 1951 the first recordings of mento music were released as singles and showcased two styles of mento: an acoustic rural style, and a jazzy pop style.^[36] Other 7" singles to appear in Jamaica around this time were covers of popular American R&B hits, made by Kingston sound system operators to be played at public dances.^[34] Meanwhile, Jamaican expatriates started issuing 45s on small independent labels in the United Kingdom, many mastered directly from Jamaican 45s.^[34]

Ska arose in Jamaican studios in the late 1950s, developing from this mix of American R&B, mento and calypso music.^[26] Notable for its jazz-influenced horn riffs, ska is characterized by a quarter note walking bass line, guitar and piano offbeats, and a drum pattern with cross-stick snare and bass drum on the backbeat and open hi-hat on the offbeats. When Jamaica gained independence in 1962, ska became the music of choice for young Jamaicans seeking music that was their own. Ska also became popular among mods in Britain.

In the mid-1960s, ska gave rise to rocksteady, a genre slower than ska featuring more romantic lyrics and less prominent horns.^[37] Theories abound as to why Jamaican musicians slowed the ska tempo to create rocksteady; one is that the singer Hopeton Lewis was unable to sing his hit song "Take It Easy" at a ska tempo.^[26] The name "rocksteady" was codified after the release of a single by Alton Ellis. Many rocksteady rhythms later were used as the basis of reggae recordings, whose slower tempos allowed for the "double skank" guitar strokes on the offbeat.

Emergence in Jamaica

Reggae developed from ska and rocksteady in the late 1960s. Larry And Alvin's "Nanny Goat" and the Beltones' "No More Heartaches" were among the songs in the genre. The beat was distinctive from rocksteady in that it dropped any of the pretensions to the smooth, soulful sound that characterized slick American R&B, and instead was closer in kinship to US southern funk, being heavily dependent on the rhythm section to drive it along. Reggae's great advantage was its almost limitless flexibility: from the early, jerky sound of Lee Perry's "People Funny Boy", to the uptown sounds of Third World's "Now That We've Found Love", it was an enormous leap through the years and styles, yet both are instantly recognizable as reggae.^[38] The shift from rocksteady to reggae was illustrated by the organ shuffle pioneered by Jamaican musicians like Jackie Mittoo and Winston Wright and featured in transitional singles "Say What You're Saying" (1968) by Eric "Monty" Morris and "People Funny Boy" (1968) by Lee "Scratch" Perry.



Jimmy Cliff

Early 1968 was when the first *bona fide* reggae records were released: "Nanny Goat" by Larry Marshall and "No More Heartaches" by the Beltones. That same year, the newest Jamaican sound began to spawn big-name imitators in other countries. American artist Johnny Nash's 1968 hit "Hold Me Tight" has been credited with first putting reggae in the American listener charts. Around the same time, reggae influences were starting to surface in rock and pop music; one example is 1968's "Ob-La-Di, Ob-La-Da" by the Beatles.^[39]

The Wailers, a band started by Bob Marley, Peter Tosh and Bunny Wailer in 1963, is perhaps the most recognized band that made the transition through all three stages of early Jamaican popular music: ska, rocksteady and reggae. Over a dozen Wailers songs are based on or use a line from Jamaican mento songs. Other significant ska artists who made the leap to reggae include Prince Buster, Desmond Dekker, Ken Boothe, and Millie Small, best known for her 1964 blue-beat/ska cover version of "My Boy Lollipop" which was a smash hit internationally.^[40]

Notable Jamaican producers influential in the development of ska into rocksteady and reggae include: Coxsone Dodd, Lee "Scratch" Perry, Leslie Kong, Duke Reid, Joe Gibbs and King Tubby. Chris Blackwell, who founded Island Records in Jamaica in 1960,^[41] relocated to England in 1962, where he continued to promote Jamaican music. He formed a partnership with Lee Gopthal's Trojan Records in 1968, which released reggae in the UK until bought by Saga records in 1974.

International popularity

Reggae's influence bubbled to the top of the U.S. Billboard Hot 100 charts in late 1972. First Three Dog Night hit No. 1 in September with a cover of the Maytones' version of "Black and White". Then Johnny Nash was at No. 1 for four weeks in November with "I Can See Clearly Now". Paul Simon's single "Mother And Child Reunion" – a track which he recorded in Kingston, Jamaica with Jimmy Cliff's backing group – was ranked by Billboard as the No. 57 song of 1972.

In 1973, the film The Harder They Come starring Jimmy Cliff was released and introduced Jamaican music to cinema audiences outside Jamaica.^[42] Though the film achieved cult status, its limited appeal meant that it had a smaller impact than Eric Clapton's 1974 cover of Bob Marley's "I Shot the Sheriff"



Peter Tosh with Robbie Shakespeare, 1978

which made it onto the playlists of mainstream rock and pop radio stations worldwide. Clapton's "I Shot the Sheriff" used modern rock production and recording techniques and faithfully retained most of the original reggae elements; it was a breakthrough pastiche devoid of any parody and played an important part in bringing the music of Bob Marley to a wider rock audience.^[26] By the mid-1970s, authentic reggae dub plates and specials were getting some exposure in the UK on John Peel's radio show, who promoted the genre for the rest of his career.^[43] Around the same time, British filmmaker Jeremy Marre documented the Jamaican music scene in *Roots Rock Reggae*, capturing the heyday of Roots reggae.^[44]

While the quality of Reggae records produced in Jamaica took a turn for the worse following the oil crisis of the 1970s, reggae produced elsewhere began to flourish.^{[45][34]} In the late 1970s and early 1980s, the UK punk rock scene flourished, and reggae was a notable influence. The DJ Don Letts would play reggae and punk tracks at clubs such as The Roxy. Punk bands such as the Clash, the Ruts, the Members and the Slits played many reggae-influenced songs. Around the same time, reggae music took a new path in the UK; one that was created by the multiracial makeup of England's inner cities and exemplified by groups like Steel Pulse, Aswad and UB40, as well as artists such as Smiley Culture and Carroll Thompson. The Jamaican ghetto themes in the lyrics were replaced with UK inner city themes, and Jamaican patois became intermingled with Cockney slang. In South London around this time, a new subgenre of lovers rock, was being created. Unlike the Jamaican music of the same name which was mainly dominated by male artists such as Gregory Isaacs, the South London genre was led by female singers like Thompson and Janet Kay. The UK Lovers Rock had a softer and more commercial sound. Other reggae artists who enjoyed international appeal in the early 1980s include Third World, Black Uhuru and Sugar Minott. The Grammy Awards introduced the Grammy Award for Best Reggae Album category in 1985.

Women also play a role in the reggae music industry personnel such as Olivia Grange, president of Specs-Shang Musik; Trish Farrell, president of Island/Jamaica; Lisa Cortes, president of Loose Cannon; Jamaican-American Sharon Gordon, who has worked in the independent reggae music industry.^[46]

Reggae heritage

Jamaican Prime Minister Bruce Golding made February 2008 the first annual Reggae Month in Jamaica. To celebrate, the Recording Industry Association of Jamaica (RIAJam) held its first Reggae Academy Awards on 24 February 2008. In addition, Reggae Month included a six-day Global Reggae conference, a reggae film festival, two radio station award functions, and a concert tribute to the late Dennis Brown, who Bob Marley cited as his favorite singer. On the business side, RIAJam held events focused on reggae's employment opportunities and potential international revenue.^[47] Reggae Month 2019 in Jamaica was welcomed with multiple events ranging from corporate reggae functions to major celebrations in honour



Tanya Stephens in 2014 at a German Reggae festival

of Bob Marley's Birthday on 6 February to a tribute concert in honour of Dennis Brown on 24 February along with a sold-out concert by 2019 Reggae Grammy nominated artiste Protoje for his A Matter of Time Live held at Hope Gardens in Kingston on 23 February.

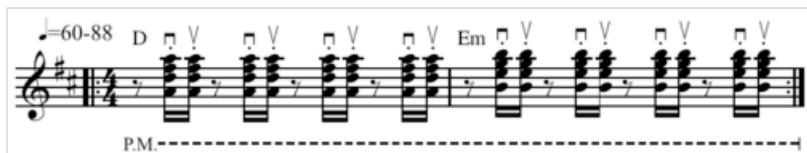
In November 2018 "reggae music of Jamaica" was added to the [UNESCO's Representative List of the Intangible Cultural Heritage of Humanity](#) the decision recognised reggae's "contribution to international discourse on issues of injustice, resistance, love and humanity underscores the dynamics of the element as being at once cerebral, socio-political, sensual and spiritual."^[48]

Cod reggae

The term **cod reggae** is popularly used to describe reggae done by non-Caribbean people, often in a disparaging manner because of perceived [inauthenticity](#). [Boy George](#) has been described as "one of the great cod reggae artists of all time."^[49]

Musical characteristics

Stylistically, reggae incorporates some of the musical elements of [rhythm and blues](#) (R&B), [jazz](#), [mento](#), [calypso](#), African, and Latin American music, as well as other genres. Reggae scenes consist of two guitars, one for rhythm and one for lead—drums, congas, and keyboards, with a couple of vocalists.^[51]



Skank guitar rhythm often considered "'the' reggae beat"^[50]

▶ Play straightⁱ or ▶ Play shuffleⁱ.

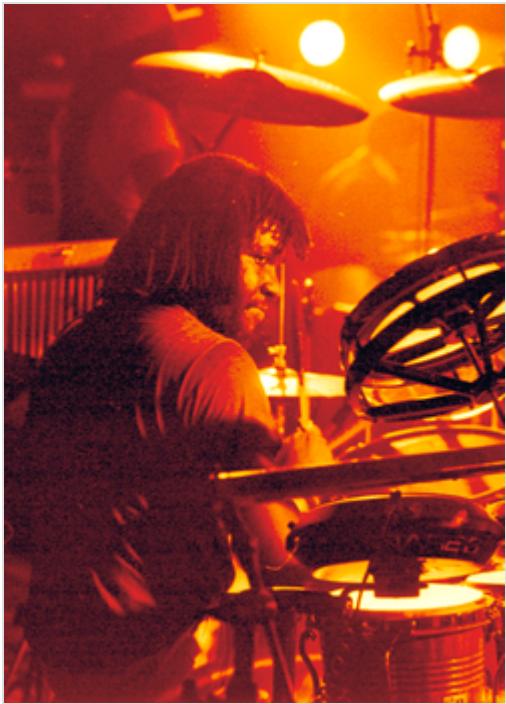
Reggae is played in $\frac{4}{4}$ time because the symmetrical rhythmic pattern does not lend itself to other time signatures such as $\frac{3}{4}$. One of the most easily recognizable elements is offbeat rhythms; staccato chords played by a guitar or piano (or both) on the offbeats of the measure, often referred to as the [skank](#).^[52]

This rhythmic pattern accents the second and fourth beats in each [bar](#) and combines with the drum's emphasis on beat three to create a unique sense of phrasing. The reggae offbeat can be counted so that it falls between each count as an "and" (example: 1 and 2 and 3 and 4 and ... , etc.) or counted as a half-time feel at twice the tempo so it falls on beats 2 and 4. This is in contrast to the way most other popular genres focus on beat one, the "downbeat".^[53]

The tempo of reggae is usually slower than both [ska](#) and [rocksteady](#).^[9] It is this slower tempo, the guitar/piano offbeats, the emphasis on the third beat, and the use of [syncopated](#), melodic bass lines that differentiate reggae from other music, although other musical styles have incorporated some of these innovations.

Drums and other percussion

Reggae drummers often involved these three tips for other reggae performers: (1) go for open, ringing tones when playing ska and rocksteady, (2) use any available material to stuff the bass drum so that it tightens up the kick to a deep, punchy thud, and (3) go without a ride cymbal, focusing on the hi-hat for



Sly Dunbar

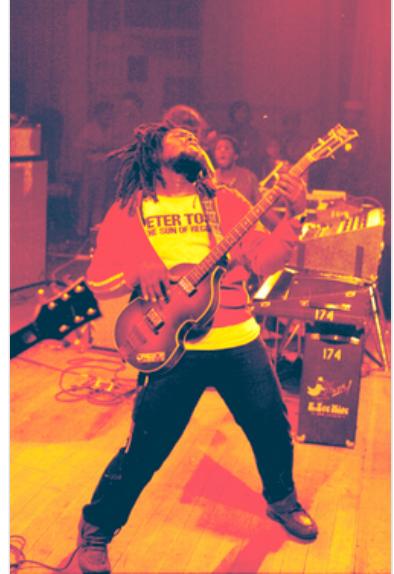
timekeeping and thin crashes with fast decay for accents.^[54]

"One drop" sixteenth-note drum pattern

Bass

Guitars

The guitar in reggae usually plays on the off beat of the rhythm. So if one is counting in $\frac{4}{4}$ time and counting "1 and 2 and 3 and 4 and ...", one would play a downstroke on the "and" part of the beat.^[55] A musical figure known as skank or the 'bang' has a very damped, short and



Robbie Shakespeare in 1978

scratchy chop sound, almost like a percussion instrument. Sometimes a double chop is used when the guitar still plays the off beats, but also plays the following eighth-note beats on the up-stroke. An example is the intro to "Stir It Up" by the Wailers. Artist and producer Derrick Harriott says, "What happened was the musical thing was real widespread, but only among a certain sort of people. It was always a down-town thing, but more than just hearing the music. The equipment was so powerful and the vibe so strong that we feel it."^[56]

Keyboards

The reggae organ-shuffle is unique to reggae. In the original version of reggae, the drummer played a reggae groove that was used in the four bar introduction, allowing the piano to serve as a percussion instrument.^[57]

Horns

Vocals

Lyrical themes

Reggae is noted for its tradition of social criticism in its lyrics, although many reggae songs discuss lighter, more personal subjects, such as love and socializing. Many early reggae bands covered Motown or Atlantic soul and funk songs. Some reggae lyrics attempt to raise the political consciousness of the

In this typical reggae bass line, the roots of the chords are emphasized, with musical interest created by going from the root down to the fifth of the chord. A dotted quarter note and eighth note rhythm is used repeatedly.

audience, such as by criticizing materialism, or by informing the listener about controversial subjects such as apartheid. Many reggae songs promote the use of cannabis (also known as *herb*, *ganja*, or *sinsemilla*), considered a sacrament in the Rastafari movement. There are many artists who utilize religious themes in their music – whether it be discussing a specific religious topic, or simply giving praise to God (*Jah*). Other common socio-political topics in reggae songs include black nationalism, anti-racism, anti-colonialism,^[58] anti-capitalism and criticism of political systems and "Babylon".

In recent years, Jamaican (and non-Jamaican) reggae musicians have used more positive themes in reggae music. The music is widely considered a treasured cultural export for Jamaica, so musicians who still desire progress for their island nation have begun focusing on themes of hopefulness, faith, and love. For elementary children, reggae songs such as "Give a Little Love", "One Love", or "Three Little Birds", all written by Bob Marley, can be sung and enjoyed for their optimism and cheerful lyrics.^[59]

Criticism of dancehall and reggae lyrics

Some dancehall and ragga artists have been criticised for homophobia,^[60] including threats of violence.^[61] Buju Banton's song "Boom Bye-Bye" states that gays "haffi dead" (have to die). Other notable dancehall artists who have been accused of homophobia include Elephant Man, Bounty Killer and Beenie Man. The controversy surrounding anti-gay lyrics has led to the cancellation of UK tours by Beenie Man and Sizzla. Toronto, Canada has also seen the cancellation of concerts due to artists such as Elephant Man and Sizzla refusing to conform to similar censorship pressures.^{[62][63]}

After lobbying from the Stop Murder Music coalition, the dancehall music industry agreed in 2005 to stop releasing songs that promote hatred and violence against gay people.^{[64][65]} In June 2007, Beenie Man, Sizzla and Capleton signed up to the Reggae Compassionate Act, in a deal brokered with top dancehall promoters and Stop Murder Music activists. They renounced homophobia and agreed to "not make statements or perform songs that incite hatred or violence against anyone from any community". Five artists targeted by the anti-homophobia campaign did not sign up to the act, including Elephant Man, TOK, Bounty Killa and Vybz Kartel.^[66] Buju Banton and Beenie Man both gained positive press coverage around the world for publicly renouncing homophobia by signing the Reggae Compassion Act. However, both of these artists have since denied any involvement in anti-homophobia work and both deny having signed any such act.^[67]



Al Anderson



UB40's former frontman Ali Campbell performing in 2009.

Global significance

Reggae has spread to many countries around the world, often incorporating local instruments and fusing with other genres.^[68] In November 2018 UNESCO added the "reggae music of Jamaica" to the Representative List of the Intangible Cultural Heritage of Humanity.^{[48][69]}

Americas

Reggae en Español spread from mainland South American Caribbean from Venezuela and Guyana to the rest of South America. It does not have any specific characteristics other than being sung in Spanish, usually by artists of Latin American origin. Samba reggae originated in Brazil as a blend of samba with Jamaican reggae. Reggae also has a presence in Veracruz, Mexico. The most notable Jarocho reggae group being Los Aguas Aguas from Xalapa. Some of the most popular reggae groups across Latin America come from the Southern Cone, such as the Chilean band Gondwana, and the Argentinian band Los Cafres. The Puerto Rican band Cultura Profética is also widely recognized in the region. Hispanic reggae includes three elements: the incorporation of the Spanish language; the use of translations and versions based on known riddims and background music; and regional consciousness. It is a medium of rebellious contestation rising from the underground. Hispanic reggae is related to rap, sharing characteristics that can be found not only in the social conditions in which they developed in the region but also in the characteristics of social sectors and classes that welcome them.^[70]



Toots and the Maytals performing at the 2017 Coachella festival

Brazilian samba-reggae utilized themes such as the civil rights movement and the Black Soul movement, and especially the Jamaican independence movement since the 1960s and its messages in reggae and Rastafari. Thus, the sudden popularity of reggae music and musicians in Bahia, Brazil, was not the result of the effects of the transnational music industry, but of the need to establish cultural and political links with black communities across the Americas that had faced and were facing similar sociopolitical situations.^[71]

Musically, it was the bloco afro Olodum and its lead percussionist, Neguinho do Samba, that began to combine the basic samba beat of the blocos with merengue, salsa, and reggae rhythms and debuted their experimentations in the carnival of 1986. The new *toques* (drumming patterns) were labeled "samba-reggae" and consisted basically of a pattern in which the surdo bass drums (four of them at minimum) divided themselves into four or five interlocking parts.

In the state of Maranhão, in northeastern Brazil, reggae is a very popular genre. São Luís, the state capital, is known as the Brazilian Jamaica. The city has more than 200 *radiolas*, the name given to sound teams formed by DJs and sound systems with dozens of powerful amplifiers stacked. Reggae in Maranhão has its own characteristics, such as melody and dance style, as well as having its own radio and

television programs. In 2018, the [Reggae Museum of Maranhão](#) was inaugurated, the second reggae museum in the world (after [Jamaica](#)), with the objective of preserving the state's reggae cultural history.^[72]

In the United States, bands like [Rebelution](#), [Slightly Stoopid](#), [Dirty Heads](#), and [Iration](#) are the leading bands in a growing genre. Other bands like The Movement, The Elovaters, Artikal Sound



Logan Rex of Artikal Sound System performs at a reggae show. The band is part of a burgeoning movement of newer American Reggae bands that has been growing over the past decade.

English and French influences on the reggae genre. Canadian band [Magic!](#)'s 2013 single "[Rude](#)" was an international hit.

In 2017, [Toots and the Maytals](#) became the second reggae-based group to ever perform at the [Coachella](#) festival, after [Chronixx](#) in 2016.^{[76][77][78]}

Europe

The UK was a primary destination for Caribbean people looking to emigrate as early as the 1950s. Because of this, [Caribbean music in the United Kingdom](#), including reggae, has been popular since the late 1960s, and has evolved into several subgenres and fusions. Most notable of these is [lovers rock](#), but this fusion of Jamaican music into English culture was seminal in the formation of other musical forms like [drum and bass](#) and [dubstep](#). The UK became the base from which many Jamaican artists toured Europe and due to the large number of Jamaican musicians emigrating there, the UK is the root of the larger European scene that exists today. Many of the world's most famous reggae artists began their careers in UK. Singer and Grammy Award-winning reggae artist [Maxi Priest](#) began his career with seminal British sound system [Saxon Studio International](#).

System, Soja, Fortunate Youth, Hirie, Common Kings and Tribal Seeds have enthusiastic followings and typically provide a fantastic experience opening for more established acts or in early sets at larger reggae festivals. The live experience is a major part of the American Reggae world and the presence of so many emerging bands to combine with established international acts has allowed the movement to grow in recent years.

The American reggae scene is heavily centred in [Southern California](#), with large scenes also in [New York City](#), [Washington, D.C.](#), [Chicago](#), [Miami](#), and [Honolulu](#). For decades, Hawaiian reggae has had a big following on the Hawaiian islands and the West coast of the US.^[73] On the east coast upstate NY has seen a rise in original roots reggae bands such as [Giant Panda Guerilla Dub Squad](#) and [John Brown's Body](#) who were inspired by Jamaican reggae bands that performed in the area in the 1980s and 1990s.^[74] [Matisyahu](#) gained prominence by blending traditional Jewish themes with reggae.^[75] Compounding his use of the [hazzan](#) style, Matisyahu's lyrics are mostly English with more than occasional use of [Hebrew](#) and [Yiddish](#). There is a large Caribbean presence in [Toronto](#) and [Montreal, Canada](#), with

Three reggae-tinged singles from the Police's 1978 debut album, *Outlandos d'Amour*, laid down the template for the basic structure of a lot of rock/reggae songwriting: a reggae-infused verse containing upstrokes on guitar or keyboards and a more aggressive, on-the-beat punk/rock attack during the chorus. The end of the 1970s featured a ska revival in the UK. By the end of the 1970s, a revival movement had begun in England, with such bands as the Specials, Madness, the (English) Beat, and the Selecter. The Specials' leader and keyboardist, Jerry Dammers, founded the 2 Tone record label, which released albums from the aforementioned racially integrated groups and was instrumental in creating a new social and cultural awareness. The 2 Tone movement referenced reggae's godfathers, popular styles (including the genre's faster and more dance-oriented precursors, ska and rocksteady), and previous modes of dress (such as black suits and porkpie hats) but updated the sound with a faster tempo, more guitar, and more attitude.^[79]

Birmingham based reggae/pop music band UB40 were main contributors to the British reggae scene throughout the 1980s and 1990s. They achieved international success with hits such as "Red Red Wine", "Kingston Town" and "(I Can't Help Falling in Love with You."

Other UK-based artists that had international impact include Aswad, Misty in Roots, Steel Pulse, Janet Kay, Tippa Irie, Smiley Culture and more recently Bitty McLean. There have been a number of European artists and bands drawing their inspiration directly from Jamaica and the Caribbean community in Europe, whose music and vocal styles are almost identical to contemporary Jamaican music. The best examples might be Alborosie (Italy) and Gentleman (Germany). Both Gentleman and Alborosie have had a significant chart impact in Jamaica, unlike many European artists. They have both recorded and released music in Jamaica for Jamaican labels and producers and are popular artists, likely to appear on many riddims. Alborosie has lived in Jamaica since the late 1990s and has recorded at Bob Marley's famous Tuff Gong Studios. Since the early 1990s, several Italian reggae bands have emerged, including Africa Unite, Gaudi, Reggae National Tickets, Sud Sound System, Pitura Freska and B.R. Stylers.

Reggae appeared on the Yugoslav popular music scene in the late 1970s, through sporadic songs by various rock acts, most prominently by new wave bands Haustor, Šarlo Akrobata, Aerodrom, Laboratorijska Zvuka, Piloti, Zana, Du Du A and Grupa I. In the mid-1980s appeared Del Arno Band, often considered the first Yugoslav band whose sound was primarily reggae-oriented, remaining one of the most notable reggae acts in the region of former Yugoslavia.^[80]

The first homegrown Polish reggae bands started in the 1980s with groups like Izrael. Singer and songwriter Alexander Barykin was considered the father of Russian reggae.^[81] In Sweden, Uppsala Reggae Festival attracts attendees from across Northern Europe and features Swedish reggae bands such as Rootvälta and Svenska Akademien as well as many popular Jamaican artists. Summerjam, Europe's biggest reggae festival, takes place in Cologne, Germany, and sees crowds of 25,000 or more. Rototom Sunsplash, a week-long festival which used to take place in Osoppo, Italy, until 2009, is now held in Benicassim, Spain, and gathers up to 150,000 visitors every year.



UB40 perform in Birmingham, 2010

In Iceland reggae band Hjálmar is well established having released six CDs in Iceland. They were the first reggae band in Iceland, but few Icelandic artists had written songs in the reggae style before their arrival on the Icelandic music scene. The Icelandic reggae scene is expanding and growing at a fast rate. RVK Soundsystem is the first Icelandic sound system, counting five DJs. They hold reggae nights in Reykjavík every month at clubs Hemmi og Valdi and more recently in Faktory as the crowd has grown so much.

In Germany, the three successful Reggae Summerjam open-air festivals were crucial parts of the renaissance of Caribbean music in Germany but in 1990, conflict broke out between the two main German promoters who had cooperated so well during the previous seasons. With a lot of infighting and personal quarrels, each of them pursued his own preparations for a big summer festival. The result was that two open-air events took place on the same day.

The 1990 Reggae Summerjam was staged as usual, but for only one day. The event took place at the Lorelei Rock amphitheater, with artists like Mad Professor's Ariwa Posse with Macka B and Kofi, Mutabaruka, the Mighty Diamonds, the Twinkle Brothers, Manu Dibango and Fela Kuti.

The other, ex-partner of the once-united promoters succeeded in bringing the original Sunsplash package to Germany for the first time. Close to the Main River in the little village of Gemaunden deep in rural south-central Germany, they staged a two-day festival that drew a bigger crowd. About 10,000 people came from all over the country as well as from neighboring states like trance and, for the first time, East Germany to see the lineup of top reggae artists.^[82]

Africa

Reggae in Africa was much boosted by the visit of Bob Marley to Zimbabwe on Independence Day 18 April 1980. Nigerian reggae had developed in the 1970s with artists such as Majek Fashek proving popular. In South Africa, reggae music has played a unifying role amongst cultural groups in Cape Town. During the years of Apartheid, the music bonded people from all demographic groups. Lucky Dube recorded 25 albums, fusing reggae with Mbaqanga. The Marcus Garvey Rasta camp in Phillipi is regarded by many to be the reggae and Rastafari center of Cape Town. Reggae bands play regularly at community centres such as the Zolani center in Nyanga.

In Uganda musician Papa Cidy is very popular. Arthur Lutta is also a Ugandan gospel reggae drummer known for his reggae style drumming. In Ethiopia, Dub Colossus and Invisible System emerged in 2008 sharing core members, and have received wide acclaim.^{[83][84][85]} In Mali, Askia Modibo fuses reggae with Malian music. In Malawi, Black Missionaries produced nine albums. In Ivory Coast a country where reggae music is extremely popular, Tiken Jah Fakoly fuses reggae with traditional music. Alpha Blondy from Ivory Coast sings reggae with religious lyrics. In Sudan, beats, drums and bass guitar from reggae have been adopted by local music. Reggae is very popular there among generations from young to old; some spiritual (religious) groups grow dreadlocks and feature reggae beats in their chants.

Asia

In the Philippines, several bands and sound systems play reggae and dancehall music. Their music is called Pinoy reggae. Japanese reggae emerged in the early 1980s. Reggae is becoming more prevalent in Thailand as well. Reggae music is quite popular in Sri Lanka. Aside from the reggae music and Rastafari

influences seen ever more on Thailand's islands and beaches, a true reggae sub-culture is taking root in Thailand's cities and towns. Many Thai artists, such as Job 2 Do, keep the tradition of reggae music and ideals alive in Thailand.

Famous Indian singer [Kailash Kher](#) and music producer [Clinton Cerejo](#) created *Kalapi*, a rare fusion piece of reggae and Indian music for [Coke Studio India](#).^[86] Other than this high-profile piece, reggae is confined to a small, emerging scene in India.^[87] [Reggae Rajahs](#) are a reggae and bass music sound system crew based out of New Delhi, India.^[88] They are the first Jamaican style sound system in India and creators of [Goa Sunsplash Festival](#).^[87] [Thaikkudam Bridge](#), a neo-Indian band based in Kerala, India, is known for introducing reggae into Indian regional blues.^[89]

Australia and the Pacific

[Reggae in Australia](#) originated in the 1980s. Australian reggae groups include [Sticky Fingers](#), [Blue King Brown](#) and [Astronomy Class](#).

By the end of the 1980s, the local music scene in Hawaii was dominated by [Jawaiian](#) music, a local form of reggae.

[New Zealand reggae](#) was heavily inspired by [Bob Marley's 1979 tour](#) of the country and early reggae groups such as [Herbs](#).^[90] The genre has seen many bands like [Fat Freddy's Drop](#), [Salmonella Dub](#), [the Black Seeds](#) and [Katchafire](#) emerging in more recent times, often involving fusion with electronica.^[91]

In 2017^[92] the first-ever chart dedicated to reggae and dancehall music was established in Australia by radio presenter [DJ Ragz](#),^[93] music producer [DJ Wade](#)^[94] and [Dancehall Reggae Australia](#).^{[95][96]}

See also



- [List of dub artists](#)
- [List of reggae compilation albums](#)
- [Reggae festivals](#)
- [Reggae genres](#)
- [Cannabis](#)
- [Rastafari](#)
- [Skinhead](#)
- [Skanking](#)

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Rebetiko

Rebetiko (Greek: ρεμπέτικο, pronounced [re(m)'betiko]), plural **rebetika** (ρεμπέτικα [re(m)'betika]), occasionally transliterated as **rembetiko** or **rebetico**, is a term used to designate previously disparate kinds of urban Greek music which in the 1930s went through a process of musical syncretism and developed into a more distinctive musical genre. Rebetiko can be described briefly as the urban popular song of the Greeks, especially the poorest, from the late 19th century to the 1950s, and served as the basis for further developments in popular Greek music. The music, which was partly forgotten, was rediscovered during the so-called rebetika revival, which started in the 1960s and developed further from the early 1970s.^[1]

In 2017 rebetiko was added in the [UNESCO Intangible Cultural Heritage Lists](#).^[2]

Definition and etymology

The word *rebetiko* (plural *rebetika*) is an adjectival form derived from the Greek word *rebetis* (Greek: ρεμπέτης, pronounced [re(m)'betis]), which is construed to mean a person who embodies aspects of character, dress, behavior, morals and ethics associated with a particular subculture.^[1] The etymology of *rebetis* remains a subject of dispute and uncertainty. An early scholar of rebetiko, Elias Petropoulos, and the modern Greek lexicographer Giorgos Babiniotis each offer suggested derivations, but leave the question open.^{[3][4]} The earliest known source of the word is a Greek-Latin dictionary published in Leiden, Holland in 1614^[5] where the word ρέμπιτός is defined as a 'wanderer', 'blind', 'misguided', etc.

Musical bases

Although nowadays treated as a single genre, rebetiko is, musically speaking, a synthesis of elements of European music, the music of the various areas of the Greek mainland and the Greek islands, Greek Orthodox ecclesiastical chant, often referred to as Byzantine music, and the modal traditions of Ottoman art music and café music.^[1]

Melody and harmony

The melodies of most rebetiko songs are thus often considered to follow one or more *dromoi* (δρόμοι, Greek for 'roads' or 'routes'; singular is *dromos* (δρόμος)).^[nb 1] The names of the *dromoi* are derived in all but a few cases^[nb 2] from the names of various Turkish modes, also known as *makam*.^[6]

However, the majority of rebetiko songs have been accompanied by instruments capable of playing chords according to the Western harmonic system, and have thereby been harmonized in a manner which corresponds neither with conventional European harmony, nor with Ottoman art music, which is a monophonic form normally not harmonized. Furthermore, rebetika has come to be played on instruments tuned in equal temperament, in direct conflict with the more complex pitch divisions of the *makam* system.^[6]

During the later period of the rebetiko revival there has been a cultural entente between Greek and Turkish musicians, mostly of the younger generations. One consequence of this has been a tendency to increase emphasis on the *makam* aspect of rebetiko as opposed to the westernized polyphonic components, at the possible expense of perceiving and problematizing the truly syncretic

Rebetiko	
	Rebetes in the Karaiskaki Square, Piraeus (1933)
Native name	Ρεμπέτικο
Other names	Rembetico · rebetico
Stylistic origins	Greek folk music · Byzantine music · Turkish makams · Arabic maqams
Cultural origins	Late 19th century Greece and Asia Minor
Derivative forms	Smyrna style rebetiko · laïko
Fusion genres	
	Rebetiko rock

Rebetiko	
UNESCO Intangible Cultural Heritage	
Country	Greece
Reference	01291 (https://ich.unesco.org/en/R/01291)
Region	Europe and North America
Inscription history	
Inscription	2017 (12th session)
List	Representative

nature of the music.^[nb 3] Though any potentially problematic aspects of this newfound focus on a de-westernized modal form of the music carries no significantly problematic implications in the context of revivals with the intent to revive Smyrneïka due to its inherently modal and microtonal nature.

However it is important to note in this context that a considerable proportion of the rebetiko repertoire on Greek records until 1936 was not dramatically different, except in terms of language and musical "dialect", from Ottoman café music (played by musicians of various ethnic backgrounds) which the mainland Greeks called *Smyrneika*. This portion of the recorded repertoire was played almost exclusively on the instruments of *Smyrneika/Ottoman* café music, such as kanonaki, santouri, politikí lyra (πολιτική λύρα), tsimbalo (τσίμπαλο, actually identical with the Hungarian cimbalom, or the Romanian tambal), and clarinet.^[1]



Dimitrios Semsis (lyra),
Agapios Tomboulis (banjo) and
Roza Eskenazi, the Smyrna
Trio (Athens, 1932)

Scales

The scales used in rebetiko music are the traditional western major and minor scales, as well as a series of eastern makams, influenced by the Ottoman classical music. Some of them include rast, uşşâk, hijaz (or "phrygian dominant scale"), saba(h) and nahawand. The makam system of modes serves as the melodic core of any Rebetiko composition.

Rhythms

Most rebetiko songs are based on traditional Greek or Anatolian dance rhythms. Most common are:

- Syrtos, a general name for many Greek dances (including the Nisiotika), (mostly a $\frac{4}{4}$ meter in various forms)
- Zeibekiko, a $\frac{9}{4}$ or a $\frac{9}{8}$ meter, in its various forms
- Hasaposervikos, including various kinds of Greek music. It is also the fast version of hasapiko (like $\frac{4}{4}$ and $\frac{2}{4}$ meter)
- Hasapiko, a $\frac{4}{4}$ meter and the fast version hasaposerviko in a $\frac{2}{4}$ meter
- Antikristos or Karsilamas and argilamas (a $\frac{9}{8}$ meter)
- Kamilerikos (a $\frac{9}{8}$ meter) and aptalikos, broken down into sixteenths, (slow version a $\frac{9}{4}$ and fast version a $\frac{9}{16}$ meter in various forms)
- Tsifteteli, cheerful dance for women (a $\frac{4}{4}$)
- Bolero, in a few songs, mainly for guitar (a $\frac{3}{4}$)

Various other rhythms are used too.

Taxim

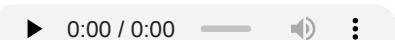
There is one component within the rebetiko tradition which is common to many musical styles within Eastern musical spheres. This is the freely improvised unmeasured prelude, within a given *dromos/makam*, which can occur at the beginning or in the middle of a song. This is known in Greek as *taxim* or *taximi* (ταξίμ or ταξίμι) after the Arabic word usually transliterated as taqsim or taksim.

Instruments

Examples of Rebetiko



Title: Margarita
Artist: Rita Abatzi
Year: 1936
Instruments: guitar, bouzouki, baglamas



Title: Neo Hasapaki
Artist: Roza Eskenazi
Year: 1932
Instruments: bouzouki, guitar, accordion, oud, percussion, violin



Title: Tha Se Klepso
Artist: Kostas Roukounas
Year: 1934
Instruments: guitar, violin, bouzouki, Politiki lyra, cymbalom

The first rebetiko songs to be recorded, as mentioned above, were mostly in Ottoman/Smyrna style, employing instruments of the Ottoman tradition. During the second half of the 1930s, as rebetiko music gradually acquired its own character, the bouzouki began to emerge as the emblematic instrument of this music, gradually ousting the instruments which had been brought over from

The bouzouki



Martinus Rørbye (1835): *Leonidas Gailas da Athina, Fabricatore di bossuchi*

The bouzouki was apparently not particularly well known among the refugees from Asia Minor, but had been known by that name in Greece since at least 1835, from which year a drawing by the Danish artist Martinus Rørbye has survived. It is a view of the studio of the Athenian luthier Leonidas Gailas (Λεωνίδας Γάϊλας), whom the artist describes as *Fabricatore di bossuchi*. The drawing clearly shows a number of bouzouki-like instruments. Despite this evidence, we still know nothing of the early history of the instrument's association with what came to be called rebetiko.^[7] Recent research has however uncovered a number of hitherto unknown references to the instrument during the 19th and early 20th centuries, including evidence of its established presence in the Peloponnese.^[8]

Although known in the rebetiko context, and often referred to in song lyrics, well before it was allowed into the recording studio, the bouzouki was first commercially recorded not in Greece, but in America, in 1926, when the Peloponnesian musician Konstandinos Kokotis (1878 – after 1948) recorded two Peloponnesian folk songs with the accordionist Ioannis Sfondilias.^[6] This recording, reissued for the first time in 2013,^[8] reveals a "folk" melodic style never recorded before or since. The first recording to feature the instrument clearly in a recognisable somewhat more "modern" melodic role, was made in 1929, in New York.^{[8][9]} Three years later the first true bouzouki solo was recorded by Ioannis Halikias, also in New York, in January 1932.^[10]

In Greece the bouzouki had been allowed into a studio for the first time a few months previously, in October 1931. In the hands of Thanassis Manetas (1870-ca 1943), together with the *tsimbalo* player Yiannis Livadhitis, it can be heard accompanying the singers Konstantinos Masselos, aka Nouros, and Spahamis, on two discs, three songs in all.^{[1][8]}

These early commercial recordings in America and in Greece had however been preceded by a group of documentary recordings, consisting of one shellac 78 rpm disc and five wax cylinders, made in Görlitz, Germany in July 1917, during WWI. The amateur bouzouki player Konstandinos Kalamaras accompanied a professional Byzantine singer, Konstandinos Vorgias, and an amateur singer, Apostolos Papadiamantis. These three men were among 6500 Greek soldiers interned as guests of Germany in an ex-POW camp in the small town of Görlitz at the Polish border, from September 1916 until their release in February 1919.^[11]

It was not until October 1932, in the wake of the success of Halikias' New York recording, which immediately met with great success in Greece, that Markos Vamvakaris made his first recordings with the bouzouki. These recordings marked the real beginning of the bouzouki's recorded career in Greece, a career which continues unbroken to the present day.^[11]

Other instruments

The core instruments of rebetiko, from the mid-1930s onwards, have been the bouzouki,^{[8][11]} the baglamas and the guitar. Other instruments included accordion, politiki (Constantinopolitan) lyra (sometimes other lyra were used), clarinet, kanonaki, oud, santur, violin and finger-cymbals.^[1] Other instruments heard on rebetiko recordings include: double bass, laouto, mandola, mandolin and piano.^[11] In some recordings, the sound of clinking glass may be heard. This sound is produced by drawing worry beads (*komboloi*) against a fluted drinking glass, originally an ad hoc and supremely effective rhythmic instrument, probably characteristic of teké and taverna milieux, and subsequently adopted in the recording studios.^[1]

Lyrics

Like several other urban subcultural musical forms such as the blues, flamenco, fado, bal-musette and tango, rebetiko grew out of particular urban circumstances. Often its lyrics reflect the harsher realities of a marginalized subculture's lifestyle. Thus one finds themes such as crime, drink, drugs, poverty, prostitution and violence, but also a multitude of themes of relevance to Greek people



Trixordo or three course (three double string) bouzouki

of any social stratum: death, eroticism, exile, exoticism, disease, love, marriage, matchmaking, the mother figure, war, work, and diverse other everyday matters, both happy and sad.^{[nb 4][14]}

The womb of rebetika was the jail and the hash den. It was there that the early rebetes created their songs. They sang in quiet, hoarse voices, unforced, one after the other, each singer adding a verse which often bore no relation to the previous verse, and a song often went on for hours. There was no refrain, and the melody was simple and easy. One rebetis accompanied the singer with a bouzouki or a baglamas (a smaller version of the bouzouki, very portable, easy to make in prison and easy to hide from the police), and perhaps another, moved by the music, would get up and dance. The early rebetika songs, particularly the love songs, were based on Greek folk songs and the songs of the Greeks of Smyrna and Constantinople.

—Elias Petropoulos^[15]

Manos Hatzidakis summarized the key elements in three words with a wide presence in the vocabulary of modern Greek meraki, kefi, and kaimos (μεράκι, κέφι, κατημός: love, joy, and sorrow).

A perhaps over-emphasized theme of rebetiko is the pleasure of using drugs (cocaine, heroin-preza etc.), but especially hashish.^[nb 5] Rebetiko songs emphasizing such matters have come to be called hasiklidika (χασικλίδικα),^{[16][17][18]} although musically speaking they do not differ from the main body of rebetiko songs in any particular way.^[1]

Culture

Rebetiko is closely related with nightlife entertainment: ouzeri, taverna (Greek tavern) and night centres.

Rebetiko is also sometimes related with the icon of mangas (Greek: μάγκας, pronounced ['ma(ŋ)gas]), which means *strong guy* that "needs correction", a social group in the Belle Époque era's^[19] counterculture of Greece (especially of the great urban centers: Athens, Piraeus, and Thessaloniki).

Mangas was a label for men belonging to the working class, behaving in a particularly arrogant/presumptuous way, and dressing with a very typical vesture composed of a woolen hat (*kavouraki*, καβουράκι), a jacket (they usually wore only one of its sleeves), a tight belt (used as a knife case), stripe pants, and pointy shoes. Other features of their appearance were their long moustache, their bead chaplets (κομπολόγια, sing. κομπολόι), and their idiosyncratic manneristic limp-walking (κουτσό βάδισμα). A related social group were the Koutsavakides (κουτσαβάκηδες, sing. κουτσαβάκης^[20]); the two terms are occasionally used interchangeably.

History

Initially a music associated with the lower classes, rebetiko later reached greater general acceptance as the rough edges of its overt subcultural character were softened and polished, sometimes to the point of unrecognizability. Then, when the original form was almost forgotten, and its original protagonists either dead, or in some cases almost consigned to oblivion, it became, from the 1960s onwards, a revived musical form of wide popularity, especially among younger people of the time.

Origins

Rebetiko probably originated in the music of the large (mainly) coastal cities with large Greek communities of western Anatolia during the Ottoman era. In these cities the cradles of rebetiko were likely the ouzeri, the hashish dens (*tekedes*) with hookahs, coffee shops and even the prison. In view of the paucity of documentation prior to the era of sound recordings it is difficult to assert further facts on the very early history of this music.^[nb 6] There is a certain amount of recorded Greek material from the first two decades of the 20th century, recorded in Constantinople/Istanbul, Egypt and in America, of which isolated examples have some bearing on rebetiko, such as in the first case of the use of the word itself on a record label.^[21] But there are no recordings from this early period which give an inkling of the local music of Piraeus such as first emerged on disc in 1931 (see above).



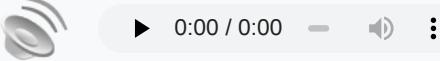
Depiction of a hookah shop in the Ottoman empire.

Smyrna style (Smyrneïko)

Smyrna style rebetiko (Smyrneïko)

Stylistic origins	Rebetiko · Turkish makams
Cultural origins	early 20th century, Asia Minor
Typical instruments	Politiki lyra · Oud · Cimbalom · bouzouki · toubeleki

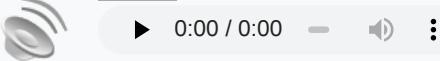
Minore from Smyrna



"Smyrna Minore", traditional, sings [Marika Papagika](#), 1918

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Smyrnia



"Smyrna girl", traditional, sings [Giorgos Vidalis](#), 1924

Problems playing this file? See [media help](#).

During the early 20th century, the main centre of rebetiko music was the multi-national port of Smyrna (modern İzmir) in [Asia Minor](#). The musicians of Smyrna were influenced not only from the eastern sounds inside the [Ottoman empire](#), but also from the European-style music of the many European communities of the city, most notably the [Italians](#). [Smyrneiki Estudiantina](#) was a group of musicians playing popular music for Greeks worldwide. After the [Great fire of Smyrna](#) many of them ([Panagiotis Toundas](#), [Spyros Peristeris](#), [Giorgos Vidalis](#), [Anestis Delias](#) and others) fled to Greece contributing to the development of the rebetiko style music in Greece.

1922–1932

In the wake of the [Asia Minor Catastrophe](#) and the population exchange of 1923, huge numbers of refugees settled in [Piraeus](#), [Thessaloniki](#), [Volos](#) and other harbor cities. They brought with them both European and Anatolian musical instruments and musical elements, including Ottoman café music, and, often neglected in accounts of this music, a somewhat Italianate style with mandolins and choral singing in parallel thirds and sixths.

Many of these Greek musicians from Asia Minor were highly competent musicians. Initially an "Athenean Estudiantina" was established with Giorgos Vidalis and some musicians of the old Smyrneiki Estudiantina. Other musicians became studio directors ([A&R men](#)) for the major companies, for example Spyros Peristeris (who played mandolin, guitar, piano and later bouzouki), Panagiotis Toundas (primarily a mandolinist) and the violin virtuoso Giannis Dragatsis (Oghdhondakis). The musical personalities of Peristeris and Toundas in particular came to have enormous influence on the further development of recorded rebetiko. While from the middle of the 1920s a substantial number of Anatolian-style songs were recorded in Greece, examples of Piraeus-style rebetiko song first reached shellac in 1931 (see [above](#)).

1930s



Rebetes in Karaïskaki, Piraeus (1933).

Left Vamvakaris with bouzouki, middle

Batis with guitar.

During the 1930s, the relatively sophisticated musical styles met with, and cross-fertilised, with the more heavy-hitting local urban styles exemplified by the earliest recordings of [Markos Vamvakaris](#) and [Batis](#).^{[GH 1][22]}

This historical process has led to a terminology intended to distinguish between the clearly Asia Minor oriental style, often called "*Smyrneïka*", and the bouzouki-based style of the 1930s, often called Piraeus style.^[nb 7] Also, the use of [mandolin](#) totally vanished.

By the end of the 1930s rebetiko had reached what can reasonably be called its classic phase, in which elements of the early [Piraeus](#) style, elements of the Asia Minor style, clearly European and [Greek folk music](#) elements, had fused to generate a genuinely

syncretic musical form. Simultaneously, with the onset of censorship, a process began in which rebetiko lyrics slowly began to lose their defining underworld character. This process extended over more than a decade.

Metaxas censorship, new directions

In 1936, the [4th of August Regime](#) under [Ioannis Metaxas](#) was established and with it, the onset of [censorship](#). Some of the subject matter of rebetiko songs was then considered disreputable and unacceptable. During this period, when the Metaxas dictatorship subjected all song lyrics to censorship, composers would rewrite lyrics, or practice self-censorship before submitting lyrics for approval.^[23] The music itself was not censored, although proclamations were made recommending the "Europeanisation" of the outcoming Anatolian music, which led to certain radio stations banning *amanedes* in 1938, i.e. on the basis of music rather than lyrics. This was, however, not bouzouki music. The term *amanedes*, (sing. *amane*, Gr. αμανέδες, sing. αμανές) refers to a kind of improvised lament, in unmeasured time, sung in a particular *dromos/makam*. The *amanedes* were perhaps the most pointedly oriental songs in the Greek repertoire of the time.^{[24][nb 8]}

Metaxas also closed all the *tekedes* (hashish dens) in the country. References to [drugs](#) and other criminal or disreputable activities vanished from recordings made in Greek studios, to reappear briefly in the first recordings made at the resumption of recording activity in 1946.^[6] In the United States, however, Greek musical production flourished, with song lyrics apparently unaffected by censorship, (see [below](#)) although, strangely, the bouzouki continued to be rare on American recordings until after WWII.^[1]

It is notable that Rebetiko music was also rejected by the Greek Left because of its "reactionary" (according to the [Communist Party of Greece](#)) and subculture character, and its drug references.

Postwar period

Recording activities ceased during the [Axis occupation of Greece during World War II](#) (1941–1944), and did not resume until 1946; that year, during a very short period, a handful of uncensored songs with drug references were recorded, several in multiple versions with different singers.^[6]

The scene was soon popularized further by stars like [Vassilis Tsitsanis](#). His musical career had started in 1936, and continued during the war despite the occupation. A musical genius, he was both a brilliant bouzouki player and a prolific composer, with hundreds of songs to his credit. After the war he continued to develop his style in new directions, and under his wing, singers such as [Sotiria Bellou](#), [Ioanna Georgakopoulou](#), [Stella Haskil](#) and [Marika Ninou](#) made their appearance. Tsitsanis developed the "westernization" of the rebetiko and made it known to larger sections of the population, setting also the bases for the future [laiko](#).

In 1948 [Manos Hatzidakis](#) shook the musical establishment by delivering his legendary lecture on rebetiko, until then with heavy underworld and cannabis use connections and consequently looked down upon. Hatzidakis focused on the economy of expression, the deep traditional roots and the genuine emotion displayed in rembetika, and exalted the likes of composers like [Markos Vamvakaris](#) and [Vassilis Tsitsanis](#). Putting theory into practice, he adapted classic rembetika in his 1951 piano work, *Six Folk Paintings* (*Εξι Λαϊκές Ζωγραφίες*), which was later also presented as a folk ballet.

Parallel to the post-war career of Tsitsanis, the career of [Manolis Chiotis](#) took rebetiko and the Greek popular music in more radically new directions. Chiotis developed much more the "europeanisation/westernization" of the rebetiko. In 1953 he added a fourth pair of strings to the [bouzouki](#), which allowed it to be played as a guitar and set the stage for the future '[electrification](#)' of rebetiko.

Chiotis was also a bold innovator, importing Latin and South American rhythms (such as [flamenco](#), [rumba](#), [mambo](#) etc.), and concentrating on songs in a decidedly lighter vein than the characteristic ambiance of rebetiko songs. Perhaps most significantly of all, Chiotis, himself a virtuoso not only on the bouzouki but on guitar, violin and oud, was responsible for introducing and popularizing the modified 4-stringed bouzouki (*tetrahordho*) in 1956.^{[6][25]} Chiotis was already a seemingly fully-fledged virtuoso on the traditional 3-stringed instrument by his teens, but the guitar-based tuning of his new instrument, in combination with his playful delight in extreme virtuosity, led to new concepts of bouzouki playing which came to define the style used in *laiki mousiki* (*laiko*) and other forms of bouzouki music, but could no longer really be called rebetiko.



Piraeus Quartet from right: [Anestis Delias](#) (aka Artemis), [Yiorgos Batis](#), [Markos Vamvakaris](#), [Stratos Pagoumtzis](#) (mid-1930)



A modern four-course bouzouki

A comparable development also took place on the vocal side. In 1952 a young singer named Stelios Kazantzidis recorded a couple of rebetika songs that were quite successful. Although he would continue in the same style for a few years it was quickly realized, by all parties involved, that his singing technique and expressive abilities were too good to be restricted to rebetiko. Soon well-known composers of rebetika—like Kaldaras, Chiotis, Klouvatos—began to write songs tailored to Stelios powerful voice and this created a further shift in rebetika music. The new songs had a more complex melodic structure and were usually more dramatic in character. Kazantzidis went on to become a star of the emerging laiki music.

Kazantzidis, however, not only contributed to the demise of classical rebetika of the Piraeus style. Paradoxically, he was also one of the forerunners of its revival. In 1956 he started his cooperation with Vassilis Tsitsanis who, in addition to writing new songs for Kazantzidis, also gave him some of his old ones to reinterpret. Kazantzidis, thus, sang and popularized such rebetika classics as "Synnefiasmeni Kyriaki" (Clouded Sunday), "Bakse tsifliki" and "Ta Kavourakia". These songs, and many others, previously unknown to the wider public, suddenly became cherished and sought-after.

At about the same time many of the old time performers—both singers and bouzouki players—abandoned the musical scene of Greece. Some of them died prematurely (Haskil, Ninou), others emigrated to the US (Binis, Evgenikos, Tzouanakos, Kaplanis), while some quit music life for other work (Pagioumtzis, Genitsaris). This, of course, created a void which had to be filled with new blood. In the beginning the new recruits—like for example Dalia, Grey and Kazantzidis—stayed within the bounds of classical rebetica. Soon, however, their youthful enthusiasm and different experiences found expression in new stylistic venues which eventually changed the old idiom.

This combined situation contributed, during the 1950s, to the almost total eclipse of rebetiko by other popular styles. By the late 1950s, rebetiko had declined; it only survived in the form of *archontorebetiko* (αρχοντορεμπέτικο, 'posh rebetiko' or 'bourgeois rebetiko'), a refined style of rebetiko that was far more accepted by the upper class than the traditional form of the genre.

Somewhat confusingly, from at least the 1950s, during which rebetiko songs were not usually referred to as a separate musical category, but more specifically on the basis of lyrics, the term *laïki mousiki* (λαϊκή μουσική), or *laïka*, (λαϊκα) covered a broad range of Greek popular music, including songs with the bouzouki, and songs that later would without doubt be classified as rebetiko. The term in its turn derives from the word *laos* (λαός) which translates best as 'the people'.

The revival

The first phase of the rebetiko revival can perhaps be said to have begun around 1960. In that year the singer Grigoris Bithikotsis recorded a number of songs by Markos Vamvakaris, and Vamvakaris himself made his first recording since 1954. During the same period, writers such as Elias Petropoulos began researching and publishing their earliest attempts to consider rebetiko as a subject in itself.^[26] The bouzouki, unquestioned as the basic musical instrument of rebetiko music, then began to make inroads into other areas of Greek music, not least due to the virtuosity of Manolis Chiotis. From 1960 onwards prominent Greek composers such as Mikis Theodorakis and Manos Hatzidakis employed bouzouki virtuosi such as Manolis Chiotis, Giorgos Zambetas, and Thanassis Polyhandriots in their recordings.

The next phase of the rebetiko revival can be said to have started in the beginning of the 1970s, when LP reissues of 78 rpm recordings, both anthologies and records devoted to individual artists, began to appear in larger numbers. This phase of the revival was initially, and is still to a large extent, characterized by a desire to recapture the style of the original recordings, whereas the first phase tended to present old songs in the current musical idiom of Greek popular music, *laiki mousiki*. Many singers emerged and became popular during this period. It was during the 1970s that the first work which aimed to popularize rebetiko outside the Greek language sphere appeared^[GH 2] and the first English-language academic work was completed.^[12]

During the 1970s a number of older artists made new recordings of the older repertoire, accompanied by bouzouki players of a younger generation. Giorgios Mouflouzelis, for example, recorded a number of LPs, though he had never recorded during his youth in the 78 rpm era. The most significant contribution in this respect was perhaps a series of LPs recorded by the singer Sotiria Bellou, who had had a fairly successful career from 1947 onwards, initially under the wing of Tsitsanis. These newer recordings were instrumental in bringing rebetiko to the ears of many who were unfamiliar with the recordings of the 78 rpm era, and are still available as CDs.

An important aspect of the revival of the late 1960s and early 1970s was the element of protest, resistance and revolt against the military dictatorship of the junta years. This was perhaps because rebetiko lyrics, although seldom directly political, were easily construed as subversive by the nature of their subject matter and their association in popular memory with previous periods of conflict.

Rebetiko in its original form was revived during the [Junta of 1967–1974](#), when the [Regime of the Colonels](#) banned it. After the end of the Junta, many revival groups (and solo artists) appeared. The most notable of them include [Opisthodhromiki Kompania](#), [Rembetiki Kompania](#), [Babis Tsertos](#), [Agathonas Iakovidis](#) and others.

[Giorgos Dalaras](#) in 1975 decided to release his own renditions of rebetiko songs on the double LP *50 Chronia Rebetiko Tragoudi* (50 Χρόνια Ρεμπέτικο Τραγούδι, *50 Years of Rebetiko Songs*). The recording proved an immediate success, despite the toning down of the lyrics. However, as a result, a new movement was set to take place in Greek music, and the once forgotten *rebetes* were finding themselves performing, in some cases for the first time in 30 to 40 years. He followed up this work with an LP in 1980, *Rebetika tis Katouchis* (Ρεμπέτικα της Κατοχής, *Rebetiko (songs) of the occupation*), which was a more gritty and meaty release, more faithful to the tone of the original rebetika as heard in the 1930s. However, references to drugs were again cut out, and only mentioned in passing. Unlike the previous double LP, this one contained some of the original musicians, [Bayianteras](#) and [Genitsaris](#) in particular making an appearance on the album.



George Dalaras



Babis Tsertos

Modern times

Rebetiko songs are still popular in Greece, both in contemporary interpretations which make no attempt to be other than contemporary in style, and in interpretations aspiring to emulate the old styles. The genre is a subject of growing international research, and its popularity outside Greece is well-established.

Some of the musicians and singers of the genre include [Babis Tsertos](#), [Babis Goles](#) and [Agathonas Iakovidis](#).

In 2012, [Vinicio Capossela](#) released his music album *Rebetiko Gymnastas*.

In the 2020s, rebetiko's legacy has been revitalized through innovative fusions with contemporary genres, notably by Greek-Nigerian artist [Negros Tou Moria](#) (Kofi Ansong). He pioneered "trabetiko," a blend of traditional rebetiko and modern trap music, reflecting the experiences of Greece's migrant communities. His 2025 album, *Mavri Ellada* ("Black Greece"), showcases this fusion by combining rebetiko elements with genres like G-funk and Afrobeats, addressing themes such as racism and xenophobia. Tracks like "Oneiro" feature samples from 1950s Greek film music, while the title track merges bouzouki melodies with contemporary beats, highlighting Greece's complex relationship with immigration. Through this synthesis, rebetiko continues to evolve, resonating with new generations and diverse audiences.

In the United States

Greek emigration to the United States started in earnest towards the end of the 19th century.^[6] From then, and in the years following the [Asia Minor Disaster](#), until immigration became restricted in the mid-1920s, a great number of Greeks emigrated to the United States, bringing their musical traditions. American companies began recording Greek music performed by these immigrants as early as 1896.^[nb 9] The first Greek-American recording enterprises made their appearance in 1919. From the closing years of the second decade of the century there exist a number of recordings that can be considered as rebetiko, a few years before such songs began to appear on recordings in Greece.

The music industry in the United States played a role from the mid-1930s onwards in recording rebetiko lyrics which would not have passed the censors in Greece. This phenomenon came to repeat itself during the Greek military junta of 1967–1974. An example of American recording studios permitting some 'bolder' lyrics can be found in the LP *Otan Kapnizi O Loulas* (Οταν Καπνίζει Ο Λουλάς, *When They Smoke The Hookah*) by [Apostolos Nikolaidis](#), released in 1973. Releasing this album in Greece, with its overt references to drug use, would have been impossible at that time. It is worth noting, however, that the censorship laws invoked in Greece by Metaxas were not officially revoked until 1981, seven years after the fall of the junta.^[28] Another characteristic of American Greek recordings of the time was the recording of songs in the Anatolian musical styles of rebetiko, which continued in the United States well into the 1950s. Even songs originally recorded with typical bouzouki-baglamas-guitar accompaniment could appear in Anatolian garments.

After WWII, beginning in the early 1950s, many Greek rebetiko musicians and singers traveled from Greece to tour the United States, and some stayed for longer periods. Prominent among them were [Ioannis Papaioannou](#), [Manolis Chiotis](#), [Vassilis Tsitsanis](#), [Iordanis Tsomidis](#), [Roza Eskenazi](#), [Stratos Pagioumtzis](#), [Stavros TZouanakos](#) and [Giannis Tatasopoulos](#), of whom the latter three

died in the United States.

Rebetiko rock

Rebetiko rock is a music genre that fuses the elements of rock music and rebetiko. Hard rock and the Greek folk music are also a major influence on rebetiko rock.

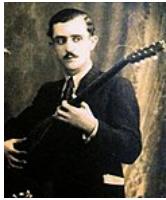
Performers of rebetiko on 78 rpm recordings



Rita Abatzi



Yiorgos Batis



Anestis Delias



Marika Ninou



Kostas Roukounas

Rebetiko rock

Stylistic origins Rock · rebetiko · Greek folk · hard rock

Cultural origins 1970s and 2010s, Greece

Typical instruments Tambouras · bouzouki · toubeleki · oud

Discography

Much rebetiko is issued in Greece on CDs which quickly go out of print. Since the 1990s a considerable number of high quality CD productions of historical rebetiko^[DM 1] have been released by various European and American labels. The following select discography includes some of these historical anthologies, which are likely to be available in English speaking countries, plus a few Greek issues. All are CDs unless otherwise noted. The emphasis on English-language releases in this discography is motivated both by their consistently high sound quality and by their inclusion, in many cases, of copious information in English, which tends to be lacking in Greek issues. See however link section below for one Greek source of historic CDs with website and notes in English.

- Apostolos Hadzichristos – *A Unique Greek Voice*, (4CD), JSP Records, 2011.
- *From Tambouras to Bouzouki The History and Evolution of the Bouzouki and its First Recordings (1926–1932)*, Orpheum Phonograph ORPH-01 ISBN 978-618-80538-0-9, 2013.
- *Great Voices of Constantinople 1927–1933*, Rounder Records, 1997.
- *Greek-Oriental Rebetica-Songs & Dances in the Asia Minor Style: The Golden Years*, Arhoolie Records, 1991.
- *Greek Rhapsody – Instrumental Music from Greece 1905–1956*, (2CD & book) Dust-To-Digital DTD-27, 2013.
- *Marika Papagika – Greek Popular and Rebetiko Music in New York 1918–1929*, Alma Criolla Records, 1994.
- *Markos Vamvakaris, Bouzouki Pioneer, 1932–1940*, Rounder Records, 1998.
- *Markos Vamvakaris, Master of Rembetika – Complete Recordings 1932–1937, plus selected recordings 1938, (4CD)*, JSP Records, 2010
- *Mortika – Rare Vintage Recordings from a Greek Underworld*, ARKO records, Uppsala, 2005. CD and book, also issued as 2LP box by Mississippi Records, 2009.
- *Mourmourika: Songs of the Greek Underworld*, Rounder Records, 1999.
- *My Only Consolation: Classic Pireotic Rembetika 1932–1946*, Rounder Records, 1999.
- *Rembetica: Historic Urban Folk Songs From Greece*, Rounder Records, 1992.

- *Rembetika: Greek Music from the Underground*, JSP Records, 2006.
- *Rembetika 2: More of the Secret History of Greece's Underground Music*, JSP Records, 2008.
- *Rebetiki Istoria*, EMIAL-Lambropoulos, Athens 1975–76 – LP series in six volumes, later also issued on cassettes and CDs.
- *Roza Eskenazi – Rembetissa*, Rounder Records, 1996.
- *The Rough Guide to Rebetika*, World Music Network, 2004.
- *Vassilis Tsitsanis – All the pre-war recordings, 1936–1940* (5CD), JSP Records, 2008.
- *Vassilis Tsitsanis – The Postwar Years 1946–1954*, (4CD), JSP Records, 2009.
- *Women of Rembetica*, Rounder Records, 2000.
- *Women of Rembetika*, (4CD), JSP Records, 2012.
- Various – *The Diaspora Of Rembetiko*, Network Medien, (2CD), compilation, 2004

See also

- [Byzantine music](#)
- [Hasapiko](#)
- [Mangas](#)
- [Rembetiko – a film by Costas Ferris](#)
- [Syrtaki](#) – fast version of Hasapiko

Notes

1. The word *dromos* means 'path' or 'road'.
2. *Piraeotiko dromos* is named after the harbour town of [Piraeus](#), and the terms *matzore* (ματζόρε) and *minore* (μινόρε) are loosely used in order to include the Western [major](#) and [minor scale](#) variations within the category of *dromoi*.
3. A further genre term has recently seen the light as a result of this entente. *Paradosiaká*, a word which originally simply means "traditional", is nowadays used to refer to a fairly narrow urban musical form which has emerged in Greece since the 1970s, and which almost exclusively employs the instruments and musical language of Ottoman art music. For a detailed examination of this phenomenon, see Eleni Kallimopoulou, *Paradosiaká: Music, Meaning and Identity in Modern Greece*. Ashgate, 2009.
4. A both extensive and intensive English-language analytic study of rebetiko lyrics is given by Stathis Gauntlett.^{[12][13]}
5. A database search in the comprehensive Greek 78 rpm discography by Dionysis Maniatis^[DM 1] reveals that less than 7% of recorded rebetiko songs have drug-related themes.
6. Although Petropoulos, for example, divides the history of the style into three periods:
 - 1922–1932 – the era when rebetiko emerged from its roots with the mixture of elements from the music of [Asia Minor](#) and [mainland Greece](#),
 - 1932–1942 – the classical period,
 - 1942–1952 – the era of discovery, spread, and acceptance;
 this division, though possibly useful as a rough guide, is slightly misleading as it excludes not only the unknowable pre-sound recording era, but the relatively few, but no less significant, recordings made during the first two decades of the 20th century.
7. The term "*Smyrneïka*" is slightly misleading, as it is used to refer to the urban Ottoman-Greek café music styles not only of Smyrna but of Constantinople/Istanbul and other cities, and even to American recordings by artists with no connection to Smyrna.
8. Stathis Damianakos has argued that the rebetiko songs of this first period were mostly the musical expression of the [lumpenproletariat](#).
9. The Berliner company recorded eight songs sung by [Michael Arachtingi](#) in May 1896 (see Richard K. Spottwood^[27]).

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3. Elias Petropoulos, *Ρεμπετολογία*. 2nd ed., Kedros, Athens, p. 18, 1990.

4. Giorgos Babiniotis, *Λεξικό τής Νέας Ελληνικής Γλώσσας*. Athens, Kentro Lexikologias, p. 1553, 1998.
5. Ioannes Meursius – *Glossarium graeco barbarum* 2nd ed. Leyden, 1614 p. 470
6. Risto Pekka Pennanen, *Westernisation and Modernisation in Greek Popular Music*. Doctoral thesis, Acta Universitatis Tamperensis 692, Tampa, 1999.
7. Nikos Politis, *The Bouzouki: An approach to the history of the instrument and its evolution over the centuries*, unpublished illustrated talk on the history of the bouzouki, read at Hydra Rebetiko Conference (<http://www.rebetology.com/hydragathering/programme2008.html>) Archived (<https://web.archive.org/web/20110715163000/http://www.rebetology.com/hydragathering/programme2008.html>) 2011-07-15 at the Wayback Machine, October 2008.
8. Kourousis, Stavros (2013) "From Tambouras to Bouzouki" The History and Evolution of the Bouzouki and its first Recordings (1926–1932) Orpheum Phonograph ORPH-01 ISBN 978-618-80538-0-9
9. Ioannis Ioannidis, voc, Manolis Karapiperis, bouzouki, Toutoi Batsoi Pourthan Tora, NY Jan 1929, mat. W 206147-2, released on Col. 56137-F.
10. To Mysterio-Zeibekiko mat. W 206583-1, Col. 56294-F. See Klein,^[1] Pennanen 1999^[6]
11. Tony Klein, *Greek Rhapsody – Instrumental Music from Greece 1905–1956*, DTD-27, 2 CDs & book, Dust-to-Digital, Atlanta, 2013
12. Stathis Gauntlett, *Rebetika, Carmina Graeciae Recentoris*, Doctoral thesis, University of Oxford, 1978.
13. Stathis Gauntlett, *Rebetika, Carmina Graeciae Recentoris*. D. Harvey and Co., Athens, 1985.
14. Yannis Zaimakis (Winter 2010). "'Forbidden Fruits' and the Communist Paradise: Marxist Thinking on Greekness and Class in Rebetika" (<https://doi.org/10.3998%2Fmp.9460447.0004.102>). *Music and Politics*. 4 (1): 1–25. doi:10.3998/mp.9460447.0004.102 (<https://doi.org/10.3998%2Fmp.9460447.0004.102>).
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External links

- [Markos Vamvakaris Autobiography for the first time in English](http://www.greeklines.com) (<http://www.greeklines.com>)
 - [A unique live recording of Markos Vamvakaris](https://www.youtube.com/watch?v=Yx_n9E_Eke0) (https://www.youtube.com/watch?v=Yx_n9E_Eke0)
 - [Se Xrono Rebetiko Kai Laiko](http://www.greekradio.net/meta/rebetiko.wvx) (<http://www.greekradio.net/meta/rebetiko.wvx>) (Audio file) A weekly syndicated Greek radio show on Rebetika hosted by *Photis Sotiropoulos* (<https://web.archive.org/web/20070929221307/http://explorinmedia.com/about>) and written by Vlassis Kokonis
 - [Rebetiko On-line](http://www.rebetiko.gr) (<http://www.rebetiko.gr>) Offers a brief introduction in Greek and English, and a large photo collection. Listening facility at present disabled (7th Jan 2010)
 - [Rembetiko Forum](https://rembetiko.gr) (<https://rembetiko.gr>) A forum about the Rebetiko Music with many discussions containing valuable information.
 - [Tous aux Balkans: Rebetiko songs lyrics and videos, further useful links](http://www.tousauxbalkans.net/Rebetiko) (<http://www.tousauxbalkans.net/Rebetiko>)
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 - [Rebetiko and folk music wiki](https://web.archive.org/web/20090207083533/http://rebetiko.sealabs.net/wikimediawiki/index.php/%CE%91%CF%81%CF%87%CE%B9%CE%BA%CE%AE_%CF%83%CE%B5%CE%BB%CE%AFC%CE%B4%CE%B1) (https://web.archive.org/web/20090207083533/http://rebetiko.sealabs.net/wikimediawiki/index.php/%CE%91%CF%81%CF%87%CE%B9%CE%BA%CE%AE_%CF%83%CE%B5%CE%BB%CE%AFC%CE%B4%CE%B1) (in Greek)
 - Listen to an example of [Rebeticka](http://aso.gov.au/titles/music/rebetika-songs-of-greece) (<http://aso.gov.au/titles/music/rebetika-songs-of-greece>) from Australia on [australianscreen online](#)
 - [Negros Tou Moria: Mavri Ellada review](https://www.theguardian.com/music/2025/apr/11/negros-tou-moria-mavri-ellada-review) (<https://www.theguardian.com/music/2025/apr/11/negros-tou-moria-mavri-ellada-review>) – a rebetiko rap riposte to Greek social division
 - [Greek Music – Resources on Folk and Rebetiko](https://www.carmelosiciliano.com/greek-music/) (<https://www.carmelosiciliano.com/greek-music/>)
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Sama (Sufism)

Sama (Turkish: *Sema*; Persian: سما، romanized: *samā*) is a Sufi ceremony performed as part of the meditation and prayer practice dhikr. Sama means "listening", while dhikr means "remembrance".^[1] These performances often include singing, playing instruments, dancing, recitation of poetry and prayers, wearing symbolic attire, and other rituals. Sama is a particularly popular form of worship in Sufism.

In 2005, UNESCO confirmed the "Mevlevi Sama Ceremony" of Turkey as one of the Masterpieces of the Oral and Intangible Heritage of Humanity.^[2]

Etymology

The term sama stems from the root-verb meaning *acceptance by tradition*, from which are derived the words سمع (*sam'un*) and استماع ('istimā'un', listening), often paired with نقل (*naql'un*) and تعلیم (*taqlīd'un*, tradition).^[3] It may have been in use since the tenth century to refer to a type of dhikr (remembrance of God), a ceremony used by various Sufi orders, particularly the Chishti order of the sub-continent. It often involves prayer, song and dance.^[4] An alternative etymology for Sema may be the Greek σῆμα - sēma, which means tomb, significant or signal (e.g., semantics, polysemy).

Sama



Whirling Dervishes in Istanbul, Turkey

Medium	Singing, playing instruments, dancing, recitation of poetry and prayers
Originating culture	<u>Sufi</u>

Mevlevi Sema Ceremony

UNESCO Intangible Cultural Heritage

Country	Turkey
Reference	00100 (https://ich.unesco.org/en/R_L/00100)
Region	Europe and North America
Inscription history	
Inscription	2008 (3rd session)
List	Representative

Origin

The origination of Sama in the Mevlevi Order of Sufis is credited to Rumi, Sufi master and creator of the Mevlevis. The story of the creation of this unique form of dhikr is that Rumi was walking through the town marketplace one day when he heard the rhythmic hammering of the goldbeaters. It is believed that Rumi heard the dhikr, الله علی الٰی ی "la ilaha ilallah" or in English, "There is no god but Allah" in the apprentices beating of the gold and was so entranced in happiness he stretched out both of his arms and started spinning in a circle (sufi whirling). With that the practice of Sama and the dervishes of the Mevlevi order were born.

Similarly, Abu Sa`id, (357 A.H.) (967 C.E.) was born in Mayhana, a town near Sarakhs, in Iran, bordering Turkmenistan. He is noted for establishing a rule for conduct in the khanaqah and also for the introduction of music (*sama'*), poetry and dance, as part of the Sufi collective devotional ritual of dhikr.

Current practice

Mevlevi

The Whirling Dervishes of the Mevlevi order are probably the best-known practitioners of *Sama*. Mevlevi practitioners of *sema* are adult initiates into the order, which historically only meant men. Participants move as a group in a circle while also turning each individually.

Art is "self expression" and *Sama* is "selfless expression" - an experience of "fanaa". *Fanaa* (Arabic: فناء fanā') in Sufism is the "passing away" or "annihilation" of the self.

Alevi/Bektashi

Sema is prominent in the ceremonies of the Alevi community of Turkey and the closely related Bektashi Order.

The most common forms of Alevi *sema* include *kirklar semahı* (*sema* of the forty) and *turnalar semahı* (crane *sema*). They are performed by both male and female teenagers, often in mixed groups, and participants turn facing each other in pairs or small groups and do not necessarily whirl as individuals. Many cemevleri (Alevi meetinghouses) have organized *sema* groups that perform at events such as the annual Hacı Bektaş Veli Festival.

Tannoura

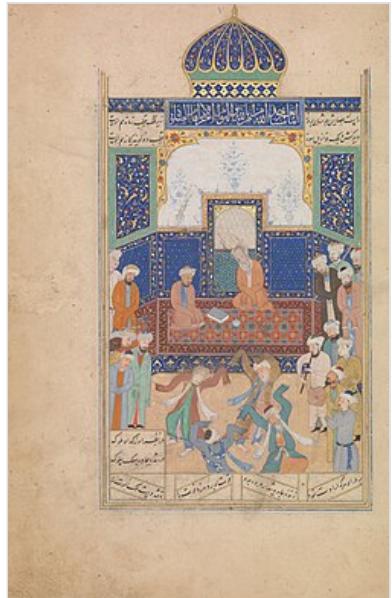
In Egypt, the Mevlevi form of *Sama* is known as tannoura and has been adopted (with some modifications) by other Sufi orders as well. It is also performed as a folk and concert dance.

Symbolism

The *Sama* represents a mystical journey of man's spiritual ascent through mind and love to perfection. Turning towards the truth, the follower grows through love, deserts his ego, finds the truth and arrives at perfection. He then returns from this spiritual journey as a man who has reached maturity and a greater perfection, so as to love and to be of service to the whole of creation. Rumi has said in reference to *Sama'*, "For them it is the *Sama'* of this world and the other. Even more for the circle of dancers within the *Sama'* who turn and have in their midst, their own Ka'aba." This relates *Sama'* to the pilgrimage to Mecca, in that both are intended to bring all who are involved closer to God.

Components

Sama emphasizes singing, but also includes the playing of instruments, particularly for introductions and accompaniments.^[5] However, only instruments which are symbolic and not considered profane are used. The most common of these are the tambourine, bells, and flute.^[6] It often includes the singing of hymns, called *qawl* and *bayt*.^[7] Poetry is often included in the ceremony as well, because while it is inadequate by itself, it works together with aid in spiritual contemplation. Any poetry, even the erotic, can be applied to God, and thus used for this ceremony. However, the listener's heart must first be pure, or the dancing components of sama' will make these people full of lust instead of love for God. Additionally, being in love with a person rather than with God clouds a person's mind when they are listening to erotic poetry.^[6] Verses from the Qur'an are never used for this purpose, and not only because their meanings are said to be somewhat dulled through repetition. Qur'anic verses are never to be set to meditation, nor ornamented or improvised in any way, so that they remain sacred texts.^[6]



Sufis performing Sama before Shaykh Nizam al-Din Awliya. Miniature from the Timurid copy of the *Khamsa* of Amir Khusrau. Herat, 1485.

Purpose

Sama is a means of meditating on God through focusing on melodies and dancing. It brings out a person's love of God, purifies the soul, and is a way of finding God. This practice is said to reveal what is already in one's heart, rather than creating emotions.^[1] All of a person's doubt disappears, and the heart and soul can communicate directly with God.^[8] The immediate goal of sama' is to reach *wajd*, which is a trance-like state of ecstasy.^[9] Physically, this state may include various and unexpected movements, agitation, and all types of dancing.^[1] Another state that people hope to reach through sama' is *khamra*, which means "spiritual drunkenness". Ultimately, people hope to achieve the unveiling of mysteries and gain spiritual knowledge through *wajd*.^[10] Sometimes, the experience of *wajd* becomes so strong that fainting or even, in extreme circumstances, death, occurs.

Etiquette

Participants in sama are expected to remain silent and still, and controlled throughout the ceremony, unless *wajd* occurs.^[6] This way, a higher degree of spiritual contemplation can be reached. Participants must restrain themselves from movement and crying until they reach a point in which they can no longer hold back. At this point, *wajd* can be reached. It is essential that the trance-like experience of *wajd* be genuine and not faked for any reason. Also, people must maintain proper intent and actions must be present throughout the sama'; otherwise, they cannot experience the ceremony's intended positive effects.

Controversy

Muslims hold divergent views on the issue of sama and the use of music in general. Opponents, particularly within the Salafi/Wahhabi sect, are critical, while advocates, mainly among the majority Shias, support its use.^[6]

Advocates view chants as a required practice for spiritual growth.^[8] Al-Ghazzali wrote a chapter entitled "Concerning Music and Dancing as Aids to the Religious Life", where he emphasized how the practices of music and dance are beneficial to Muslims, as long as their hearts are pure before engaging in these practices.^[11]

Opponents find music a heretical innovation or bidah and associate it with infidelity. They compare the physical sensations experienced by a person in the state of *wajd* to a state of physical drunkenness, and therefore do not condone it.^[8]

See also

- Qawwali - A form of sama in South Asia
- Hadhra - Arab Sufi dhikr
- Usul al-Sama - Treatise written on Sama by Fakhr al-Din Zarradi

Notes

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External links

- [The Mevlevi Sema Ceremony](http://www.mevlana.net/sema.html) (<http://www.mevlana.net/sema.html>)
 - [Images of Stages of Sema ceremony](https://www.flickr.com/photos/meneghetti/sets/72157605244724510/) (<https://www.flickr.com/photos/meneghetti/sets/72157605244724510/>)
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Samba

Samba (Portuguese pronunciation: [ˈsẽbə] ⁽ⁱ⁾) is a broad term for many of the rhythms that compose the better known [Brazilian music genres](#) that originated in the [Afro-Brazilian](#) communities of Bahia in the late 19th century and early 20th century,^{[1][2][3]} It is a name or prefix used for several rhythmic variants, such as [samba urbano carioca](#) (*urban Carioca samba*),^{[4][5]} [samba de roda](#) (sometimes also called *rural samba*),^[6] amongst many other forms of samba, mostly originated in the [Rio de Janeiro](#) and [Bahia](#) states. Having its roots in [Brazilian folk traditions](#),^[7] especially those linked to the primitive rural samba^[2] of the [colonial](#) and [imperial](#) periods,^[8] is considered one of the most important cultural phenomena in Brazil^{[9][10]} and one of the country symbols.^{[11][12][13]} Present in the [Portuguese language](#) at least since the 19th century, the word "samba" was originally used to designate a "popular dance".^[14] Over time, its meaning has been extended to a "[batuque](#)-like circle dance", a [dance style](#), and also to a "music genre".^{[14][15]} This process of establishing itself as a musical genre began in the 1910s^[16] and it had its inaugural landmark in the song "[Pelo Telefone](#)", launched in 1917.^{[17][18]} Despite being identified by its creators, the public, and the [Brazilian music industry](#) as "samba", this pioneering style was much more connected from the rhythmic and instrumental point of view to [maxixe](#) than to samba itself.^{[16][19][20][21]}

Samba was modernly structured as a musical genre only in the late 1920s^{[16][19][22]} from the neighborhood of [Estácio](#) and soon extended to [Oswaldo Cruz](#) and other parts of Rio through its [commuter rail](#).^[23] Today synonymous with the rhythm of samba,^[24] this new samba brought innovations in rhythm, melody and also in thematic aspects.^[25] Its rhythmic change based on a new percussive instrumental pattern resulted in a more "batucado" and syncopated style^[26] – as opposed to the inaugural "samba-maxixe"^[27] – notably characterized by a faster tempo, longer notes and a characterized cadence far beyond the simple ones palms used so far.^{[28][29]} Also the "Estácio paradigm" innovated in the formatting of samba as a song, with its musical organization in first and second parts in both melody and lyrics.^{[20][30][31]} In this way, the sambistas of Estácio created, structured and redefined

Samba



Samba circle in Rio de Janeiro (1936)

Stylistic origins	Afro-Brazilian batucada and rural traditional rhythms dances, especially samba de roda
Cultural origins	Late 19th century in Bahia , and early 20th century, Rio de Janeiro and Salvador , Brazil

Subgenres

[Bossa nova](#) · [pagode](#) · [samba-canção](#) · [samba-choro](#) · [samba-jazz](#) · [samba de breque](#) · [samba de enredo](#) · [samba de exaltação](#) · [samba de partido-alto](#) · [samba de terreiro](#) · [samba duro](#) · [samba de chula](#) · [sambalanço](#), among others

Other topics

[Samba reggae](#) · [Samba rock](#) · [Brazilian Carnival](#) · [samba \(Brazilian dance\)](#) · [samba schools](#)

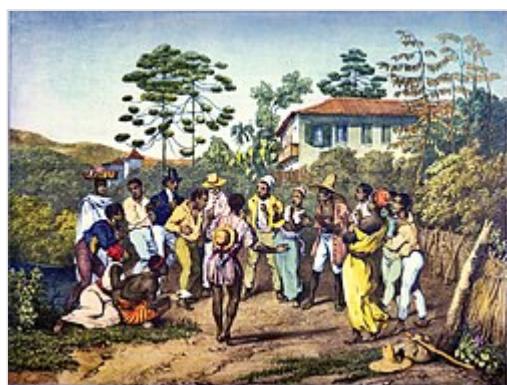
the urban Carioca samba as a genre in a modern and finished way.^[20] In this process of establishment as an urban and modern musical expression, the Carioca samba had the decisive role of samba schools, responsible for defining and legitimizing definitively the aesthetic bases of rhythm,^[32] and radio broadcasting, which greatly contributed to the diffusion and popularization of the genre and its song singers.^[33] Thus, samba has achieved major projection throughout Brazil and has become one of the main symbols of Brazilian national identity.^{[nb 1][nb 2][36][7]} Once criminalized and rejected for its Afro-Brazilian origins, and definitely working-class music in its mythic origins, the genre has also received support from members of the upper classes and the country's cultural elite.^{[37][38]}

At the same time that it established itself as the genesis of samba,^[19] the "Estácio paradigm" paved the way for its fragmentation into new sub-genres and styles of composition and interpretation throughout the 20th century.^{[16][39]} Mainly from the so-called "golden age" of Brazilian music,^[40] samba received abundant categorizations, some of which denote solid and well-accepted derivative strands – such as bossa nova, pagode, partido alto, samba de breque, samba-canção, samba de enredo and samba de terreiro – while other nomenclatures were somewhat more imprecise – such as samba do barulho (literally "noise samba"), samba epistolar ("epistolary samba") ou samba fonético ("phonetic samba")^[41] – and some merely derogatory – such as sambalada,^[42] sambolero or sambão joia.^[43]

The modern samba that emerged at the beginning of the 20th century is predominantly in a 4 time signature varied^[14] with the conscious use of a sung chorus to a batucada rhythm, with various stanzas of declaratory verses.^{[3][44]} Its traditional instrumentation is composed of percussion instruments such as the pandeiro, cuíca, tamborim, ganzá and surdo^{[45][46][47]} accompaniment – whose inspiration is choro – such as classical guitar and cavaquinho.^{[48][49]} In 2005 UNESCO declared Samba de Roda part of Intangible Cultural Heritage of Humanity,^[50] and in 2007, the Brazilian National Institute of Historic and Artistic Heritage declared Carioca samba and three of its matrixes – samba de terreiro, partido-alto and samba de enredo – as cultural heritage in Brazil.^{[51][52][53][54]}

Etymology and definition

There is no consensus among experts on the etymology of the term "samba". A traditionalist view that defends that the etymon comes from the Bantu was in the *Diário de Pernambuco* in 1830.^[56] The term was documented in the publication in a note opposing the sending of soldiers to the countryside of Pernambuco State as a disciplinary measure, as there they could be idle and entertained with "fishing of corrals [traps to catch fish], and climbing coconut trees, in whose hobbies viola and samba will be welcomed ".^[56] Another old appearance was recorded in the humorous Recife newspaper *O Carapuceiro*, dated February 1838,^[57] when Father Miguel Lopes Gama of Sacramento wrote against what he called "the samba d'almocreve" – not referring to the future musical genre, but a kind of merriment (dance drama) popular for black people of that time. According to Hiram Araújo da Costa, over the centuries, the festival of dances of enslaved people in



"Batuque" (1835), a painting by the German Johan Moritz Rugendas.^[55]

Bahia were called samba.^[58] In Rio de Janeiro, the word only became known at the end of the 19th century, when it was linked to rural festivities, to the area of Black people and to the "north" of the country, that is, the Brazilian Northeast.^[59]

For many years of the Brazilian colonial and imperial history, the terms "batuque" or "samba" were used in any manifestation of African origins that brought together dances (mainly umbigada), songs and uses of Black people instruments.^[14] At the end of the 19th century, "samba" was present in the Portuguese language, designating different types of popular dances performed by African slaves (xiba, fandango, catereté, candomblé, baião) that assumed its own characteristics in each Brazilian state, not only by the diversity of the ethnic groups of the African diaspora, but also the peculiarity of each region in which they were settlers.^[14] In the twentieth century, the term was gaining new meanings, as for a "circle dance similar to batuque" and a "genre of popular song".^[15]

The use of the word in a musical context was documented as early as 1913 in the "Em casa de baiana", registered as "samba de partido-alto".^{[60][61]} Then, the following year, for the works "A viola está magoada"^{[61][62]} and "Moleque vagabundo".^{[63][64]} And, in 1916, for the famous "Pelo Telefone", released as "samba carnavalesco" ("carnival samba")^{[65][66]} and regarded as the founding landmark of the Modern Carioca Samba.^{[2][67]}

Roots

Rural tradition

During a folkloric research mission in the Northeast Region of 1938, the writer Mário de Andrade noticed that, in rural areas, the term "samba" was associated with the event where the dance was performed, the way of dancing the samba and the music performed for the dance.^[68] The Urban Carioca Samba was influenced by several traditions associated with the universe of rural communities throughout Brazil.^[8] The folklorist Oneida Alvarenga was the first expert to list primitive popular dances of the type: coco, tambor de crioula, lundu, chula or fandango, baiano, catereté, quimbere, mbeque, caxambu and xiba.^[69] To this list, Jorge Sabino and Raul Lody added: the samba de coco and the sambada (also called coco de roda), the samba de matuto, the samba de caboclo and the jongo.^[70]

One of the most important forms of dance in the constitution of the choreography of the Carioca Samba,^[71] the samba de roda practiced in Bahia's Recôncavo was typically danced outdoors by a soloist, while other participants of the roda took charge of the singing – alternating in solo and chorus parts^[3] – and the performance of dance instruments.^[71] The three basic steps of Bahian samba de roda were the corta-a-jaca, the separa-o-visgo and the apanha-o-bago, in addition to the little one danced exclusively by women.^[3] In their research on Bahian samba, Roberto Mendes and Waldomiro Junior examined that some elements from other cultures, such as the Arab pandeiro and the Portuguese viola, were gradually incorporated into the singing and rhythm of African batuques, whose most well-known variants were samba corrido and the samba chulado.^[72]



Hilário Jovino Ferreira founded the first carnival rancho in Rio.

In the São Paulo State, another primitive modality of known rural samba developed, practiced basically in cities along the Tietê River – from the São Paulo city, until its middle course^[73] – and traditionally divided between samba de bumbo – with only instruments percussion, with bumbo^[73] – and batuque de umbigada – with tambu, quinjengue and guaiá.^[74]

Essentially made up of two parts (choir and solo) usually performed on the fly, the partido alto was – and still is – the most traditional sung variant of rural samba in Rio de Janeiro State.^[75] Originating in the Greater Rio de Janeiro, it is the combination, according to Lopes and Simas, of the Bahian samba de roda with the singing of the calango, as well as a kind of transition between rural samba and what would be developed in the urban environment of Rio from the 20th century.^[75]

Criminalization

In its beginnings, Samba was heavily criminalized by the Brazilian government. Born in the Favelas, it was a distinctly Afro Brazilian musical genre that brought people together in community and celebration, but that, to the Brazilian elite, was threatening. Samba's incorporation of African drumming was thought to be a connection to Afro Brazilian cults.^[76]

Many early composers were thought to be leaders of African cults and for this connection, samba faced policed persecution. Any Samba gathering was swiftly shut down, with musicians arrested and their instruments destroyed. As a result, Samba had to go underground; it relied on community members to assume the risk of persecution to have Samba parties out of their homes. Ultimately samba became a hallmark of Brazilian culture, highlighted at Carnival, but it was not always that way, as in its origins practicing samba was defiance against the government.^[77]

Roots of Rio Carnival

During colonial Brazil, many public Catholic events used to attract all social segments, including Black and enslaved peoples, who took advantage of the celebrations to make their own manifestations, such as the crowning revelry of the Congo kings and the cucumbis (Bantu revelry) in Rio de Janeiro.^[78] Gradually, these exclusive celebrations of the black people were being disconnected from Catholicism ceremonies and changed to the Brazilian Carnival.^[79] From the cucumbis, the "Cariocas cordões" emerged, which presented elements of Brazilianness – like Black people in indigenous dress.^[79] At the end of the 19th century, on the initiative of Hilário Jovino, from Pernambuco, ranchos de reis (later known as carnival ranchos) emerged.^[80] One of the most important ranches in Rio's carnival was Ameno Resedá.^[81] Created in 1907, the self-titled "rancho-escola" became a model for carnival performances in procession and for future samba schools born in the hills and suburbs of Rio.^[81]

The urban Carioca samba

"Pelo Telefone"



Considered the landmark of samba as a musical genre

"Primeira Linha"



▶ 0:00 / 0:00 ⏹ ⏷

Composed by [Heitor dos Prazeres](#), recording by [Benedito Lacerda](#) with accompaniment by Gente do Morro in 1930

"Samba de fato"

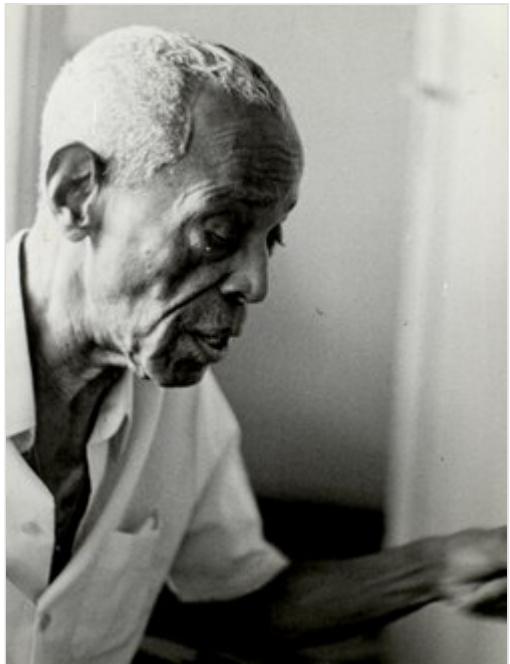
▶ 0:00 / 0:00 ⏹ ⏷

Composed by [Pixinguinha](#) and [Cícero de Almeida](#), recorded by [Patrício Teixeira](#) and [Trio T.B.T](#) in 1932

Problems playing these files? See [media help](#).

Birth in a Bahian terreiro

A political and socio-cultural epicenter of Brazil, based on [slavery](#), Rio de Janeiro was strongly influenced by [African culture](#).^[82] In the middle of the 19th century, more than half the population of the city – then capital of the [Brazilian Empire](#) – was formed by [black slaves](#).^[82] In the early 1890s, Rio had more than half a million inhabitants, of whom only half were born in the city, while the other part came from the old Brazilian imperial provinces, mainly from [Bahia](#).^[83] In search of better living conditions, this influx of black Bahians to Rio lands increased considerably after [the abolition of slavery in Brazil](#).^[84] Called "Pequena África" ("Little Africa") by [Heitor dos Prazeres](#), this Afro-Bahian diaspora community in the country's capital settled in the vicinity of the Rio de Janeiro port area and, after the urban reforms of Mayor [Pereira Passos](#), in the neighborhoods of [Saúde](#) and [Cidade Nova](#).^[84] Through the action of black Bahians living in Rio, new habits, customs and values of Afro-Bahian matrixes were introduced that influenced the culture of Rio,^{[84][85]} especially in popular events such as the traditional [Festa da Penha](#) and [Carnival](#).^[85] Black women from Salvador and Bahia's Recôncavo,^[86] the "Tias Baianas" ("Bahian aunts") founded the first [Candomblé](#) terreiros,^[83] introduced the [cowrie-shell divination](#)^[87] and disseminated the mysteries of the African-based religions of the Jeje-Nagô tradition in the city.^[88] In addition to candomblé, the residences or terreiros of the aunts of Bahia hosted various community activities, such as cooking and the pagodes, where urban Rio samba would develop.^{[89][90]}



Donga recorded "[Pelo Telefone](#)", considered the founding landmark of samba.

Among the most well-known Bahian aunts in Rio, were the Tias Sadata, Bibiana, Fê, Rosa Olé, Amélia do Aragão, Veridiana, Mônica, Perciliana de Santo Amaro and [Ciata](#).^{[87][91]} A place for meetings around religion, cuisine, dance and music,^[89] [Tia Ciata's](#) home was frequented both by samba musicians and [pais-de-santo](#) as well as by influential intellectuals and politicians from Rio de Janeiro society.^{[nb 3][93]} Among some of its members regulars were [Sinhô](#), [Pixinguinha](#), [Heitor dos Prazeres](#), [João da Baiana](#), [Donga](#) and [Caninha](#), as well as some journalists and intellectuals, such as [João do Rio](#), [Manuel Bandeira](#), [Mário de Andrade](#) and [Francisco Guimarães](#) (popularly known as Vagalume).^[87] It was in this environment that Vagalume, then a columnist for [Jornal do Brasil](#), witnessed the birth of "O Macaco É

"Outro" in October 1916.^[94] According to the journalist, this samba immediately won the support of the popular people who left singing the music in an animated block.^[94] Donga registered the work in sheet music and, on 27 November of that year, declared himself as its author in the National Library, where it was registered as "carnival samba" called "Pelo Telefone".^{[95][96]} Shortly after, the score was used in three recordings at Casa Edison record label.^[97] One of them interpreted by Baiano^{[65][98]} with the accompaniment of classical guitar, cavaquinho and clarinet.^[99] Released in 78 rpm format on 19 January 1917, "Pelo Telefone" became a huge hit in that year's Rio carnival.^{[17][99]} Two instrumental versions were also released – recorded by Banda Odeon and Banda de 1º Battalion of the Police of Bahia – in 1917 and 1918 respectively.^{[66][100][101]}

The success of "Pelo Telefone" marked the official beginning of samba as a song genre.^{[2][95][99]} Its primacy as "the first samba in history" has, however, been questioned by some scholars, on the grounds that the work was only the first samba under this categorization to be successful.^{[60][67][102][103]} Before, "Em casa da baiana" was recorded by Alfredo Carlos Bricio, declared to the National Library as "samba de partido-alto" in 1913,^{[60][61]} "A viola está magoada", by Catulo da Paixão Cearense, released as "samba" by Baiano and Júlia the following year,^{[60][61][102]} and "Moleque vagabundo", "samba" by Lourival de Carvalho, also in 1914.^{[2][63][64]}

Another debate related to "Pelo Telefone" concerns Donga's exclusive authorship, which was soon contested by some of his contemporaries who accused him of appropriating a collective, anonymous creation, registering it as his own.^{[104][105]} The central part of the song would have been conceived in the traditional improvisations in meetings at Tia Ciata's house.^[104] Sinhô claimed the authorship of the chorus "ai, se rolinha, sinhô, sinhô"^[99] and created another song lyrics in response to Donga.^[106] However, Sinhô himself, who would consolidate himself in the 1920s as the first important figure of samba,^[107] was accused of appropriating other people's songs or verses – to which he justified himself with the famous maxim that samba was "like a bird" in the air, it is "whoever gets it first".^{[108][109]} This defense is part of a period in which the figure of the popular composer was not that of the individual who composed or organized sounds, but the one who registered and disseminated the songs.^[110] In the era of mechanical recordings, musical compositions – under the pretext of ensuring that there was no plagiarism – did not belong to composers, but to publishers^[nb 4] and, later, to record labels,^[112] a reality modified only with the advent of electrical recordings, when the right to intellectual property of the work became individual and inalienable to the composer.^[112] In any case, it was because "Pelo Telefone" that samba gained notoriety as a product in the Brazilian music industry.^{[99][113]} Gradually, the nascent urban samba was gaining popularity in Rio de Janeiro, especially at the Festa da Penha and Carnival.^[85] In October, the Festa da Penha became a great event for composers from Cidade Nova who wanted to publicize their compositions in the expectation that they would be released at the following carnival.^[114] Another promoter during this period was the Revue shows, a place that enshrined Aracy Cortes as one of the first successful singers of the new popular song genre.^[115]

The solidification of the electric recording system made it possible for the recording industry to launch new sambas by singers with less powerful voices,^[nb 5] such as Carmen Miranda^[117] and Mário Reis, performers who became references when creating a new way of interpreting the most natural and spontaneous samba, without so many ornaments, as opposed to the tradition of belcanto style.^{[118][119][120]} These recordings followed an aesthetic pattern characterized by structural similarities to the lundu and, mainly, to the maxixe.^[19] Because of this, this type of samba is considered by scholars as "samba-maxixe" or "samba amaxixado".^{[16][121]} Although the samba practiced in the festivities of Bahian communities in Rio was an urban stylization of the ancestral "samba de roda" in Bahia,^[122]

characterized by a high party samba with refrains sung to the marked rhythm of the palms and the plates shaved with knives, this samba it was also influenced by the maxixe.^[123] It was in the following decade that a new model of samba would be born, from the hills of Rio de Janeiro, quite distinct from that of the amaxixado style associated with the communities of Cidade Nova.^{[16][19]}

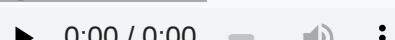
Samba do Estácio, the genesis of urban samba

"Na Pavuna"



Composed by Homero Dornelas, recorded by Bando de Tangarás; hit in the Rio carnival of 1930

"O que será de mim"



Composed by Ismael Silva, Nilson Bastos and Francisco Alves; recorded by Francisco Alves and Mário Reis in 1931

"Agora é Cinza"



Composed by Bide and Marçal, recorded by Mario Reis in 1933

Between the end of the 19th century and the beginning of the 20th century, in the context of the First Brazilian Republic, the poor strata of Rio de Janeiro faced serious economic issues related to their survival in the federal capital, such as the imposition of new taxes resulting from the provision of public services (such as electric lighting, water and sewage, modern pavements), new legislation that imposed architectural norms and restrictions for urban buildings, and the prohibition on the exercise of certain professions or economic practices linked to subsistence, especially of the poorest.^[125] The situation of this population worsened further with the urban reforms in the center of Rio, whose widening or opening of roads required the destruction of several tenements and popular housing in the region.^{[126][127]}

As a result, these homeless residents were temporarily occupying slopes in the vicinity of these old demolished buildings, such as Morro da Providência (mainly occupied by former residents of the Cabeça de Porco tenement^[128] and former soldiers of the War of Canudos)^[129] and Morro de Santo Antonio (especially by ex-combatants of the Brazilian Naval Revolts).^[130] In a short time, this type of temporary housing was permanently established in the



Samba rhythm^[124]



The sambista Ismael Silva was one of the great composers of Estácio's samba that emerged in the 1920s.

urban landscape of Rio, originating the first favelas in the city.^[131] From the increase in the populations expelled from the tenements and the arrival of new poor migrants to the capital of the Republic, the favelas grew rapidly and spread through the hills settlements and suburban areas of Rio.^{[129][132]}

It was in this scenario that a new type of samba would be born during the second half of the 1920s, called "samba do Estácio", which would constitute the genesis of urban Carioca samba^[19] by creating a new pattern so revolutionary that its innovations last until the days current.^{[35][133]} Located close to Praça Onze and housing Morro do São Carlos, the neighborhood of Estácio was a center of convergence of public transport, mainly of trams that served the North Zone of the city.^[134] Its proximity to the nascent hills settlements as well as its primacy in the formation of this new samba ended up linking its musical production, from urban train lines, to the favelas and suburbs of Rio, such as Morro da Mangueira,^{[135][27]} and the suburban neighborhood of Osvaldo Cruz.^[23]

Estácio's samba was distinguished from Cidade Nova's samba both in thematic aspects, as well as in the melody and rhythm.^[25] Made for the parades of the carnival blocs in the neighborhood,^[136] the samba do Estácio innovated with a faster tempo, longer notes and a cadence beyond the traditional palms.^{[28][29]} Another structural change resulting from this samba was the valorization of the "second part" of the compositions: instead of using the typical improvisation of the samba circles of the alto party or carnival parades, there was the consolidation of pre-established sequences, which would have a theme – for example, everyday problems^[28] – and the possibility of fitting everything within the standards of the phonograph recordings of 78 rpm at the time^[30] – something like three minutes on 10-inch discs.^[137] In comparison to the works of the first generation of Donga, Sinhô and company, the sambas produced by the Estácio group also stood out for a greater countermetricity,^[138] which can be evidenced in a testimony by Ismael Silva about the innovations introduced by him and his companions in the new urban samba in Rio:

At that time, samba did not work for carnival groups to walk on the street as we see today. I started noticing that there was this thing. The samba was like this: *tan tantan tan tantan*. It was not possible. How would a bloc get out on the street like that? Then, we started making a samba like this: *bum bum paticumbum pugurumdum*.^[139]

—Ismael Silva

The intuitive onomatopoeia built by Ismael Silva tried to explain the rhythmic change operated by the sambistas of Estácio with the *bum bum paticumbum pugurumdum* of the surdo in marking the cadence of the samba, making it a more syncopated rhythm.^{[140][141]} It was, therefore, a break with the samba *tan tantan tan tantan* irradiated from the Bahian aunts meetings.^[25]



The sambista Heitor dos Prazeres participated in the foundation of the first Brazilian samba schools.

Thus, at the end of the 1920s, the modern carioca samba had two distinct models: the primitive urban samba of Cidade Nova and the new syncopated samba of the Estácio group.^[142] However, while the Bahian community enjoyed a certain social legitimacy, including the protection of important personalities of Rio society who supported and frequented the musical circles of the "Pequena África",^[143] the new Estaciano sambistas suffered socio-cultural discrimination, including through police repression.^[144] A popular neighborhood with a large Black/mixed contingent, Estácio was one of the great strongholds of poor samba musicians situated between marginality and social integration, who ended up being stigmatized by the upper classes in Rio as "dangerous" rascals.^{[135][145]} Because of this infamous brand, the Estaciano samba suffered great social prejudice in its origin.^[143]

To avoid police harassment and gain social legitimacy, Estácio's samba musicians decided to link their batucadas to carnival samba and organized themselves in what they christened as samba schools.^{[146][147]}

At the end of the carnival, samba has continued because we did samba all year. At Café Apolo, Café do Compadre, across the street, at the backyard feijoadas or at dawn, on street corners and in bars. Then the police used to come and bother us. But it didn't bother the guys of (carnival rancho) Amor, which had a headquarter and license to parade at the carnival. We decided to organize a carnival bloc, even without a license, that could allow us to go out at the carnival and do samba all year round. Organization and respect, without fights or huffing, were important. It was called "Deixa Falar" as it despises the middle class ladies of the neighborhood who used to call people a vagabond. We were malandros, in a good way, but vagabonds weren't.^[148]

—Bide

According to Ismael Silva – also a founder of Deixa Falar and the creator of the expression "samba school" – the term was inspired by the Normal school that once existed in Estácio,^[149] and therefore the samba schools would form "samba teachers".^[150] Although the primacy of the country's first samba school is contested by Portela and Mangueira,^{[85][151]} Deixa Falar was a pioneer in spreading the term in its quest to establish a different organization from the carnival blocks of that time^[152] and also the first carnival association to use the group in the future known as bateria, a unit made up of percussion instruments such as the surdo, tambourines and cuícas, which – when joining the already used pandeiros and shakers – gave a more "marching" characteristic to the samba of the parades.^{[133][153]}

In 1929, the sambista and babalawo Zé Espinguela organized the first contest among the first samba schools in Rio: Deixa Falar, Mangueira and Oswaldo Cruz (later Portela).^{[154][151]} The dispute did not involve parede, but a competition to choose the best samba theme among these carnival groups – whose winner is the samba "A Tristeza Me Persegue", by Heitor dos Prazeres, one of Oswaldo Cruz's representatives.^[154] Deixa Falar was disqualified for the use of a flute and tie by Benedito Lacerda, then representative of the Estácio group.^[155] This veto on wind instruments became the rule from then on^[156] – including for the first parade between them, organized in 1932 by journalist Mario Filho and sponsored by the daily Mundo Sportivo^[154] –, because it differentiated schools from carnival ranchos with the appreciation of batucadas, which would definitely mark the aesthetic bases of samba from then on.^[156]

Estácio's batucado and syncopated samba represented an aesthetic break with Cidade Nova's maxixe-style samba.^[27] In turn, the first generation of samba did not accept the innovations created by the samba musicians of the hill, seen as a misrepresentation of the genre^[157] or even designated as "march".^[nb 6]

For musicians such as Donga and Sinhô, samba was synonymous with maxixe – a kind of the last Brazilian stage of European polka.^[159] For the samba musicians from the hills of Rio, samba was the last Brazilian stage of Angolan drumming that they proposed to teach to Brazilian society through samba schools.^[159] This generational conflict, however, did not last for long, and Estácio's samba established itself as the rhythm par excellence of Rio's urban samba during the 1930s.^{[22][144][24]}

Between 1931 and 1940 samba was the most recorded genre music in Brazil, with almost 1/3 of the total repertoire – 2,176 sambas songs in a universe of 6,706 compositions.^[160] Sambas and marchinhas together made up the percentages just over half of the repertoire recorded in that period.^[160] Thanks to the new electric recording technology, it was possible to capture the percussive instruments present in samba schools.^[116] The samba "Na Pavuna", performed by Bando de Tangarás, was the first recorded in studio with the percussion that would characterize the genre from there: tamborim, surdo, pandeiro, ganzá, cuíca, among others.^[161] Although there was the presence of these percussive instruments, the samba recordings in the studio were characterized by the predominance of musical arrangements of orchestrated tone with brass and string instruments.^[162] This orchestral pattern was mainly printed by European arrangers, among them Simon Bountman, Romeu Ghipsmann, Isaac Kolman and Arnold Gluckman, conductors whose erudite formation ended up giving a European symphonic sound in the counter-metric rhythm and batucada of the samba from Estacio.^[163]

Another reason for the success of the new samba in the music industry was the introduction of the "second part", which stimulated the establishment of partnerships between the composers.^[31] For example, one composer created the chorus of a samba and another composer conceived the second part, as occurred in the partnership between Ismael Silva and Noel Rosa in "Para Me Livrar do Mal".^[164] With the growing demand for new sambas by the singers, the practice of buying and selling compositions has also become common.^{[165][166]} This transaction usually took place in two different ways: the author negotiated only the sale of the samba recording – that is, he remained as the author of the composition, but he would not receive any part of the gains obtained from the sales of the records, which were divided between the buyer and the record label^[nb 7] – or the entire composition – that is, the real author completely lost the rights to his samba, including authorship.^[167] In some cases, the sambista sold the partnership to the buyer and also received a portion of the profits from the sales of the records.^[167] Selling a samba meant the composer had a chance to see his production publicized – especially when he did not yet enjoy the same prestige acquired by the first generation samba composers – and also a way to make up for his own financial difficulties.^{[nb 8][167]} For the buyer, it was the possibility to renew his repertoire, record more records and earn sales, and further consolidate his artistic career.^[169] Artists with good contact with record labels, the popular singers Francisco Alves and Mário Reis were adepts of this practicea,^{[170][171]} having acquired sambas from composers such as Cartola^{[172][173][174]} and Ismael Silva.^{[172][175][176]}

Radio era and popularization of samba

"Uva de caminhão"

▶ 0:00 / 0:00

Composed by Assis Valente, recorded by Carmen Miranda in 1939

The 1930s in Brazilian music marked the rise of Estácio's samba as a musical genre to the detriment of maxixe-style samba.^[177] If the samba schools were crucial to delimit, publicize and legitimize the new Estaciano samba as the authentic expression of the Rio's urban samba, the radio also played a decisive

role in popularizing it nationwide.^[32]

Although broadcasting in Brazil was officially inaugurated in 1922,^[178] it was still an incipient and technical, experimental and restricted telecommunication medium.^[179] In the 1920s, Rio de Janeiro was home to only two short-range radio stations^{[180][181]} whose programming was basically limited to broadcast educational content or classical music.^[182] This panorama changed radically in the 1930s, with the political rise of Getúlio Vargas, who identified the media as a tool of public interest for economic, educational, cultural or political purposes, as well as for the national integration of the country.^[179]

A 1932 Vargas decree regulating radio advertising was crucial to the commercial, professional and popular transformation of Brazilian broadcasting.^{[179][183]} With the authorization that ads could occupy 20% (and then 25%) of the programming,^[183] the radio became more attractive and safe for advertisers^[184] and – added to the increase in sales of radio sets in the period – transformed this telecommunication medium of its function once educational for an entertainment powerhouse.^[185] With the contribution of financial resources from advertising, the broadcasters began to invest in musical programming, turning the radio into the great popularizer of popular music in the Brazil^[33] – whether phonograph record or live recordings directly from the stations' auditoriums and studios.^[186] With samba as a great attraction, the radio gave space to the genre with the "sambas de carnaval", released for the carnival celebrations, and the "sambas de meio de ano" ("mid-year sambas"), launched throughout the year.^[187]

This expansion of radio as a medium of mass communication enabled the formation of professional technicians linked to sound activities, as well as for singers, arrangers and composers.^[187] From this scenario, broadcasters Ademar Casé (in Rio) and César Ladeira^[nb 9] (in São Paulo) stood out as pioneers in the establishment of exclusive contracts with singers for presentation in live programs.^{[184][189]} That is, instead of receiving only one fee per presentation, the monthly remuneration was fixed to pay the artists, a model that triggered a fierce dispute between radio stations to form its professional and exclusive casts with popular stars of Brazilian music and also philharmonic orchestras.^{[184][190]} The most important samba singers, such as Carmen Miranda, started signing advantageous contracts to work exclusively with a certain radio station.^{[191][192]} The institution of auditorium programs created the need to set up big radio orchestras, conducted by arranging conductors, which gave a more sophisticated look to Brazilian popular music.^[186] One of the most notorious orchestral formations on the radio was the Orquestra Brasileira – under the command of conductor Radamés Gnatalli and with a team of musicians such as the



The sambista Noel Rosa was the first major figure in samba to bring the genre closer to the Brazilian middle class.



Carmen Miranda was the first samba singer to promote the genre internationally.

sambistas João da Baiana, Bide and Heitor dos Prazeres in percussion^[193] -, which combined standards of the international song at that time with popular instruments in Brazilian music, such as the cavaquinho.^{[194][195]} The Orquestra Brasileira was notable for the success of the program *Um milhão de melodias* (*One million melodies*), by Rádio Nacional, one of the most popular in the history of Brazilian radio.^[196]

In this golden age of radio broadcasting in Brazil, a new generation of composers from the middle class emerged, such as Ary Barroso, Ataulfo Alves, Braguinha, Lamartine Babo and Noel Rosa, who have built successful careers in this media.^[197] Grown up in the Vila Isabel middle-class neighborhood, Noel Rosa was instrumental in destigmatizing the samba do Estácio.^[136] Although he started his musical trajectory by composing Northeastern emboladas and similar Brazilian rural music genres, the composer changed his style by having contact with the samba made and sung by the sambistas from Estácio and others hills of Rio.^[198] This meeting resulted in friendships and partnerships between Noel and names as Ismael Silva and Cartola.^[198] Among singers, in addition to Noel himself, a new generation of performers broke out, such as Jonjoca, Castro Barbosa, Luís Barbosa, Cyro Monteiro, Dilermando Pinheiro, Aracy de Almeida, Marília Batista.^[117] Another highlight was the singer Carmen Miranda, the greatest star of Brazilian popular music at that time and the first artist to promote samba internationally.^{[165][199]} Renowned in Brazil, Carmen continued her successful artistic career in the United States, where she worked in musicals in New York City and, later, in Hollywood cinema.^[199] Her popularity was such that she even performed at the White House for President Franklin D. Roosevelt.^[199]

The consolidation of samba as the flagship of the radio programming of Rio de Janeiro was characterized by the association of the musical genre with the image of white artists, who, even when proletarianized, were more palatable to the preference of the public, while the poor black sambistas remained normally on the sidelines of this process as a mere supplier of compositions for the white performers or as instrumentalists accompanying them.^[200] This strong presence of white singers and composers was also decisive for the acceptance and appreciation of samba by the economic and cultural elites of Brazil.^{[38][201][202]} From this, the middle class started to recognize the value of the rhythm invented by black Brazilians.^[201] The Municipal Theater of Rio became the stage for elegant carnival balls attended by the high society.^[203] Having contact with the popular genre through samba and choro circles meetings,^[204] the renowned conductor Heitor Villa-Lobos promoted a musical meeting between the American maestro Leopold Stokowski with the sambistas Cartola, Zé da Zilda, Zé Espinguela, Donga, João da Baiana and others.^[205] The recording results were edited in the United States on several 78 rpm discs.^{[205][206]} Another privileged space for the white, rich elite in the Brazilian society was the casinos, which peaked in Brazil during the 1930s and 1940s.^{[207][208]} In addition to working with games of chance, these elegant amusement houses offered restaurant and bar services and were the stage for shows – among which samba also featured prominently.^{[208][209]} Thus, the casinos signed exclusive contracts with major artists, as was the case with Carmen Miranda as a big star at Cassino da Urca.^{[207][208]} In an unusual event for the universe of sambistas on the hill, composer Cartola performed for a month at the luxurious Casino Atlântico, in Copacabana, in 1940.^[205]

The consolidation of samba among Brazilian elites was also influenced by the valorization of the ideology of miscegenation in vogue with the construction of nationalism under the Getúlio Vargas regime.^[210] From an image of a symbol of national backwardness, the mestizo became a representative of Brazilian singularities, and samba, with its mestizo origin, ended up linked to the construction of

national identity.^{[211][36]} Having acted decisively for the growth of radio in Brazil, the Vargas government perceived samba as a vital element in the construction of this idea of miscegenation.^{[161][201][212]} Samba's triumph over the airwaves allowed it to penetrate all sectors of Brazilian society.^[213]

Especially under the Estado Novo, whose ideological cultural policy of reconceptualizing the popular and extolling everything that was considered an authentic national expression,^{[4][214]} samba was elevated to the position of major national symbol of the country^{[13][215][216][217]} and the official pace of the country.^[nb 10] However, one of the concerns of the Vargas regime was to interfere in music production to promote samba as a means of "pedagogical" socialization,^[219] that is, by banning compositions that confront the regime's ethics.^[220] In this quest to "civilize" samba,^[221] political bodies such as the Department of Press and Propaganda (DIP, *Departamento de Imprensa e Propaganda*) took action to order sambas that would exalt the work and censor lyrics that addressed bohemia and *malandragem*,^{[38][220]} two of the most common themes in the tradition of the urban Carioca samba.^{[222][223]} Musical contests were also instituted through which public opinion elected its favorite composers and performers.^[224]

Under Vargas, samba had an expressive weight in the construction of an image of Brazil abroad and was an important means of cultural and tourist dissemination of the country.^[214] In an attempt to reinforce a positive national image, the presence of renowned singers of the kind in presidential committees to Latin American countries has become frequent.^{[225][226]} At the end of 1937, the sambistas Paulo da Portela and Heitor dos Prazeres participated in a caravan of Brazilian artists to Montevideo that performed at the Gran Exposición Feria Internacional del Uruguay.^[205] The Brazilian government also financed an information and popular music program called "Uma Hora do Brasil", produced and broadcast by Radio El Mundo, from Buenos Aires, which had at least one broadcast to Nazi Germany.^[225] When the Vargas regime approached the United States, DIP made an agreement to broadcast Brazilian radio programs on hundreds of CBS radio network.^[227] Under this context, the samba "Aquarela do Brasil" (by Ary Barroso) was released in the United States market,^[228] becoming the first Brazilian song that was very successful abroad^{[229][230]} and one of the most popular works of the Brazilian popular songbook.^[231] In the midst of the good neighborhood policy, the animator Walt Disney visited Portela samba school during his visit to Brazil in 1941, from which he hypothesized that Zé Carioca, a character created by the cartoonist to express the Brazilian way,^[224] would have been inspired by the figure of the sambista Paulo da Portela.^[205]

The rise of samba as a popular musical genre in Brazil also relied on its dissemination in Brazilian cinema, especially in musical comedies, being an integral part of the soundtrack, the plot or even the main theme of the cinematographic work.^{[232][233]} The good public acceptance of the short film "A Voz do Carnaval" (by Adhemar Gonzaga) paved the way for several other cinematographic works related to rhythm,^{[233][234]} many of which had a strong presence of radio idol singers in the cast, such as "Alô, Alô, Brasil!", which had sisters Carmen and Aurora Miranda, Francisco Alves, Mário Reis, Dircinha Batista, Bando da Lua, Almirante, Lamartine Babo, among others.^[232] The advent of the popular chanchada films made Brazilian cinema one of the biggest promoters of carnival music.^{[235][236]} In one of the rare moments when sambistas from the hill starred in radio programs, Paulo da Portela, Heitor dos Prazeres and Cartola led the program "A Voz do Morro", at Rádio Cruzeiro do Sul, in 1941.^[205] There, they presented unpublished sambas whose titles were given by listeners.^[237] However, over the course of the decade, the samba made by these genuine sambistas was losing space on Brazilian radio to new sub-genres that were being formed, while figures such as Cartola and Ismael Silva were ostracized until they left the music scene in the late 1940s.^[165]

New sub-genres of samba

Thanks to its economic exploitation through the radio and the records, samba not only became professional,^[238] but also diversified into new sub-genres,^[239] many of which were different from the hues originating in the hills of Rio de Janeiro^[171] and established by the interests of the Brazilian music industry.^[161] The period of Brazilian music between 1929 and 1945 marked by the arrival of radio and electromagnetic recording of sound in the country and by the notability of major composers and singers,^[40] – the so-called "golden age" registered several styles of samba, some with greater and others with less solidity.^[41]

Publications devoted to the topic disseminated a broad conceptual terminology, including denominations later enshrined in new sub-genres – such as samba-canção, samba-choro, samba-enredo, samba-exaltação, samba-de-terreiro, samba de breque -, as well as registered scores and released labels and album covers printed various nomenclatures for samba in an attempt to express a functional, rhythmic or thematic trend – such as "samba à moda baiana" (samba in the Bahian style), "samba-batucada", "samba-jongo", "samba-maxixe" -, although some sounded quite inconsistent – such as "samba à moda agrião" (samba in the watercress style), "samba epistolar" (epistolary samba) and "samba fonético" (phonetic samba).^[41] In other cases, it was music critics that imputed pejorative labels with a view to disapproving certain aesthetic changes or fashion trends – as in the disparagingly called sambalada and sambolero for stylistic nuances the samba-canção.^[42]

Established in the radio era as one of the main sub-genres of samba, the samba-canção style emerged among professional musicians who played in the revues of Rio de Janeiro in the late 1920s and early 1930s.^{[240][241]} Although the term began to circulate in the press in 1929 to mistakenly designate "Jura", by Sinhô, and "Diz que me amas", by J. Machado,^[242] the starting point of the line was "Linda Flor (Ai, Ioiô)", a melody by Henrique Vogeler and lyrics by Luis Peixoto,^[nb 11] released in the revue and on disc by singer Aracy Cortes.^[3] In general, the samba-canção was characterized as a slower tempo variant, with a dominance of the melodic line over the rhythmic marking^[244] that basically explores the subjectivity of subjectivity and feeling.^{[245][246]} As their releases took place outside the carnival season, the trend was linked to the so-called "mid-year samba". However, during the 1930s, the term samba-canção was used arbitrarily to designate many compositions contained under the name of "samba de meio de ano" ("mid-year samba"),^{[3][240]} but which did not fit as samba-canção themselves.^{[245][247]} On the other hand, many sambas at the time of their releases would later be recognized as samba-canção, as in the case of works by Noel Rosa and Ary Barroso.^{[248][249]} Not by chance, Zuza Homem de Mello and Jairo Severiano consider that this samba style was truly inaugurated with the second version of the song "No rancho fundo", with melody by Ary Barroso and lyrics by Lamartine Babo.^[250]



Ary Barroso became one of the major composers of samba in the "golden age" of Brazilian music.

Basically, Carnaval was reserved for the launch of marchinhas and sambas-enredo, a sub-genre typified in this way in the 1930s because of the lyrics and melody, which must comprise the poetic summary of the theme chosen by the samba school for its carnival parade.^[251] Samba-de-terreiro – or also samba de quadra – was a short-tempo samba modality, with the second most measured part that prepares the bateria for a more lively return to the beginning.^{[252][253]} Its format was also consolidated in the 1930s.^[253]

Also from that time, samba-choro – at first called choro-canção or choro-cantado – was a syncopated hybrid sub-genre of samba with the instrumental music genre choro, but with medium tempo and presence of lyrics.^[246] Created by the Brazilian music industry, it was released, with all indications, with "Amor em excesso", by Gadé and Valfrido Silva, in 1932.^{[nb 12][254]} One of the most popular sambas of this variant is "Carinhoso", by Pixinguinha, released as choro in 1917, received lyrics and ended up relaunched two decades later, in the voice of Orlando Silva, with great commercial success.^[165] In the following decade, Waldir Azevedo would popularize chorinho, a kind of fast-moving instrumental samba.^[165]

Widespread during the Estado Novo, samba-exaltação was a sub-genre marked by the character of grandeur, expressed notably by the extensive melody, the lyrics with a patriotic-ufanist theme and by the lavish orchestral arrangement.^{[252][255]} Its great paradigm was "Aquarela do Brasil", by Ary Barroso.^{[256][257]} From the huge success of the first version recorded by Francisco Alves, in 1939, samba-exaltação started to be well cultivated by professional composers in the musical theater and in the music industry and radio media.^[252] Another well-known samba of this type was "Brasil Pandeiro", by Assis Valente, a huge hit with the vocal group Anjos do Inferno in 1941.^[205]

At the turn of the 1940s, samba de breque emerged, a sub-genre marked by a markedly syncopated rhythm and sudden stops called *breques* (from English word *break*, Brazilian term for car brakes),^[258] to which the singer added spoken comments, generally humorous in character, alluding to the theme.^{[3][259]} The singer Moreira da Silva consolidated himself as the great name of this sub-genre.^{[260][261]}

Samba-canção hegemony and influences of foreign music

After the end of the World War II and the consequent growth in the production of consumer goods, radio sets spread in the Brazilian market in different models and at affordable prices to the different social class of the Brazilian population.^[262] Within this context, Brazilian radio broadcasting also went through a moment of change in language and audience^[263] that made radio an even more popular media in Brazil.^[262] In search of easier communication with the listener, the programming standard became more sensational, melodramatic and appealing.^[264] One of the best expressions of this new format and the new popular audience was the auditorium programs and the "kings" and "radio queen" contests.^{[262][264]} Although they played a role in legitimizing samba as a cultural product and national symbol music^[265] and also transforming popular musical culture with the circulation of new musical genres and more extroverted performances,^[264] auditorium programs such as the paradigmatic "Programa César de Alencar" and "Programa Manoel Barcelos"^[266] – both on Radio Nacional, leader in audience and main media of communication in Brazil^[267] – stimulated the cult of personality and the private life of artists,^[264] whose apex was the collective frenzy generated around the fan clubs of popular music stars during the concourses of kings and queens of the radio.^{[268][269]}

For the samba more linked to the traditions of Estácio and the hills, the 1950s was characterized by the vitalizing presence of old and new composers who led the renewal of the genre for the next years.^{[270][271]} This renewal was present in the sambas of well-known authors from the general public, such as Geraldo Pereira^[272] and Wilson Batista,^[273] of lesser-known sambistas but active in their communities, such as Zé Keti^[274] and Nelson Cavaquinho^[275] – a composer who would establish a great partnership with Guilherme de Brito^[270] – and also of new composers, such as Monsueto.^[276] The samba de breque by Jorge Veiga also stood out^[277] and, in São Paulo, the Demônios da Garoa enshrined the sambas by Adoniran Barbosa.^[270] Missing for many years, samba composer Cartola was found washing cars in Ipanema by journalist Sérgio Porto, who took him to sing on Rádio Mayrink Veiga and got him a job at a newspaper.^[278] As part of the celebrations of the Fourth Centenary of the city of São Paulo, the composer Almirante organized the "Festival da Velha Guarda" ("Old Guard Festival"),^[279] which brought together great names of Brazilian popular music then forgotten, such as Donga, Ismael Silva, and Pixinguinha.^[280]



The composer Lupicínia Rodrigues, author of some of the great classics of the samba-canção style.

However, the period between the second half of the 1940s and the end of the 1950s – well known as post-war – was deeply characterized by the prestige and dominance of samba-canção in the Brazilian music scene.^{[248][281]} Although in its time of appearance there were not so many releases characteristic of this aspect, many achieved huge commercial success and,^[282] in the mid-1940s,^[282] this sub-genre began to dominate Brazilian radio programming^[248] and be the most played style outside the carnival era.^[283] This rise of samba-canção as a hegemonic musical style was also accompanied mainly by the avalanche of foreign musical genres^{[284][285]} – imported to Brazil under the political-cultural context of World War II^{[286][287]} – that began to compete in the country's market with the samba-canção itself.^{[268][271]} Tango and, especially, bolero, which occupied a significant part of radio programming, proliferated in clubs and dance halls in Rio de Janeiro and São Paulo.^[288] Music from the United States has also come to occupy a large part of the programming of Brazilian radio stations.^[289] With big bands in evidence, some radio stations made great publicity about jazz, a genre that was gaining more and more appreciation among some musicians from Rio de Janeiro, especially those who worked in nightclubs.^[268] In a samba-canção rhythm, many boleros, foxtrots and French songs were also part of the repertoire of nightclub pianists.^[249]

Under the influence of the strong penetration of these imported genres, the post-war samba-canção itself was influenced by these rhythms.^[248] In certain cases, the change occurred through a musical treatment based on the cool jazz tones and more restrained vocal performances, and more complex melodic-harmonic structures,^[290] distinct, therefore, from the rhythmic-bodily sensuality of traditional samba.^{[270][291]} In other cases, it was due to the strong passionate exercised by bolero^{[161][290]} and foreign sentimental ballads.^[268] Both influences displeased the more traditionalist critics: in the first, they accused the samba-canção of having "jazzed up",^[279] especially for the sophisticated orchestra arrangements;^[271] in the second, the slower and more romantic progress of the slope led to pejorative labels such as "sambolero" or "sambalada".^{[42][285]} In fact, the orchestral accompaniments of the samba-

canção at that time were marked by arrangements containing woodwinds and strings that replaced the traditional regional musical ensemble^[nb 13] and made it possible to dramatize the arrangements in accordance with the theme of the songs and the expressiveness of the singers.^[293] If, for some critics, these orchestral and melodic-harmonic attributes of modern 1950s samba-canção came from post-war American culture,^[294] for others this influence was much more Latin American than North American.^[295] Another aesthetic mark of the period was the vocal performance of the singers of this style of samba,^[296] sometimes more inclined to the lyrical power and expressiveness, sometimes more supported by an intonation and close to the colloquial dynamics.^[297]

With a new generation of performers that emerged in the post-war period, the Brazilian music scene was taken over by emotional and painful samba-canção songs in the 1950s.^{[298][299][300][301]} This sub-genre was divided between a more traditional and a more modern generation.^{[40][302]} If in the first group there were composers such as Lúpicínia Rodrigues and Herivelto Martins and interpreters such as Nelson Gonçalves, Dalva de Oliveira, Angela Maria, Jamelão, Cauby Peixoto and Elizeth Cardoso, the second group had as main exponents Dick Farney, Lúcio Alves, Tito Madi, Nora Ney, Dolores Duran, Maysa and Sylvia Telles, among others.^{[302][303]} The modern samba-canção was also part of a phase of Dorival Caymmi's career^{[304][305]} and the beginning of the musical work of Antonio Carlos Jobim,^{[248][306]} one of the great names of the new style of samba that would stylistically mark the genre and Brazilian music in the coming years.^[270]

Bossa nova, the new revolution in samba

The period between Juscelino Kubitschek's inauguration in 1956, until the political crisis in the João Goulart government that culminated in the 1964 Brazilian coup d'état, was characterized by great effervescence on the Brazilian music scene, especially in Rio de Janeiro.^[307] Although it lost its status as the country's capital after the inauguration of Brasília, the city maintained its position as a major cultural hub in the country and urban samba,^[307] whose transformations on the radio, the music industry, nightclubs and among the circles of university middle class youth resulted in bossa nova^[308] – a term by which a new style of rhythmic accompaniment and interpretation of samba spread from the South Zone of Rio de Janeiro became known.^{[268][309]}

At a time when the appeal to the traditional was gaining new momentum, bossa nova would mark the entire structure of creation and listening supported by established genres, considering that it sought a renewal within the tradition of samba.^[268] Initially called "modern samba" by the Brazilian music critic,^[310] this new sub-genre was officially inaugurated with the composition "Chega de Saudade", by Antonio Carlos Jobim and Vinicius de Moraes, released in 1958 in two versions: one sung by Elizeth Cardoso^{[311][312]} and the other with the singer, songwriter, and guitarist João Gilberto.^{[313][314][315][316]} A Bahian-born living in Rio, Gilberto radically changed the way of interpreting samba until then, changing the harmonies with the introduction of unconventional guitar



The composer João Gilberto, considered the "architect" of bossa nova.

chords and revolutionizing the classic syncopation of the genre with a unique rhythmic division.^{[308][315]} These formal Gilbertian experiences were consolidated in the studio album *Chega de Saudade*, released in 1959,^[312] and triggered the emergence of an artistic movement around Gilberto and other professional artists such as Antonio Carlos Jobim, Vinicius de Moraes, Baden Powell, Alaíde Costa, Sylvia Telles, among others, which attracted young amateur musicians from the South Zone of Rio – almost all from the middle class and with university degrees^[308] – such as Carlos Lyra, Roberto Menescal, Ronaldo Boscoli and Nara Leão.^{[313][317]}



The composer Antonio Carlos Jobim, author of classic bossa nova sambas.

Consolidated in the following years as a type of concert samba, non-dancing, and comparable to American cool jazz,^[276] bossa nova has become a sambistic sub-genre of great reputation on the Brazilian music scene and, with its rhythm, more assimilable abroad than traditional samba, became known worldwide.^{[271][317][318]} After being released on the American market in a series of concerts in New York City in late 1962,^{[315][319][320][321]} Brazilian bossa nova albums were reissued in several countries, while new songs and albums were recorded, including with foreign artists.^[317] Several of these works – with the samba "The Girl from Ipanema", by Antonio Carlos Jobim and Vinicius de Moraes, at the frontline^{[315][322][323]} – became major international successes.^[271] However, in the midst of the turbulence that marked the Brazilian political scene at the time, the movement suffered a dissent, which resulted in the so-called "nationalist current".^[324] With the intention of carrying out a work more engaged and aligned with the social context of the period,^[324] the nationalist bossa-novistas formed around Nara Leão, Carlos Lyra, Sérgio Ricardo, Edu Lobo, and the partnership between Vinicius de Moraes and Baden Powell, the latter two signing a fertile partnership that resulted in the studio album "Os Afro-sambas", with positive international impact.^[325]

In addition to bossa nova, other new samba sub-genres emerged in this period between the late 1950s and early 1960s. The rise of nightclubs as the main nightlife venues in Rio disseminated variety shows with the participation of sambistas and samba dancers,^[165] mainly performed by instrumental musical ensemble with keyboard, electric guitar, acoustic bass guitar, drums and percussion, and performed by crooners.^[326] A trend in the 1960s live music in Brazil, this format of "samba to dance" resulted in styles such as the *sambalanço* – a very lively and dancing type of samba, from which musicians such as Ed Lincoln and performers such as Sílvio César, Pedrinho Rodrigues, Orlandivo, Miltinho and Elza Soares stood out.^{[327][328]} In this same environment, *samba-jazz* also emerged, consolidated with the success of bossa nova that brought samba and *bebop* closer together,^[329] initially based on the piano-bass-drums musical ensemble^[330] and later broader formations.^[255] Also under this context, the composer Jorge Ben emerged with his peculiar and hybrid way of playing samba, mixing elements of bossa nova and American blues and rock'n'roll^{[331][332][333]} that would even take samba songs such as "Mas que Nada" and "Chove Chuva", released by Sérgio Mendes & Brazil '66, to the *Billboard charts*.^{[334][335]} And at the end of the 1960s, *samba funk* emerged, led by pianist Dom Salvador, which mixed the two beats to the bar of samba and the four beats to the bar of American funk that had just arrived in the Brazilian music market at that time.^[336]

The period was also characterized by the profusion of some partner dance samba styles.^[337] These were the cases of Samba de Gafieira, a dance style developed in the ballroom dance of suburban clubs in Rio de Janeiro frequented by people with low purchasing power throughout the 1940s and 1950s and which also became a fad among upper-middle-class people in the 1960s,^{[338][339]} and the samba rock, a dance style born in the São Paulo suburban parties in the 1960s, mixing steps from samba, rock and Caribbean rhythms such as rumba and salsa.^{[340][341][342]} The "bailes blacks" ("black balls") experienced their peak notably in Rio and São Paulo in the 1970s, a time of great diffusion of the American black music in Brazil, which were frequently disseminated at these "bailes blacks".^{[343][344]} This also generated a new debate among the Brazilian music critic about the foreign influence on Brazilian music and also on samba itself.^[345]

Traditional samba as "resistance music"

In 1962, the "Carta do samba" ("The samba letter") was made public, a document written by the writer Edison Carneiro^[346] that expressed the need to preserve traditional features of samba, such as the syncopa, without, however, "denying or taking away spontaneity and prospects for progress".^[347] This letter came to meet a series of circumstances that made traditional urban samba not only revalued in different Brazilian cultural circles, but also started to be considered by them as a kind of "counter-hegemonic" and "resistance music" in the Brazilian music scene.^[348] In a decade characterized in the Brazilian music industry by the domination of international rock music and its Brazilian variant, Jovem Guarda, the traditional samba would have started to be seen as an expression of the greatest authenticity and purity of the genre,^[349] which led to the creation of terms such as "samba autêntico" ("authentic samba"), "samba de morro" ("samba of the hill"), "samba de raiz" ("roots samba"), or "samba de verdade" ("real samba").^[348]

One of the major expressions of this "resistance samba" in the first half of the 1960s was Zicartola, a bar opened by sambista Cartola and his wife Dona Zica in 1963.^{[338][350]} which transformed in a short time at a famous meeting point of veteran sambistas, attracted the attendance of many left-wing intellectuals and students, and became famous for its samba nights that, in addition to revealing new talents, such as Paulinho da Viola, revived the careers of former composers then ostracized from the music industry.^{[278][338]} In February 1964, the year of the Brazilian military coup d'état, Nara Leão's debut album was released, which included sambas by traditional samba composers such as Cartola, Elton Medeiros, Nelson Cavaquinho and Zé Keti, as well as samba songs from



The sambista Cartola experienced the resurgence of his musical career in the 1960s and 1970s.



Clementina de Jesus recorded her first LP only at the age of 65.

the bossa nova nationalist branch.^[351] And at the end of that year, Nara Leão met with Zé Keti and João do Vale for the musical Show Opinião, which became a reference as an artistic manifestation in protest to the authoritarian regime established.^{[352][353][354]}

The following year, the composer Hermínio Bello de Carvalho produced Rosa de Ouro, a musical that launched the sixty-year-old Clementina de Jesus to the general public.^{[355][356]} It was the birth of the professional artistic career of one of the most expressive voices in the samba history,^[352] characterized by a repertoire aimed at the African music matrixes, such as jongos, curimbas, lundus and sambas of the rural tradition.^[357] The music ensemble to accompany Clementina in this show was composed by Paulinho da Viola, Elton Medeiros, Anescarzinho do Salgueiro, Jair do Cavaquinho and Nelson Sargento.^{[355][356]} Known at the time as "regional", these musical ensemble based on classical guitar, cavaquinho and pandeiro, and occasionally some wind instrument, were revalued and became associated with the idea of a more authentic and genuine samba.^[349] From then on, the idea of forming samba vocal-instrumental groups for professional presentations matured and, with the success obtained by groups such as A Voz do Morro and Os Cinco Crioulos, boosted the creation of other groups composed only by sambistas with direct or indirect ties with the samba schools in the following years, such as the groups Os Originais do Samba, Nosso Samba, Brazil Ritmo 67, Os Batuqueiros, Exporta-samba, among others.^[358] Two other significant performances from this moment of aesthetic revaluation of traditional urban samba were "Telecoteco opus N ° 1", with Cyro Monteiro and Dilermando Pinheiro, which was shown at Teatro Opinião,^[359] and "O samba pede passagem", which brought together veterans Ismael Silva and Aracy de Almeida with the young artists Baden Powell, Sidney Miller and MPB4, among others.^{[352][360]}

In this context of the effervescence of the samba resistance movements, the radio show "Adelzon Alves, o amigo da madrugada" ("Adelzon Alves, the friend of the dawn") has appeared.^[361] Presented by radio broadcaster Adelzon Alves on Rádio Globo in Rio de Janeiro, the radio program dedicated a repertoire exclusively dedicated to the samba^[362] – in a scenario in which radio before the supremacy of television as a major means of communication in Brazil had become a disseminator of music recorded on disc.^[363] Faced with the hegemony of Anglo-American rock and Jovem Guarda, especially due to the influence of record labels on commercial broadcasters in the country,^[362] Adelzon Alves' radio show became the main spokesman for samba and sambistas from Rio de Janeiro on the media and a major propagator of terms, which reverberate until today, referring to the legacy of the universe of "samba do morro" as national music "of resistance" and "root".^{[364][365]}

In addition to the strength of Jovem Guarda, a movement catapulted by the eponymous program shown by TV Record, Brazilian music at that time experienced the emergence of a new generation of post-bossa-nova artists who, reknowned in the scope of the "Brazilian song festivals" era, became the embryo of the so-called MPB.^{[366][367]} One of those most notable names was the composer Chico Buarque, author of sambas such as "Apesar de Você",^[368] which became classics of the genre.^[351] Against the ideological disputes between the acoustic guitar (an instrument traditional in Brazilian music genres and synonymous with national music) and electric guitars (seen as an "Americanized" instrument in Brazilian music) that characterized these Brazilian song festivals,^[276] the beginning sambista Martinho da Vila entered



Paulinho da Viola and Martinho da Vila started their musical careers in the 1960s.

"Menina moça", a stylized samba de partido-alto, in the third Festival of Brazilian Popular Music in 1967.^{[368][369][370]} Although its early eliminated in this contest, this samba projected Martinho's name on the music scene of that time,^[371] whose subsequent successes paved the way for the affirmation in the music industry of this type of samba characterized by strong chorus and, normally, three solo parts.^[372]

As the aesthetic orientation towards young music of that time, these "song festivals" practically ignored the samba, which generated criticism from sambistas such as Elton Medeiros, who claimed the inclusion of the "truly Brazilian music" in these musical contests.^[373] Against this trend, the first Bienal do Samba took place in 1968,^{[371][374][375]} a year also characterized by the release of Paulinho da Viola's first solo album and also of another studio album by this composer in a duet with Elton Medeiros.^{[368][376]} At the beginning of the following decade, Paulinho consolidated his prestige with the commercial success of the samba "Foi um rio que passou na minha vida" and also as a producer of the first studio album of the Velha Guarda da Portela samba group.^{[276][368][377]}

Samba and the expansion of the Brazilian music industry

Between 1968 and 1979, Brazil experienced a huge growth in the production and consumption of cultural goods.^{[378][379]}

During this period, there was a strong expansion of the music industry in the country, which consolidated itself as one of the largest world markets.^[nb 14] Among the main factors for the expansion of the Brazilian market were: the consolidation of MPB production stimulated by artists such as Elis Regina, Chico Buarque, Caetano Veloso, Gilberto Gil, Gal Costa, Maria Bethânia,^[nb 15] and also in the segment of sentimental songs, drawn sales champion Roberto Carlos;^[382] the establishment of LP as a dominant medium format, where it was possible to insert several compositions on the same record, and also made the artist more important than his songs individually;^[383] the significant participation of foreign music in the Brazilian market, with the predominance of young music on the country charts, and the growth of the international repertoire on the soap opera soundtracks, mainly on TV Globo.^[384]

Another important aspect in the phonographic sector of the period was technological, with a modernization of recording studios in Brazil that approached international technical standards,^[379] and the consolidation of foreign record labels in the country, such as EMI and the WEA.^[385] This Brazilian entry in the scope of the global cultural industry also profoundly affected the samba universe,^[386] which became one of the mass phenomena of the national music market of that decade represented by the appearance, on the list of best selling records of the period, of studio albums by artists such



Guilherme de Brito and Nelson Cavaquinho formed one of the great partnerships of samba.



Clara Nunes, the first Brazilian female singer to surpass the mark of 100 thousand copies sold for a single LP.

as Martinho da Vila, Originals of Samba, Agepê, Beth Carvalho, Clara Nunes, Alcione, Jair Rodrigues and Benito de Paula, among others, and of sambas-enredo of Rio samba schools.^[387]

In the stronghold of traditional samba, the first LPs of veteran composers Donga, Cartola and Nelson Cavaquinho were released.^{[388][389]} Two other composers already established in this environment, Candeia and Dona Ivone Lara also debuted with solo works in the phonographic market.^{[390][391]} The same happened in São Paulo with the releases of the first Adoniran Barbosa and Paulo Vanzolini studio albums.^{[392][388]} Revealed in the previous decade, the sambistas Paulinho da Viola and Martinho da Vila consolidated themselves as two of the great names of success in the samba in the 1970s, which also saw the emergence of singers-songwriters Roberto Ribeiro and João Nogueira.^[385] Among the singers of the new generation, the names of Clara Nunes, Beth Carvalho and Alcione emerged as the great female samba singers in the Brazilian music industry, whose good record sales – marked by the appreciation of songs by the composers of the Rio de Janeiro samba schools – contributed greatly for the popularity of samba.^{[393][394]} In addition to this triad of singers were also added Leci Brandão, who was already a member of the composer wing of Estação Primeira de Mangueira,^[395] and Cristina Buarque (sister of Chico Buarque), with a rescue effort for samba and sambistas from samba schools.^[396] Among the new composers, Paulo Cesar Pinheiro, Nei Lopes, Wilson Moreira stood out,^[393] in addition to the duo Aldir Blanc and João Bosco.^[396]

Under this same context of the expansion of samba in the Brazilian phonographic market of the 1970s, the music industry invested in a less traditional and more sentimental line of samba, whose simplified rhythmic structure left percussion – the main feature of samba – a little sideways.^{[43][397]} Rejected as tacky and kitsch by both the most respected musicians in the country and by critics, this formula was stigmatized under the derogatory term of "sambão-joia".^{[43][398][399]} Despite this, this most romantic samba has become a great commercial success in the repertoire of singers such as Luiz Ayrão, Luiz Américo, Gilson de Souza, Benito Di Paula and Agepê,^{[43][399]} as well as the duo Antônio Carlos e Jocáfi, authors of the world famous samba "Você abusou".^{[337][400]}

Another bet of the phonographic industry of the time was partido-alto collective records,^[401] a traditional form of samba that is often sung in the terreiros (the samba school headquarters) in Rio de Janeiro and in the usual "pagodes" – festive gatherings, with music, food and drink – since the first decades of the 20th century.^[nb 16] With remote African roots, this sub-genre is characterized by a highly percussive pandeiro beat (using the palm of the hand in the center of the instrument for snapping), a greater tone harmony (usually played by a set of percussion instruments normally surdo, pandeiro and tamborim and accompanied by a cavaquinho and/or classical guitar)^[403] and the art of singing and creating improvised verses, almost always in the character of challenge or contest.^[404] This essence based on improvisation was taken to the record studios, where partido-alto became a style with more musicality and made with more concise verses and written solos, instead of improvised and spontaneous singing according to traditional canons.^{[372][405]} This stylized partido-alto was released on several collective LPs, released during the 1970s, whose titles included the subgenre's own name, such as "Bambas do Partido Alto",^[406] "A Fina Flor do Partido Alto"^[407] and "Isto Que É Partido Alto",^[408] which included samba composers



Beth Carvalho, the singer who gave visibility to the "backyard pagodes" in Rio's suburbs.

such as Anézio, Aniceto, Candeia, Casquinha, Joãozinho da Pecadora, Luiz Grande and Wilson Moreira, although not all were versed in the art of improvisation.^[372] Another artist who stood out as a *partideiro* was Bezerra da Silva, a singer who would be noteworthy in the following decade with sambas similar to the *partido-alto* and themed in the world and in the underworld of Rio's favelas.^{[409][410]}

The 1970s were also a time of major changes in Rio de Janeiro samba schools, and the music industry began to invest in the annual production of LPs of the sambas de enredo presented at the carnival parades.^[368] In the early years, it was common to release up to two albums, the first containing the sambas-enredo of the parades and the second with sambas depicting the history of each samba school.^[368] Beginning in 1974, the annual release began to focus on a single LP for each first and second division of Rio carnival parades^[411]

Even during this period, "rodas de samba" ("samba circles") began to spread as a fever throughout Rio de Janeiro and other Brazilian cities.^{[276][412]} Originally restricted to the backyards of sambistas' residences and the samba school headquarters, these informal meetings have taken on a new meaning in clubs, theaters, steakhouses, among others, with the promotion of "rodas de samba" with stage and microphones and the participation of sambistas linked to samba schools.^[412] Meanwhile, new "rodas de samba" were formed informally in the suburbs of Rio de Janeiro, the result of which would lead to the germ, in the late 1970s, of a new and successful sub-genre of modern samba in the 1980s.^[413]

Pagode, a new samba renewal

Originally designated in the samba universe for the musical meetings of sambistas and, soon, also extending to the sambas sung in them,^[414] the term pagode became popular with the resignification of the "rodas de samba" in Rio de Janeiro, from the 1970s,^[415] with the "pagodes" or "pagodes de mesa" ("pagode circles"), where sambistas gathered around a large table, often located in a residential "backyard", in opposition to the fashionable samba circles made in clubs and the like.^{[416][417]} Some of the most famous pagodes in the city were the Pagode of Clube do Samba (made at João Nogueira's residence in Méier), Terreirão da Tia Doca (with the rehearsals of the Portela old guard sambists in Oswaldo Cruz), of Pagode of Arlindinho (organized by Arlindo Cruz em Cascadura) and, mainly, the pagode of the carnival block Cacique de Ramos, in the suburban area of Leopoldina.^{[418][419][420]}



The sambista Jorge Aragão, who was part of Fundo de Quintal first line-up.

In the 1980s, pagodes became a fever throughout Rio de Janeiro.^{[421][422][423]} And, far beyond simple places of entertainment, they became radiating centers of a new musical language that expressed itself with a new interpretive and totally renewed style of samba that was embedded in the tradition of the *partido-alto*.^{[424][425]} Among the innovations of this new samba and marked by refinement in melodies and innovations in harmony and percussion with the accompaniment of instruments such as tan-tan (in place of the surdo), the hand-repique and the four-string banjo with cavaquinho tuning.^{[420][426][427][428]}

The debut of this kind of samba in the recording studios occurred in 1980 with Fundo de Quintal,^{[416][429]} musical group sponsored by Beth Carvalho.^{[420][430][431]} In its first works, Fundo de Quintal gave visibility not only to this new samba, but also to composers such as Almir Guineto, Arlindo Cruz, Jorge Aragão – all members of the group – and Luiz Carlos da Vila – this one linked to the Cacique de Ramos.

pagodes.^{[416][428]} On this way opened by Fundo de Quintal, in 1985 the collective studio album called "Raça Brasileira" was released,^[432] which revealed to the general public singers such as Jovelina Pérola Negra and Zeca Pagodinho.^[433] Especially prioritizing partido-alto sambas, this LP, as well as the works since 1979 by Beth Carvalho, Almir Guineto and the group Fundo de Quintal, formed the new sub-genre that ended up being called pagode by the Brazilian music industry.^{[428][434][435]}

The novelty of the pagode in the Brazilian music scene occurred at a time of major reorganization of the music industry in the country, whose investments in the first half of the 1980s had been concentrated mainly on Brazilian rock and children's music.^{[416][436]} Although some samba artists had some commercial success in the period, such as Bezerra da Silva, Almir Guineto^[437] and Agepê – who, in 1984, became the first samba singer to surpass the mark of 1 million copies sold on a single LP^[398] -, the moment was not promising for samba in the commercial scope. Very popular performers like Beth Carvalho, Clara Nunes, João Nogueira and Roberto Ribeiro pulled the drop in sales of records of the genre.^[337] Disgusted by the little recognition and interest in promoting his work, Paulinho da Viola left the Warner Music label in 1984 and only returned to having an album released at the end of that decade.^[438]

With the success of the LP "Raça Brasileira", the pagode phenomenon experienced a period of commercial growth in the Brazilian phonographic market.^[433] The main artists in this sub-genre reached the top of the success charts and became known nationally thanks to exposure in the mainstream media and the growing investments of record labels stimulated by huge sales since 1986, pulled by both the LPs of the already established Almir Guineto and Fundo de Quintal – the great paradigm of the subgenre – and for the debut works of Zeca Pagodinho, Marquinhos Satã and Jovelina Pérola Negra.^{[433][439]} Although there was a certain cooling of the interest of record labels and the media even during the second half of the 1980s, pagode established itself as an important subgenre of samba.^{[416][428]}

In the 1990s, a new generation of artists emerged who shared, to some extent, similar characteristics, such as the incorporation of musical elements traditionally uncommon in the traditional samba, and a repertoire devoted largely to romantic lyrics.^[440] Initially seen by the phonographic industry and by the media as a continuation of the pagode of the previous decade,^[441] this new wave was later characterized under the label of "pagode romântico" ("romantic pagode") – or also "pagode paulista", due to the large number of artists of this scene that emerged mainly from São Paulo state, although there were also names from Minas Gerais and Rio de Janeiro states.^{[442][443]}

This distinction was established precisely because the samba made by these new artists and musical groups – although it maintained some similarities with the standard enshrined in the Fundo de Quintal^[441] – did not have the samba musicians of the previous decade as a major musical reference nor did it keep traditional and informal aspects of matrixes of urban samba.^{[444][445]} For example, the studio recordings of a large part of these samba bands, such as Raça Negra, gave up the use of instruments



The sambista Zeca Pagodinho, one of the main singers of the pagode.

common to the 1980s pagode – such as hand-repique, tan-tan and banjo – in exchange for instrumentation characteristic of international pop music from that period, especially the saxophone and the electronic keyboard.^[446] The use of these pop music instruments was less or more common to each group,^[nb 17] but their purpose was the same, that is, the use of samplers and keyboards to reproduce the sound of various instruments.^[442] Despite these dilutions, the "romantic pagode" achieved great commercial success in the Brazilian phonographic market and in the mass media, highlighting samba groups such as Art Popular, Negritude Júnior, Exaltasamba, Katinguelê, Raça Negra, Só Pra Contrariar, Soweto, among others.^{[428][448]}

Samba in the 21st century

During the second half of the 1990s, the increase in the illegal sale of cassette tapes and, mainly, compact discs caused a deep crisis in the music industry in Brazil,^{[449][450]} which worsened, from the 2000s, with the possibility of digital download, often free of charge, of musical works via the internet.^[451] In this context, there was a sharp drop in the commercialization of official samba records and their sub-genres, especially pagode.^[452] Samba groups of huge commercial success in the 1990s, such as Raça Negra and Só Pra Contrariar, saw their sales drop substantially at the turn of the 21st century.^{[452][453]} In addition, in a space of a few decades, samba songs played in the media have declined, with the genre it is almost always represented by the sub-genre pagode in the Brazilian charts.^[454] Of the 100 most heard artists on Brazilian radio between 2010 and 2019 on the Crowley Official Broadcast Chart, only 11 were from samba – and all from pagode.^[455] In another survey, carried out jointly between Kantar Ibope Media and Crowley Broadcast Analysis, the pagode corresponded to only 9% of the radio audience in Brazil in 2019, too far from the dominant sertanejo (Brazilian country music genre), whose slice represented about one third of the radio audience in the country.^[456]

Even so, the first two decades of the 21st century confirmed the pagode as the hegemonic reference of samba in the Brazilian music industry.^[457] In the first decade of this century, new artists emerged commercially, such as the samba bands Grupo Revelação, Sorriso Maroto and Turma do Pagode, and some singers who left their original samba groups to launch a solo career, such as Péricles (former Exaltasamba), Belo (former Soweto) and Alexandre Pires (formerly of Só Pra Contrariar). In the following decade, it was the turn of Xande de Pilares and Thiaguinho, former vocalists of Revelação and Exaltasamba respectively, and of singers Mumuzinho, Ferrugem and Dilsinho.^{[458][459]} A



Xande de Pilares, a sambista who emerged as the Grupo Revelação singer-songwriter and leader.



Samba female dancers

characteristic common to all these artists was the significant amount of live album releases instead of traditional studio albums.^{[460][461]} This gained even more strength with the development of streaming media, a platform for digital music that became popular in the 2010s.^[462]

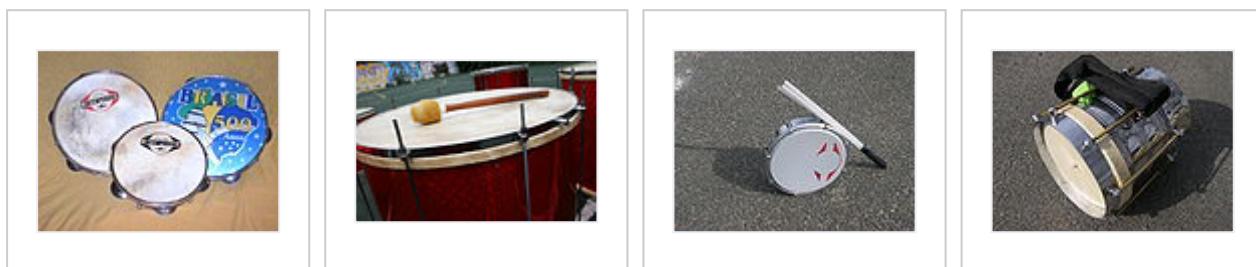
Outside the hegemonic commercial scope of the subgenre pagode, the late 1990s was also a period of great visibility and notoriety for the most traditional samba in Rio de Janeiro.^[463] A new generation of musicians emerged in "rodas de samba" that spread through several neighborhoods in the city, especially in Lapa, the central region of the city that started to concentrate several bars and restaurants with live music.^[464] For having identified with the bohemian neighborhood, this movement became known informally as "samba da Lapa".^[465] With a repertoire composed of classics sambas and without concessions to more modern sub-genres,^[465] this new circuit promoted the meeting between beginning and veteran musicians from several generations of sambistas, all identified with the traditional elements that make up the urban Carioca samba.^[463] Among some artists who acted in the scope of samba circles in this neighborhood, were Teresa Cristina and Semente group, Nilze Carvalho and Sururu na Roda group, Luciane Menezes and Dobrando a Esquina group, Eduardo Gallotti and Anjos da Lua group, among others, besides veterans such as Áurea Martins.^{[465][466]} And later, Edu Krieger and Moyseis Marques has appeared.^{[464][467]} Other new artists linked to the samba traditions, but without direct ties to the Lapa carioca movement, emerged such as Dudu Nobre^[468] and Diogo Nogueira,^[469] in addition to Fabiana Cozza in São Paulo.^[470]

In the institutional field, the Brazilian National Institute of Historic and Artistic Heritage declared in 2007 the modern Carioca samba and its matrixes samba de terreiro, partido-alto and samba-enredo as Intangible Cultural Heritage in Brazil.^{[51][53][54]}

Urban samba instruments

With basically $\frac{2}{4}$ rhythm and varied tempo, the urban samba is played by percussion instruments^{[45][46][47]} and accompanied by string instruments. In certain areas, other wind instruments were added.^{[48][49]}

Main percussion instruments of urban samba



Pandeiro

Surdo

Tamborim

Cuíca



Basic instruments

- [Tamborim](#) (percussion)
- [Surdo](#) (percussion)
- [Pandeiro](#) (percussion)
- [Ganzá](#) (percussion)
- [Cuíca](#) (percussion)
- [Cavaquinho](#)
- Classical guitar

In some sub-genres

- [Agogô](#)
- [Atabaque](#)
- [Bandolim](#)
- [Banjo](#)
- [Chocalho](#)
- [Hand-repique](#)
- [Tan-tan](#)
- Brass instruments
 - Trumpet
 - Cornet
 - Trombone

See also



- [Music of Brazil](#)
- [Samba \(Brazilian dance\)](#)
- [Latin Grammy Award for Best Samba/Pagode Album](#)
- [List of Brazilian musicians#Samba](#)
- [List of English words of Niger-Congo origin](#)
- [Samba \(ballroom dance\)](#)
- [Samba de Gafieira](#)
- [Sambavas](#)

References

Notes

1. "Many groups and individuals (Black, Romani, Bahians, Cariocas, intellectuals, politicians, folklorists, classical composers, French, millionaires, poets – and even an American ambassador) participated, with greater or lesser tenacity, in the 'fixation' of samba as a musical genre and its nationalization".^[34]
2. "... the transformation of samba into national music was not a sudden event, going from repression to praise in less than a decade, but the crowning of a secular tradition of contacts ... between various social groups in attempt to invent Brazilian identity and popular culture."^[35]
3. Despite the strong racial segregation, there was permanent cultural contact between the Bahian community and the local elites of the period.^[92]
4. During the 19th century, a large part of the compositions belonged to the sheet music publishers, who bought, edited and disseminated them by hiring pianists – Sinhô himself worked for a long time as a pianist in music and piano shops.^[111]
5. At the time of the mechanical recordings, the singers needed to be equipped with an almost operatic timbre to have their voice captured by the studios.^[116]
6. In an interview recorded by journalist Sérgio Cabral in the late 1960s, Donga and Ismael Silva disagreed about what would be samba. *Donga*: "Samba is that for a long time. 'The police chief / on the phone sent me to warn / That in Carioca / There is a roulette wheel to play'." *Ismael*: "This is maxixe." *Donga*: "So, what is samba?" *Ismael*: "If you swear / That you love me / I can regenerate / But if it is / to pretend to be a woman / The orgy like that I won't let." *Donga*: "This is not samba, it is a marcha."^[158]
7. If the samba musician were part of a copyright regulatory agency, he would also be able to receive through this means.
8. In a testimony to Muniz Sodré, Ismael Silva reports on her partnerships with Francisco Alves: "One day, in a hospital, I was approached by Alcebíades Barcelos (Bide). He asked me if he wanted to sell samba to Chico Viola [Francisco Alves]. A hundred thousand reis was what he offered. I accepted quickly and the samba, which became his property, appeared with my name. Then I sold 'Amor de Malandro', for five hundred réis, but this time I didn't appear in the recording as an author. I was angry, of course. The same was true of other samba dancers: they sold songs that appeared as if they were from buyers."^[168]
9. "Committed to valuing her artists, Ladeira innovated in presenting them by epithets or catchphrases: 'Remarkable Little Girl' designated to Carmem Miranda; 'The singer of the thousand and one fans' designated to Ciro Monteiro; and 'the singer who dispensed with adjectives' designated to Carlos Galhardo."^[188]
10. "Samba, no longer that samba inscribed in its transit project by society, became the official rhythm of the country, and as such, it has had a history. Only a story in which the past was remade according to the present."^[218]

11. With a melody composed by pianist Henrique Vogeler, "Linda Flor" had three different versions for each lyrics, the most famous of which was "Ai, Ioiô", written by Luis Peixoto. According to José Ramos Tinhorão, the first version, entitled "Linda Flor" and recorded by Vicente Celestino at Odeon, displayed on the disc label, for the first time, the expression "samba-canção". On the other hand, Tinhorão comments that Celestino's voice and his operatic style were not appropriate to the configuration of the new sub-genre: "his voice emission ... did not allow to recognize the right dose of samba rhythmic balance, which Henrique Vogeler tried to introduce as a disturbing element of the classic melody of the song. "[243]
12. The disc label, however, only showed the indication of choro music genre.^[3]
13. The regional is a kind of musical ensemble in Brazil generally formed by one or more instruments with a melodic function, such as flute and mandolin; cavaquinho, with an important rhythmic role and can also assume part of the harmony; one or more guitars, forming the harmonic basis of the ensemble; and the pandeiro acting in the marking of the base rhythm.^[292]
14. According to the Brazilian Association of Record Producers, an official representative body of the record labels in the Brazilian phonographic market, the total record sales jumped from 9.5 million sold in 1968 to 25.45 million in 1975 and reached 52.6 million in 1979.^[380]
15. According to the journalist Nelson Motta, the Philips label was, at the end of 1972, "TV Globo for record labels", holding in its cast all the "great" names of Brazilian music of the time, with the exception of Roberto Carlos, who was at Som Livre.^[381]
16. "Partido-alto was born from the batucadas' circles, where the group kept the beat, hitting it with the palm of their hands and repeated the surrounding verse. The chorus served as a stimulus for one of the participants to dance samba to the center of the circle and with a gesture or body swing they invited one of the components of the circle to stand upright (a term used to mean the individual who stood with their feet up together waiting for the kick that was the attempt to bring down those who were standing up with their feet). These elements were considered "batuqueiros", that is, good in making batucada, good "kicking" (passing the leg over the partner trying to make him fall)." ^[402]
17. "Of the samba groups that broke out at that time, they all had musical differences. Because when a group started playing, everyone already knew who that group was. Each of these groups had a sound, a characteristic."^[447]

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Setos

Setos (Seto: *setokõsõq*, setoq, Estonian: *setukesesed*, setud) are an indigenous Finnic peoples and linguistic minority that have historically lived in the borderlands between modern day Estonia and Russia. Setos have historically spoken the Seto language and been Orthodox Christians.^[2] The Seto language (like Estonian and Finnish) belongs to the Finnic group of the Uralic language family. Since the early 2000s, the Setos have sought greater recognition, rather than having their language considered a dialect of Estonian. Eastern Orthodox Christianity, with influences from local folk religions is widely practiced by the Seto peoples.

The ancestral homes of many Setos can be found to the south of Lake Peipus, in the Setomaa region. After 1991 however, this territory was divided between the newly independent Estonia (Põlva and Võro counties) and the north-western sections of the Russian Federation (Pechorsky District of Pskov Oblast).

Ethnic history

The definitive origin of the Seto people is unknown to researchers, only that they first emerged in Setomaa around the Piusa River. This was an area that was an intersection between the Finnic peoples and the Balts.^[3]

During the 13th century, the majority of Estonians along the coasts were converted to Catholicism during the Livonian Crusade led by the Teutonic Order. During this time, the majority of Setos lived under the Novgorod Republic and remained followers of their native Finnic religion. Over the next two hundred years, the Setos were converted to Orthodox Christianity due to the influence from the neighboring Slavic states, but incorporated elements of their earlier pre-Christian religion. An early prevailing belief of the origin of the Seto community was that they were ethnic

Setos
setokõsõq
setukesesed



Flag of the Seto People



Seto woman during Radaja Seto Festival

Total population

12,800

Regions with significant populations

Estonia Setomaa

Estonia 12,500

Russia 234 (2020)^[1]

Languages

Seto, Estonian, Russian

Religion

Estonians who had migrated east and adopted Orthodox Christianity under the influence of the Novgorod Republic.^[3]

The cultural development of the Setos blossomed in the early 20th century when many national societies were organized. In 1905, the number of Setos reached its peak. After the proclamation of independence of Estonia, the authorities adopted a policy of Estonification of its population, which eventually led to decline of the Setos as a distinctive community within Estonia. In Russia, due to the influence of Estonian language schools, high rates of inter-community marriages, and emigration to Estonia, the number of self-identifying Setos decreased as well.

Setos are an officially protected ethnic minority in the Russian Pskov Oblast, and a linguistic minority within Estonia. In 2002, at the sixth Seto Congress the Setos declared their intent to identify as a separate people group. In a 2011 census, it was discovered that nearly two-thirds of the nearly 12,500 Seto speaking population in Estonia lived outside the historically Seto regions.^[2] This resulted in two distinct communities of Setos to emerge according to research conducted by Pille Runnel, the first being the Seto who had migrated away from Setomaa and had to recreate a communal and religious identity. The second group being the Seto people who continued to live in older communities in Setomaa.^[3]

The border issue

In 1920, with the peace treaty of Tartu, the area Setomaa (Setoland) was ceded to the newly created Republic of Estonia and it was included into Petseri County. As a result of World War II, the Republic of Estonia was forcibly annexed by the Soviet Union. And on August 15, 1944, the border between the Estonian Soviet Socialist Republic and the Russian Soviet Federated Socialist Republic was revised by Moscow authorities to what it is now. The issue became topical as the Republic of Estonia was restored in the borders of the Estonian Soviet Socialist Republic in 1991, and a national border was established soon afterwards.

Eastern Orthodox, Native Faith

Related ethnic groups

Other Baltic Finns

Especially Estonians, Livonians, Võros, and Votians



A Seto wedding in Värska in 1912. The bride and groom are dressed in traditional period wedding attire.



Attendants of the 1912 Värska wedding in traditional Seto dress.

Seto *leelo*

In 2009, the Setos' polyphonic style of folk singing, called *leelo*, was added to the UNESCO list of intangible cultural heritage.^[4] Seto *leelo* is usually performed by women,^[4] dressed in traditional clothing.^[5] During the Seto Kingdom Day celebration, the winning lead singer of a *leelo* group is awarded the title Mother of Song.^[4]



Setos in Radaja Seto Festival in 2016

Representative organizations

The Seto Congress, a body comprising representatives of Seto villages and organizations, is regularly convened every three years and elects a permanent Council of Elders.

The Society for Seto Congress was a member of the European Bureau for Lesser-Used Languages. The Setomaa federation of municipalities in Estonia^[6] (*Setomaa Valdade Liit*, comprising the communes of Mikitämäe, Värtska, Meremäe and Misso) publishes the newspaper *Setomaa*,^[7] partly in the Seto language, partly in Estonian.

Also, every year, the Seto choose a steward of King Peko (sootska or ülebtsootska) for the so-called Kingdom of Setomaa at the annual celebration of the Day of the Kingdom (*Seto Kuningriigi päiv*), a local festival that rotates among the bigger Seto villages.^[8] The office is largely ceremonial and has been held by local activists, politicians, entrepreneurs and scholars. The tradition was initiated by Paul Hagu, an ethnic Seto and a researcher of Seto folk songs and traditional vocal polyphony (*leelo*) at the University of Tartu.

Religion

The Pskovo-Pechersky Monastery in Petseri has been an important religious and communal center for the Seto peoples. Since medieval times the monastery has owned much of the land and the Seto Churches in the region leading many Seto peasants to view the monastery as the economic and theological center of their community.^[2]

In 1920 with the independence of the Republic of Estonia from Soviet Russia, the border was drawn to include the monastery on the Estonia side. This prevented it from being desecrated or demolished by the Soviet forces during the anti-religious campaign from 1921-1928. Following the occupation by the German and Soviet forces from 1940-1991, the restoration of Estonian independence led the border to be moved, dividing the ancestral Seto lands and placing the monastery on side of the Russian Federation.^[2]

With the revival of Seto culture following the fall of the Soviet Union, elements of the pre-Christian religion that were preserved in private during the periods of Christianization and Sovietization began to reemerge. Since 2007, Jumalamägi, God's Hill, an ancient sacred grove that was dedicated to the God-

King Peko, who would carry spirits to the afterlife in his horse wagon, has again become a center of communal activity. Recently, a sculpture by local sculptor R. Veeber was erected on the hill and has become an important location for offers to Peko by the local community.^[9]

Genetics

Based on 56 samples, the most common mtDNA haplogroup for Setos is H, as 42.9 percent of them belong to it. 33.9 percent of Setos have the haplogroup U, and its most frequently found subclade is U5. Less common mtDNA haplogroups include J, T and V.^[10]

See also

- Seto language
- Võro language
- Karelians
- Skolt Sámi

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External links

- Photo essay by BBC News (http://news.bbc.co.uk/2/shared/spl/hi/picture_gallery/07/in_pictures_the_seto_people/html/1.stm) - "In pictures: The Seto people, a border people"
- "Seto Culture in Setumaa" on [visitestonia.com](http://www.visitestonia.com/en/holiday-destinations/cultural-treasures/setomaa) (<http://www.visitestonia.com/en/holiday-destinations/cultural-treasures/setomaa>)
- Picture Stories on National Geographic - A Fairytale Kingdom Faces Real-Life Troubles (<http://web.archive.org/web/20161112144853/http://news.nationalgeographic.com/2016/10/seto-maa-culture-estonia-russia-photographs/>) by Jérémie Jung and Eve Conant

Retrieved from "<https://en.wikipedia.org/w/index.php?title=Setos&oldid=1290038854>"



Shashmaqam

Shashmaqom (/ʃæʃmə'kɒm/ *SHASH-mə-KOM*; Uzbek: [ʃæʃma'qɒm]; Tajik: [ʃeʃme'qɒm]) is a Central Asian musical genre (typical of Tajikistan and Uzbekistan) which may have developed in the city of Bukhara. Shashmaqam means the six Maqams (modes) in the Persian language, dastgah being the name for Persian modes, and maqams being the name for modes more generally.

It is a refined sort of music, with lyrics derived from Sufi poems about divine love. The instruments of shashmaqom provide an austere accompaniment to the voices. They consist, at most concerts, of a pair of long-necked lutes (rawap, tar, tanbur or dutar), the dayra, or frame drum, which, with its jingles, is very much like a tambourine, and the sato, or bowed tanbur.

History

In the first half of the 20th century in Uzbekistan, Abdul Rauf Fitrad, member of the Jadid, was particularly interested in shashmaqam, the traditional music of the Court. In 1927, he wrote a book called *Ozbek klasik Muzikasi va uning Tarixi* (Uzbek classical music and its history), in which he presented shashmaqam as a grand musical tradition of the Uzbek people. In the 1930s, during the Soviet regime of Joseph Stalin, Uzbek shashmaqom was seen as an echo of the feudal ruling class and as a kind of music that impinged cultural progress toward adoption of European-style harmony. Finally, in 1951, a decree from the president of the Uzbekistan Union of Composers, reaffirmed by the committee of Uzbekistan, suppressed the maqom and the development of the musical practice.

During the mid-50s, the maqam began an ideological rehabilitation. In Tajikistan, the local leadership decided that shashmaqom should form a part of the national traditional heritage. Tension between Tajikistan and Uzbekistan led to the differentiation between the Tajik shashmaqom as developed in Dushanbe, and the Uzbek shashmaqam as developed in Tashkent. Tajik books made no mention of Uzbek shashmaqam and vice versa.

Shashmaqam



Shashmaqam in Tajikistan

Native name	Шашмақом / Shashmaqom
Cultural origins	Tajik and Uzbek music
Typical instruments	Long-necked lutes, <u>dayra</u> , and <u>sato</u>

Shashmaqom music

UNESCO Intangible Cultural Heritage

Country	Tajikistan and Uzbekistan
Reference	00089 (https://ich.unesco.org/en/R/00089)
Region	Asia and the Pacific
Inscription history	
Inscription	2008 (3rd session)
List	Representative



Shashmaqam in Tajikistan

During the 1980s, this artificial division began to change. Uzbekistan began to learn about the Tajik shashmaqam, and Tajikistan learnt of the Uzbek shashmaqom. This has survived to the present, but a surge of nationalism in Uzbekistan may change that: singers on the radio in Bukhara, a city perfectly bilingual in Uzbek and Tajik, are using only the Uzbek texts in their shashmaqom music broadcasts.^[1]

This style of music was brought to the Western world, particularly to the United States, by the Bukharian Jews of Central Asia. Many of them were successful performers of Shasmaqom and brought it to the West.

See also

- Klezmer
- Music of Tajikistan
- Music of Uzbekistan
- Lazgi

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External links

- Shashmaqam - performed by Bukharian Singers (<https://web.archive.org/web/20120525201743/http://www.shashmaqam.org/>) (Adobe Flash; not supported in all browsers)

Retrieved from "<https://en.wikipedia.org/w/index.php?title=Shashmaqam&oldid=1284169735>"



Silbo Gomero

Silbo Gomero (Spanish: *silbo gomero* ['silβo yo'mero], "Gomeran whistle"), also known as *el silbo* ("the whistle"), is a whistled register of Spanish that is used by inhabitants of La Gomera, in the Canary Islands. It was historically used to communicate across the deep ravines and narrow valleys that radiate through the island and enabled messages to be exchanged over a distance of up to five kilometres.^[1] Its loudness causes Silbo Gomero to be generally used for public communication. Messages that are conveyed range from event invitations to public information advisories.^[2] A speaker of Silbo Gomero is sometimes called a *silbador* ("whistler").

Silbo Gomero is a transposition of Spanish from speech to whistling. The oral phoneme-whistled phoneme substitution emulates Spanish phonology through a reduced set of whistled phonemes.^[3] In 2009, UNESCO declared it a Masterpiece of the Oral and Intangible Heritage of Humanity.^[4]

History

Little is known of the original Guanche language or the languages of the Canary Islands, but it is assumed that their phonological system must have been simple enough to allow an efficient whistled language.^{[1]:9-10} It was used by the island's original inhabitants, the Guanches. The whistled language existed before the arrival of Spanish settlers and was also spoken on El Hierro, Tenerife and Gran Canaria. Silbo was adapted to Spanish during the Spanish settlement in the 16th century and was widely spoken throughout into the 17th century. In 1976, Silbo barely remained on El Hierro, where it had flourished at the end of the 19th century.^{[1]:8} Use of the language declined in the 1950s, one factor being the economic decline, which led many speakers to move away to seek better jobs.^[5] Technological developments such as the telephone played a part in reducing the practicality and utility of the language. The language's earlier survival had been

Silbo Gomero

el silbo



Native to

Spain

Region

La Gomera, Canary Islands

Native speakers

(undated figure of 22,000)

Language family

Indo-European

- Italic
- Latino-Faliscan
- Latin
- Romance
- Italo-Western
- Western Romance
- Gallo-Iberian
- Ibero-Romance
- West Iberian
- Castilian
- Spanish
- Canarian Spanish

caused by its role in overcoming distance and terrain, in addition to the ease with which it is learned by native speakers.^{[1]:8} Most significantly, from the 1960s to 1980s, many people turned away from agriculture and so many middle-class families did not want their children to speak the language, as it was negatively associated

with the rural peasants.



The narrow valleys of La Gomera.

In the late 1990s, language revitalization efforts began, and initiatives from within the community started. By 1999, the revitalization of Silbo Gomero was furthered by education policies and other legislative measures. It now has official protection as an example of intangible cultural heritage.

▪ **Silbo Gomero**

Language codes

ISO 639-3

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Glottolog

None

Whistled language of the island of La Gomera (Canary Islands), the Silbo Gomero

UNESCO Intangible Cultural Heritage

Country Spain

Reference 00172 (<https://ich.unesco.org/en/RL/00172>)

Region Europe and North America

Inscription history

Inscription 2009 (4th session)

List Representative

Speakers

Many people in La Gomera speak Silbo Gomero, but their expression of the language deviates in minor ways that show the speaker's origins. According to a 2009 UNESCO report, all of La Gomera's inhabitants understand the language, but only those born before 1950 and the younger generations who attended school since 1999 can speak it.^[4] Those born before 1950 were taught the language by their elders in their homes, and those who attended or are attending school since 1999 were taught it formally in school. Those born between 1950 and 1980 understand the language but are unable to speak it, as it was hardly used and negatively viewed during their time of language acquisition.^[4]

Revitalization

When this medium of communication was endangered in the late 20th century, revitalization efforts were generated at both community level and governmental level. A combination of initiatives from the La Gomeran community and policies implemented by the authorities saw Silbo Gomero being revitalized and maintained as a cultural asset. These revitalization efforts were well-documented by UNESCO as part of the proceedings for the selection of the 2009 Representative List of the Intangible Cultural Heritage of Humanity.^[4]

Community initiatives

In a bid to preserve Silbo Gomero for the island's youth, expert whistlers sought to obtain permission to teach the language on a free and voluntary basis at a dedicated centre. The initiative by the senior islanders garnered encouraging responses, with parent-teacher associations extending it to all schools. The first of many revitalization measures was thus adopted at the grassroots level not by public or private entities, which reflected the locals' attitude toward Silbo Gomero. Education policies implemented later were inspired as such, and revitalization began at the grassroots and escalated to the highest government bodies.

Government policies

On 26 June 1997,^[4] the Parliament of the Canary Islands approved a motion calling on the government to include Silbo Gomero as part of the school curriculum. Silbo Gomero then became a mandatory subject in primary and secondary education, as of July 1999. The provincial government was supportive in its implementation of education policy and also the establishment of a formalized Silbo Gomero curriculum through the publication of *El Silbo Gomero, Materiales didácticos (Educational Materials on the Silbo Gomero)*.

In addition to the compulsory learning of Silbo Gomero at the primary and secondary level, an Island School of Silbo Gomero was established for post-secondary students who wish to continue to train in Silbo Gomero until they become accredited professional instructors. Students of the Island School work to become capable of teaching Silbo Gomero not only to their fellow citizens, but also to tourists who visit La Gomera. This facilitates the sustainability of the revitalization and also works towards language maintenance.

Thereafter, the Ministry of Education, Universities, Culture and Sport of the Canary Islands developed a staff training plan in order to ensure that the elderly expert whistlers can be replaced in the near future by qualified professional teachers with relevant diplomas. This comprised the provision of training courses on proficiency in and the teaching of Silbo Gomero. The training plan was launched in 2007, with the participation of 18 teachers.^[4]

Besides the implementation of education policies, the authorities also sought to strengthen the corpus of Silbo Gomero by developing a project to digitize all recorded audio material. Local, national and worldwide distribution of documentaries on Silbo Gomero were also made. The government also raised the status of Silbo Gomero by selecting it via the National Historical Heritage Council to represent Spain in the nominations for inclusion on the 2009 Representative List of the Intangible Cultural Heritage of Humanity.

Cultural heritage

Members of the Gomeran community treasure Silbo Gomero as part of the island's identity and use the whistled language in traditional rituals and festivities on the island such as "bajadas", processions that are dedicated to the Virgin or the patron saints of the community.

On 15 March 1999,^[4] Silbo Gomero was declared as part of the historical ethnographic heritage of the Canary Islands. The annual celebration of "School Encounters with Silbo Gomero" was also inaugurated in La Gomera. In 2005, the monument to Silbo Gomero was inducted in Garajonay National Park.

Tourism

Silbo Gomero is not used only by Gomerans since visitors to the island can be exposed to it in restaurants that provide demonstrations for tourists. La Gomera's minister of tourism, Fernando Mendez, said that whistling is essential to La Gomera's tourism industry.^[5]



Features

Silbo Gomero demonstration at a restaurant in La Gomera.

A dialogue in Silbo Gomero

▶ 0:00 / 0:00 ⏸ ⏴

Problems playing this file? See media help.

According to different studies, Silbo Gomero has between two^[4] and four^{[6][7][8]} vowels and between four^[4] and ten^{[6][9]} consonants. It is a whistled form of a dialect of Canarian Spanish.^{[1]:54} Silbo replaces each vowel or consonant with a whistling sound. Whistles are distinguished according to pitch and continuity. As with other whistled forms of non-tonal languages, Silbo works by retaining approximately the articulation of ordinary speech and so "the timbre variations of speech appear in the guise of pitch variations".^{[1]:v}

Silbo Gomero is a complex language to learn, with its whistling techniques requiring physical precision and a strength of the body parts producing the language that can be acquired only by practice. Silbo Gomero uses the tongue, lips and hands and so differs greatly from conventional language, which uses the mouth cavity to blend and contrast several acoustic frequencies. The whistling mechanism, in contrast, is limited to a single basic pitch between 1,000 and 3,000 hertz. The physical precision comes in the whistler's ability to vary the frequencies at different speeds and start and stop the production of the sound waves. The technique is handed down within La Gomera's community, with unchanged teaching methods that date to the late 19th century.^[4] Since the same pitch can represent many sounds, Silbo has many fewer phonemes than Spanish. Therefore, communication can be ambiguous; context and word choice are important for effective communication.^[10]

Vowels

Silbo Gomero's vowels are described roughly as sustained lines of high and low frequencies, which are distinct from each other.

Vowels

Pitch	General representation	Vowels of the spoken language represented
High frequency	/i/	/i/ and /e/
Low frequency	/a/	/a/, /o/, /u/

The high-frequency /i/ represents the /i/, /e/ vowels of the spoken language being whistled, and the low-frequency whistle of /a/ represents the vowels /a/, /o/, /u/. It is said that it is not possible to produce any vowels with intermediary frequencies because the whistling mechanism does not have the same functions as the vocal mechanism.^[4] In 1978, Ramón Trujillo of the University of La Laguna theorized that Silbo Gomero has only two vowels. His work, containing almost 100 spectrograms, concludes that the language has two vowels and four consonants.^[3] In Trujillo's work, Silbo's vowels are given one quality, that of pitch, either high or low.

However, a more recent study gives a statistical analysis of Silbo's vowels showing that four vowels are statistically distinguished in production and perception.^{[6][7]} In 2005, Annie Rialland of the University of Paris III: Sorbonne Nouvelle published an acoustic and phonological analysis of Silbo based on new materials that showed that not only gliding tones but also intensity modulation plays a role in distinguishing Silbo's sounds.^[9]

Trujillo's 2005 collaboration with the Gomeran whistler Isidro Ortiz and others revised his earlier work, found that four vowels are indeed perceived^{[8]:63} and described in detail the areas of divergence between his empirical data and Classe's phonetic hypotheses. Despite Trujillo's 2005 work acknowledging the existence of four vowels, his 2006 bilingual work *El Silbo Gomero. Nuevo estudio fonológico*^[11] inexplicably reiterated his two-vowel theory. Trujillo's 2006 work directly addressed many of Rialland's conclusions, but it seems that at the time of that writing, he was unaware of Meyer's work.

Meyer suggests that there are four vowel classes: /i/, /e/, /a/, /u, o/. However, Meyer also states there are five perceived vowels with significant overlap. Rialland and Trujillo agree that the harmonic of the whistle matches the second formant of the spoken vowels. Spoken /a/'s F2 and whistled /a/'s H1 match in their frequency (1480 Hz). However, there is a disconnect in harmonics and formants near the frequency basement. Spoken speech has a wide range of F2 frequencies (790 Hz to 2300 Hz), but whistles are limited to between 1200 and 2400 Hz. That causes vowels to be shifted upward at the lower end (maintaining 1480 Hz as /a/), increasing confusion between /o/ (spoken F2 frequency 890 Hz, whistled <1300 Hz) and /u/ (spoken frequency 790 Hz, whistled <<1300 Hz). In whistling, the frequency basement must be raised to the minimum whistle harmonic of 1000 Hz, frequency spacing in the vowels, which increases misidentification of the lower vowels.

Consonants

Silbo Gomero's consonants are modifications of the vowel-based "melody line" or "vocal line". They can rise or fall and be modified by being broken, continuous or occlusive. The four main consonants in a 1978 analysis are listed as follows:^[4]

Consonants

Pitch	General representation	Consonants of the spoken language represented
continuous high pitch	$\langle y \rangle$	/l/, /ʎ/, /n/, /ɲ/, /ɾ/, /r/, /d/ and /j/
broken high pitch	$\langle ch \rangle$	/tʃ/, /t/, /s/
continuous low pitch	$\langle g \rangle$	/g/, /b/, /m/, /j/ and /h/
broken low pitch	$\langle k \rangle$	/k/ and /p/

The documentation on the official Silbo Gomero page on the UNESCO website is in line with Trujillo's 1978 study. He suggested that consonants are either rises or dips in the "melody line" that can be broken or continuous. Further study by Meyer and Rialland suggests that vowels are stripped to their inherent class of sound, which is communicated in the whistle in these ways: voice (/k/ vs /g/) is transmitted by the whistled feature [-continuity]. A silent pause in the whistle communicates [+voice] (/g/), and a [+continuous] consonant gives the quality [-voice] (/k/). Placement of the consonant (dental, palatal, fricative) is transmitted in whistle by the loci, the sharpness or speed, of the formant transitions between vowels. Consonant classes are simplified into four classes. Extra high loci (near vertical formant loci) denotes affricates and stridents, rising loci denotes alveolar, medial (loci just above the vowel formant) denotes palatal, and falling (low loci) denotes pharyngeal, labial, and fricative. This gives eight whistled consonants, but including tone gradual decay (with intensity falling off) as a feature on continuous and interrupted sounds gives 10 consonants. In these situations gradual decay is given [+voice], and continuous is given [+liquid].^{[6][9]}

The representation of /s/ is treated as a broken high pitch in Silbo though in the spoken language, /s/ is a continuous high pitch consonant. There are two reasons for the anomaly. One is that in functional terms, /s/ is high in frequency and thus extremely useful. Also , as the continuous high-pitched consonant of Silbo already represents many other consonants of the spoken language (/l/, /ʎ/, /n/, /ɲ/, /ɾ/, /r/, /d/ and /j/), it would be very confusing to add to that list. Thus, as the broken high-pitched consonant does not fully represent /tʃ/ and /t/, it can represent the frequently-used /s/.^[4]

Cognitive features

Studies have shown that Silbo Gomero speakers process the whistled register in the same way as standard spoken language. Studies by Manuel Carreiras of the University of La Laguna and David Corina of the University of Washington published in 2004 and 2005 involved two participant groups of Spanish-speakers. One group spoke Silbo, and the other did not. Results obtained from monitoring the participants' brain activity by functional magnetic resonance imaging show that while non-speakers of Silbo merely process Silbo as whistling, Silbo-speakers process the sounds in the same linguistic centres of the brain as those that process Spanish sentences.^[12]

In popular culture

The filmmaker and photographer Francesca Phillips wrote and directed a 26-minute documentary on the usage of Silbo Gomero in La Gomera, *Written in the Wind* (2009). The movie won Best Short Documentary in Anthropology at the World Mountain Documentary Festival held in Qinghai, China, in 2010.^[13]

The Romanian filmmaker Corneliu Porumboiu directed the 2019 film *The Whistlers*, in which Silbo features prominently.

The French singer Féloche dedicated a song to Silbo, released in an album of the same name.^[14]

There are other examples of transposition of an oral natural language into a pitch string. When quickly spoken, Yoruba vowels are assimilated and consonants elided and so linguistic information is carried by the tone system, which can therefore be transposed into talking drums.

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Verbunkos

Verbunkos (Hungarian: [ˈvɛrbunkoʃ]), other spellings being *Verbounko*, *Verbunko*, *Verbunkas*, *Werbunkos*, *Werbunkosch*, *Verbunkoche*; sometimes known simply as the **hongroise** or **ungarischer Tanz** ^[1] is an 18th-century Hungarian dance and music genre.

The verbunkos is typically in a pair of sections, slow (*lassú*), with a characteristic dotted rhythm, and fast (*friss*), with virtuosic running-note passages. In some cases, this slow-fast pair alternates at greater length.^[1]

The name is derived from the German word *Werbung*, a noun derived from the verb *werben* that means, in particular, "to recruit"; verbunkos—recruiter. This music and dance was played during military recruiting before the Habsburg emperors, who were also kings of Hungary, introduced conscription in 1849. A group of a dozen hussars performed the dance in different parts, with the leading sergeant opening with slow movements, then the lower officers joining for more energetic parts, and the youngest soldiers concluding the dance with jumps and spur-clicking.^[1]

Despite its name, the melodies originate from Hungarian folk and popular music and have been sometimes attributed to Romani people (Gypsies), because the accompaniment was usually played by Romani musicians in characteristic Romani style.^{[1][2][3]}

The Romani composer János Bihari (1764–1827) remains the most well-known composer and interpreter of verbunkos. Eighty-four compositions of his remain.^[4] Bihari was a violinist who played in the court in Vienna during the entire Congress of Vienna in 1814. Another composer of verbunkos was József Kossovits (d. c. 1819).

With the establishment in 1837 of the Hungarian National Theatre in Pest, the verbunkos style began to change under the influence of the first director of the theatre and operatic composer, Ferenc Erkel, whose most successful operas were Hunyadi László (1844) and Bánk bán (1861).^[4]

Haydn incorporated verbunkos into the "Gypsy Rondo" piano trio, composed in 1795. Béla Bartók's Contrasts (1938), a trio for clarinet, piano and violin, is in three movements, the first of which is named Verbunkos. His Violin Concerto No. 2 is also an example of verbunkos style.

Slovácko verbuňk

The **Slovácko verbuňk** is also an improvised folk dance in the South Moravia and Zlín districts of the Czech Republic, and was inscribed in 2008 on the Representative List of the Intangible Cultural Heritage of Humanity of UNESCO.^[5]

See also

- Schuhplattler

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Music of Yemen

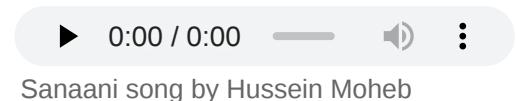
Yemen, a country on the Arabian Peninsula, holds a prominent position in the realm of music, garnering recognition for its distinctive musical traditions. Revered as a cultural capital within the Arab world, Yemen has contributed significantly to the musical landscape of the region.

The musical heritage of Yemen captivates through its melodic prowess and poetic depth, embodying the artistic vibrancy and cultural resilience of the nation. With their captivating melodies and expressive lyrics, Yemeni musicians have left an indelible mark on both domestic and global audiences, contributing to the music in the region.

UNESCO proclaimed the tradition of poetic songs of Sana'a, called al-Ghina al-San'ani, a Masterpiece of the Oral and Intangible Heritage of Humanity. Yemenis commemorate July 1 as the Yemeni Song Day, an annual celebration that underscores the integral role of music in Yemeni society.^[1]



Hussain Moheb playing the Qanbus



History

Pre-history

Archaeological excavations have confirmed the antiquity of music in Yemen, demonstrating that it is a unique art form independent of influences from the ancient Near East. Yemeni music is deeply rooted in the region, widely disseminated, and influential among various cultures—even reaching the countries of the Far Maghreb.^[2]

Archaeological surveys and excavations—ranging from petroglyphs in regions such as Saada, Tihama, Sana'a (Bayen Jadrain), Haz, Al-Jawf, Marib, and Najran—to artefacts such as coins, statues, and inscriptions—have revealed that music in ancient Yemeni civilisations originated when early Yemenis employed a diverse array of musical instruments. For example, a French mission in the Saada region uncovered a rock drawing depicting the kinara instrument, dating back to prehistoric times. In the Al-Jawf region, columns at the Arn Yedda Temple feature scenes of musical instruments accompanied by dancers, representing wind instruments like the trumpet and the khushkhishah—a sound-producing instrument—with this artwork dated to the 9th–8th century BC. Additionally, a column at the Ma'in Temple displays scenes of musical processions that include stringed instruments such as the Tanbura, alongside wind instruments like the trumpet and flute, carried by groups of priests. Numerous other archaeological findings further attest to the rich diversity of wind, percussion, vocal, and stringed instruments in ancient Yemen.^[2]

The documentation of rock art has played a prominent role in shedding light on the musical arts of ancient Yemeni civilisation, beginning in the Paleolithic era. The widespread availability of rock surfaces provided an ideal canvas for recording daily life and activities visually. Al-Eidaroos contends that these rock drawings carry a mystical meaning associated with religious beliefs. For example, a painting from the area *Bayen Jadrain*, dating back to the Bronze Age, depicts dancing figures alongside animals. In addition to numerous rock drawings that also illustrate musical scenes featuring various instruments. Some images show musicians actively playing, while others merely depict the presence of instruments.^[2]

In a rock drawing from Al-Mastour Cave in the Tihama region—dating back to the Bronze Age—a group of figures is depicted performing a ritual dance traditionally held before hunting ceremonies. This type of dance appears abundantly at various sites, tracing its origins to prehistoric times. Similar scenes are also evident in rock art from the Hima region in Najran, where groups of figures are shown engaged in devotional dancing with raised hands. These images highlight significant cultural, religious, and social patterns among the region's ancient inhabitants. Notably, the rock painting represents a primitive depiction of human figures, rendered in a form of drawing style that is closely associated with religious symbolism that was commonly executed on rock surfaces.^[2]

In the Al-Baha region, a coloured drawing was found of a group of people dancing in a group, forming a single row, raising both hands and beating what resembles drums, and what their hands hold are drumsticks for beating the drums.^[2]

German scholar Holfritz, during his travels in Yemen, documented over a hundred distinct types of traditional Yemeni music. He attributed this diversity to two main factors: first, the unique cultural and environmental characteristics of the Bedouin tribes, and second, the varied geographical landscape of the region. Holfritz concluded that these factors combined to create a rich musical tradition in ancient Yemen that set it apart from the music prevalent in the cities of the Near East.

Holfritz reinforced his observations regarding the diversity of melodies and the transitions between different rhythmic degrees. Notably, he discovered a striking similarity between Yemeni musical melodies and the Berber music of North African tribes, particularly in Morocco. Furthermore, he traced the spread of these musical expressions to the West, suggesting that such melodic traditions had been transmitted since the Stone Age via South Arabian (Yemeni) and Berber cultural exchanges. Similarly, In the introduction to his book on the origins of music, Farmer underscores the pivotal role of the South Arabian kingdoms in the emergence and development of music, tracing its roots back to the early first millennium BC. He also references an inscription from the seventh century BC by the Assyrian king Ashurbanipal, which expresses admiration for Arab music—remarking that Arab captives spent their time singing and playing music while serving the Assyrian kings.^[2]

The Yemeni researcher, Widad Ahmed Qasim Al-Qadasi, argues that the ancient Yemeni migrations, which began at the start of the first millennium BC, played a crucial role in spreading the musical arts beyond Yemen. These migrations facilitated the transmission of Yemeni musical traditions to regions such as Morocco, where the influence was clearly evident in the Berber music movement—primarily through commercial caravan journeys. Moreover, historical sources recount legends from the pre-Islamic era that are linked to singing. The oldest of these is the legend of *Jaradtī Ād*, in which two female singers distracted the delegation of Ad from praying and seeking aid from the gods of Mecca through their song. This event is regarded as the origin of female singing.^[2]

This is corroborated by Abu Muhammad al-Hasan al-Hamdani in the eighth part of Al-Iklil, where he recounts an ancient cave containing the grave of Mansik bin Luqaim, the treasurer of Aad. In that cave, on the lower level, he describes “two great statues that God Almighty transformed into stones, fashioned in the likeness of two slave girls. One of the statues bears a transformed *Artaba* (ancient lute-type), while in its left hand it holds a transformed mizmar.” Additionally, the use of the tanbur is attributed to the Sabaeans; as Huth noted—based on a manuscript in her possession—the Sabaeans were the first to adopt this instrument.^[2]

Likewise, Abu Hilal al-Askari attributed the emergence of Arabic singing to Jaradti, he identified them as they belong to Abdullah bin Jud'an. Al-Qalqashandi, however, contends that singing in the Arabian Peninsula predates the era of Jarada and has been known since the time of Ād.^[3]

Ancient history

In the Arabian Peninsula, historian al-Masudi traced the origin of Arabic singing to what he called the “Hada,” stating, “The Hada is the origin of singing.” According to his account, when camels became exhausted on their long journeys, they required something to stimulate them and help them forget the pain of hunger, thirst, and heavy loads—thus, the “Hada” served as one of the best means of revival. He also noted that Yemen was familiar with two distinct types of singing—Himyarite and Hanafi—with Yemenis preferring the latter. The beautiful vocal quality known as “al-Jadan” is said to derive its name from Ali bin Zaid Dhi Jadan, one of the kings of Himyar, whose epithet “Dhi Jadan” celebrated the beauty of his voice.



A funerary stela featuring a musical scene, 1st century AD

Dr. Muhammad Basalama also observes that the history of singing in Yemen extends back to the Sabaeans and Minaean civilisations, as evidenced by the widespread use of musical instruments depicted on gravestones carved in marble and lime—often played by women.^[3]

Post-classical history (Middle age)

Yemeni singers have risen to prominence in various eras. At the close of the Umayyad period and the dawn of the Abbasid era, Ibn Tanbur became renowned for his light style of singing, known as “al-Hazj” (Close to the meaning of The Rhyme). Historians have described him as one of the most eloquent and agile singers. For instance, Al-Isfahani, in his book Kitab al-Aghani, distinguishes between three vocal traditions—Arabic, Yemeni, and Roman—citing, among other examples, how Ibrahim Al-Mawsili performed a Yemeni tune. Zabid has long been a thriving centre of musical prosperity in the Middle Ages, particularly during the era of the Najahid state. The Najahid family, of Ethiopian origin and following in the footsteps of their Zaydi forebears, were prominent patrons of the musical arts. However, with the collapse of the Najahid state, this flourishing tradition gradually diminished, and many of its distinctive elements may have migrated and dispersed over time.^[4] A brief reappearance had occurred during the reign of Imam Sharaf Al-Din and his son Al-Muzaffar. During this time, a celebrated singer performed in

the palace of the Turkish governor in Sana'a, and credit for his fame is attributed to Isa bin Lutfallah, the grandson of Imam Sharaf Al-Din. Notably, the prohibition and subsequent suppression of singing during that era is underscored by the absence of this singer's name in contemporary accounts of his art.^[3]

Early modern history

Turkish influence

When Yemen became part of the Ottoman Empire, it retained strong ties to its musical heritage—particularly the period of the Rasulid dynasty (1229–1453). This era is closely associated with the emergence of the **Humini muwashshah** in Yemen, a form that became integral to Sana'a's singing tradition. The earliest Humini muwashshah still performed in Sana'a is attributed to the poet Ahmed bin Fleita (d. 1331), whose renown spread during the reign of a struggling Rasulid king. According to Dr. Muhammad Abdo Ghanem, the muwashshah form was introduced to Yemen by the Ayyubids (1173–1229). Once in Yemen, however, it assumed a distinct local character—a blend of colloquial and classical elements—and became the poetic foundation of both the Rasulid court's performances and Sufi lodge chants. Although this style, which flourished in Tihama, Taiz, and Aden, later declined with the fall of the Rasulid dynasty, it experienced a revival under Ottoman patronage, either through musical concerts organised by the Turkish ruler in Sana'a or via support for Sufi groups that continue to practice religious chanting.^[5]

The earliest documented evidence of Turkish influence on Sana'a singing appears in the book Sana'a Singing Poetry by Dr. Muhammad Abdo Ghanem—a study for which he received his doctorate from the University of London in 1968 and which was published in 1970. In his study, Ghanem concludes that the Turks made a significant contribution to the development of Yemeni music. He cites an account by Issa bin Lutfallah, the grandson of Al-Mutahhar bin Sharaf Al-Din, who recounted musical concerts held in the residence of the Turkish ruler in Sana'a. Ghanem further notes that Turkish influence extended beyond these concerts to include a broader renewal and diversification of Yemeni musical composition.^[5]

Yemeni music critic Gamal Hasan sees that the incorporation of Turkish musical elements did not diminish the uniqueness of Yemeni singing. Rather, the Turkish presence in Yemen left lasting social and cultural influences—music being no exception. Turkish music is recognised as one of the sources of Yemeni singing, alongside indigenous influences that emerged in areas under Ottoman control. Yemeni singing, renowned for its antiquity, served as a reference for the people of the Hijaz and other parts of the Arabian Peninsula. For example, Safina Shihab al-Din's research on songs used in Egypt until the mid-19th century reveals roles written in Yemeni dialects and even identifies Ibn Fleita's muwashshah *Li fi Raba Hajar*—the oldest Humayni muwashshah still in use within the Sana'a singing tradition.^[5]



Funerary stele, in the upper band: banquet scene with three people, in the lower band: camel driver with two camels; 1st-3rd centuries AD; alabaster; height: 55 cm (21½ in.); Louvre-Lens (Lens, France)

Modern music

Art critics date the emergence of modern song in Yemen's northern provinces to the period of Sheikh Saad Abdullah, who memorised three thousand lyrical poems and enchanted both people and birds with his singing. He was killed in the city of Matnah in 1919 CE during Imam Yahya's siege of Sana'a to expel the Turks. In the southern provinces, a vibrant group of artists emerged during the British occupation of Aden (1839 – 1967), with singing and music becoming widespread among Yemeni artists. Professor Muhammad Murshid Naji noted that Lahji singing prior to the era of Ahmed Fadhl al-Qumindan was influenced by the Sana'ani style. Lahji singers would perform Sana'ani songs, and the singer Hadi Sabit al-Nubi developed his oud-playing by drawing on the techniques of a northern artist whose name remains unrecorded. Naji attributes the emergence of the first Lahji melody to the poet, composer, and singer Fadhl Mater, who is credited with inventing the initial melody set to the Lahji rhythm—an innovation that led Hadi Sabit to sing in the Sana'ani style over one of Al-Qumandan's poems.^[3]

Indian and Egyptian Influences

In the 1920s and 1930s, Indian musical influences became prominent as numerous musical and theatre groups, as well as films, were introduced in Aden and Hadhramaut, which had long been under the administration of the British Viceroy of India. By the 1940s and 1950s, Yemeni musicians had adapted these influences to create an "Arabized" Indian style, in which tunes from Indian films were reinterpreted with texts set in classical Arabic rather than colloquial language. The acclaimed artist Muhammad Juma Khan, known for his mastery of the Hadhrami style, became one of the foremost practitioners of this hybrid form.^[6]

The distinctive features of Adeni singing developed during the twentieth century as a result of the convergence of multiple Yemeni and foreign musical elements, especially from India. Though a large portion of Aden's pre-independence population was of Indian origin, the evolution of Adeni song was notably influenced by Egyptian melodies, and some musicians even incorporating Western rhythms such as the waltz.^[4]

Genres

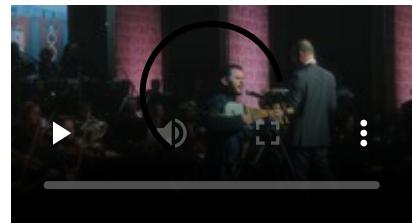
Yemeni singing is characterised by its diversity, with no single centralised hub dominating its development. According to the Yemeni music critic Gamal Hasan, the diversity is partly due to the wide range of Yemeni dialects, but it also reflects several other factors—most notably the fragmented political landscape that has prevented the establishment of a stable cultural centre. The lack of a sustained, unified political and civil structure meant that a uniform artistic taste never fully emerged. Moreover, factors such as social stagnation—often linked to class privileges and reinforced by political, religious, regional, or tribal dynamics—have further contributed to the regional variation in singing styles. As a result, each Yemeni region has developed its own distinct musical expressions, with unique melodic forms that vary widely regardless of their apparent simplicity or monotony.^[4]

There are five widely regional genres or "colours" (*lawn*) of Yemeni music; Sanaani, Yafi'i, Laheji, Adeni, and Hadhrami.^[7] While some sources expand this classification to include additional styles such as Tihami and Ta'izzi.^[8] However, Jaber Ali Ahmed—widely regarded as the pioneer of Yemeni music criticism—argues in his book *Trends of Renewal of Singing in Yemen* that these classifications are relatively recent, emerging between the late nineteenth and early twentieth centuries. He argues that these

categorisations are scientifically flawed because they fail to capture the distinct character of various regions and do not reflect the true richness of Yemeni singing. According to Jaber, this division is a result of the regional fragmentation that occurred during the British colonial period that resulted the Federation of the Emirates of South Arabia.^[9]

Sana'ani

Sanaa has a rich musical tradition and is particularly renowned for the musical style called *al-Ghina al-San'ani* (Arabic: *الغناء الصناعي* *al-ğinā’ aṣ-Ṣan’ānī*), or "the song of Sanaa", which dates back to the 14th century and was designated as a UNESCO Intangible Cultural Heritage on November 7, 2003.^[10] This style of music is not exclusive to Sanaa, and is found in other areas of Yemen as well, but it is most closely associated with the city.^[10] It is often part of social events, including the samra, or evening wedding party, and the magyal, or daily afternoon gathering of friends.^[10]



Sana'a al-Haneen, performed by Hussain Moheb

Researchers trace the earliest known Sana'a song, "*Ana Ya Abu Ya Ana*," to approximately four centuries ago. However, this song likely existed in multiple variants—originally chanted by farmers with differing melodies—and evolved over the centuries to reach its current form.^[4]

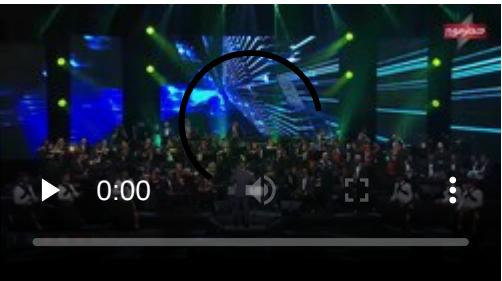
Efforts to modernise Sana'a singing have been limited, with attempts made to preserve its character as it existed several centuries ago, or at least over the last two centuries. The rugged terrain around Sana'a fostered isolation, restricting the influx of external melodic influences that were more prevalent in coastal regions such as Hadhramaut, Aden, and Lahj. Additionally, Sana'a singing is noted for its distinct maqam forms, which utilise quarter-tone intervals, setting it apart from other regional styles.^[4]

The basic format of the Sana'ani singing consists of a singer accompanied by two instrumentalists, one playing the qanbus (Yemeni lute) and the other playing the sahn nuhasi, which is a copper tray balanced on the musician's thumbs and played by being lightly struck by the other eight fingers.^[10] Lyrics are in both classical Arabic and Yemeni Arabic and are known for their wordplay and emotional content.^[10] Singers often use melismatic vocals, and the arrangements feature pauses between verses and instrumental sections.^[7] Skilled performers often "embellish" a song's melody to highlight its emotional tone.^[10]

In the earliest days of the recording industry in Yemen, from 1938 into the 1940s, Sanaani music was the dominant genre among Yemenis who could afford to buy records and phonographs (primarily in Aden).^[7] As prices fell, Sanaani-style records became increasingly popular among the middle class, but at the same time, it began to encounter competition from other genres, including Western and Indian music as well as music from other Arab countries.^[7] The earliest Sanaani recording stars generally came from wealthy religious families.^[7] The most popular was Ali Abu Bakr Ba Sharahil, who recorded for Odeon Records; other popular artists included Muhammad and Ibrahim al-Mas, Ahmad Awad al-Jarrash, and Muhammad Abd al-Rahman al-Makkawi.^[7]

Hadhrami

The music of Hadhramaut is one of the most prominent forms of Arabic music. Its distinctive maqamat and signature vocal styles—featuring full performances in the Hadhrami Arabic dialect, unique rhythmic patterns, and a characteristic humming style known as *Dan*—have made it a vital component of the Yemeni music. This genre reflects a rich blend of local traditions and foreign influences, drawing from Indian and African musical elements, in part due to Hadhramaut's strategic position along the ancient incense road. The music has also been deeply shaped by Sufism.^[11]



Mizmar Al-Habeeesh (Arabic: مزمار الهبيش), a Coastal Hadhrami song

Key figures in the *Dan* tradition include poets such as Haddad bin Hassan al-Kaf and Hussein al-Muhdar, alongside renowned performers like Saeed Awad, Haddad al-Kaf, Karama Mursal, and Abu Bakr Salem Balfaqih. In particular, the partnership of Abu Bakr Salem Balfaqih and poet Hussein Al-Mehdhar is widely recognised for transforming and disseminating the Hadhrami *Dan* style both within and beyond Yemen.^[12]

Hadhrami music has not only enriched Yemeni cultural heritage but has also significantly influenced the musical landscapes of regions beyond the Arabian Peninsula, notably in parts of Africa and East Asia.^{[13][14][15]}

Lahji

When singing in Sana'a was banned by the Imams, many performers fled to the South Yemen or other countries. According to Gamal Hasan, the court of the Sultans of Lahij (Abdali Sultanate), served as a refuge for these artists during the nineteenth and early twentieth centuries—long before Lahj emerged as a prominent centre of singing under the patronage of one of its princes. Originally, Lahj's musical heritage consisted of a repertoire of chants and simple melodies. The Sultans of Al-Abadali trace their roots to the Arhab region north of Sana'a. They arrived in Lahj as part of the army of Imam Al-Mutawakkil Ala Allah Al-Qasim in the late eighteenth century, and following the fragmentation of the Qasimid kingdom due to internal divisions, they eventually established independent rule over Lahj and Aden.^[4]



Faisal Alawi performing a Lahji song

The development of Lahji singing can be attributed to Prince Ahmed bin Fadhl Al-Abdali (widely known as Al-Qumandan), who played a key role in re-establishing political independence through his revival of Lahji singing in the early twentieth century. In one of his songs, Al-Qumandan touches upon the decline of Sana'a singing, Hasan attributes that as an attempt to politically distance the court from the dominance of that style and, perhaps, assert pride in Lahji's distinct cultural identity. The rise of recorded music in Aden allowed Al-Qumandan to gain exposure to foreign melodic influences, helped by his privileged position as a prince, which enabled him to acquire records from India and Egypt. Through his talent and creativity, he successfully integrated these foreign musical elements into Lahji singing while maintaining

the genre's inherent uniqueness. After Al-Qumandan's death in 1941, new melodies began to appear, but Lahji singing did not undergo significant evolution. Instead, it experienced a period of stagnation, retaining its traditional melodies as it struggled to introduce innovative changes.^[4]

The song "Ya Ward Ya Kadhi," set in the Bayati maqam, is one of Al-Qumindan's most renowned compositions and has become a staple at Yemeni weddings. Its uniqueness lies in Al-Qumindan's ambition to emulate the rumba rhythms he had encountered. Promising his close associates that he would perform a "rumba" song for them, he secluded himself during Ramadan to create this piece, resulting in a lively, joyful tune that inspires dancing. The melody unfolds gradually, beginning with a modest refrain and then moving into the repeated chant of "Ya Ward Ya Kadhi...," where the 'Re' note is reiterated continuously and the vocal extension is emphasised on "Ya Kadhi..."^[4]

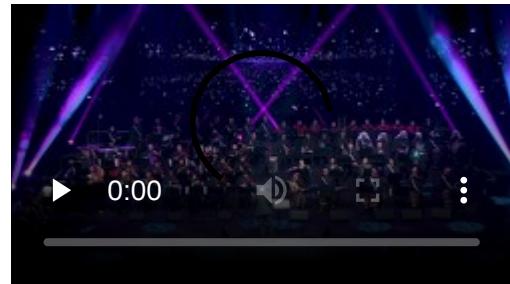
The melodic journey expands further with repeated phrases on the 'Sol' note in "Ya Qamri Al Wadi." At this point, Gamal Hasan considers Al-Qumindan's melodic approach as innovative and daring, as he makes an unprecedented leap from C to F—a move that is exceptional in traditional Yemeni singing, which typically relies on subtle, gradual transitions.^[4]

Al-Qumindan also incorporated traditional local rhythms, such as the zaffa and the marous, into the song. By drawing on the melodic theme, he crafted what is considered the first Yemeni rumba—and perhaps even the first Arab rumba—according to Hasan, imbuing the composition with a distinct local character.^[4]

Adeni

During the twentieth century, Aden emerged as a major hub for Yemeni singing. It was there that the first recordings of Sana'a singing—and various other forms of Yemeni music, including those of Yemeni Jews—were produced. Record production companies played a significant role in fostering artistic activity, marking what Gamal Hasan considers "the first bourgeois singing phenomenon in Yemen". Following independence, however, these companies gradually withdrew as a socialist trend took hold, and musical production became state-sponsored.^[4]

The distinctive features of Adeni singing developed during the twentieth century as a result of the convergence of multiple Yemeni musical elements. Although a large portion of Aden's pre-independence population was of Indian origin, the evolution of Adeni song was notably influenced by Egyptian melodies. This influence is especially evident in the works of Ahmed Qasim. With his academic background in music, Qasim sought to refine the melodic structure and place greater emphasis on the musical refrain. He diversified the melody and enhanced maqam transitions in several compositions, even incorporating Western rhythms such as the waltz. Songs like "*I Miss You*" and "*We Met by Chance*" represent early attempts to broaden the appeal of Yemeni singing beyond its local context and integrate it into the wider Arab musical landscape. Nonetheless, according to Hasan, his approach appeared less pragmatic compared to that of his contemporary Mohammed Saad Abdullah, even though both are recognised as key figures in Yemeni composition and singing.^[4]



Sabooha khatabha Naseeb (Arabic: صبوحة خطبها نسيب), a popular Adeni song

Instruments

- **Oud:** A stringed instrument similar to a lute, played with a plectrum.^[16]
- **Qanbus:** a short-necked lute that originated in Yemen.^{[17][16]}
- **Ney / Qasaba:** A hollow wooden flute with finger holes, played by blowing into it.^[16]
- **Mizmar:** A double-reed woodwind instrument with a piercing sound, often used in celebratory and processional music.^[16]
- **Darabouka:** made from clay, brass, or metal, consists of a covered side and an open side, played in various sizes, and its rhythmic structure is created by striking or tapping with the hands or drumsticks.^[16]
- **Duff:** A drum with a single goatskin or plastic membrane on a round wooden frame, is played by striking it with hands and fingers, and it often includes metal plates, stitched with a two-threaded thread, and can contain small metal bells or zills, with different sizes such as the Duff and Al-ttar.^[16]
- **Hajer Drum:** crafted from marine teak wood, features a cylindrical body adorned with distinctive rings and a goatskin drumhead, with its size and dimensions tailored to the specific music it accompanies, and it is played by striking it with hands or drumsticks.^[16]
- **Mirwas Drum:** is the smallest drum used in Hadramout, and the sharpest. It is held in one hand and the drummer plays it with the palm of their other hand.^[16]
- **Marfaa' / Maten Drum:** is similar to the Mirwas in form, but differs in size and quality of sound. Mainly it has a larger diameter and produces a less salient sound.^[16]
- **Tabla / Banqaz:** introduced to traditional Hadrami music in the early 1970s, comprises two wooden cylindrical drums of varying sizes, covered with plastic drumheads, typically measuring 6 cm and 8 cm in diameter, and it is played by striking the drumheads with the hands or drumsticks.^[16]
- **Maraqis:** consists of two flat wooden pieces held in both hands and clapped together to synchronize with the sound of dancers' clapping, serving as a rhythmic element that adds consistent and harmonious musical tones when played alongside other instruments.^[16]
- **Dan:** A genre of vocal melodies, characterized by rhythmic improvisational singing of poets, showcasing range, strength, and clarity of voice in competitive contests.^[16]



Qiff ya zain (Arabic: قف يا زين, romanized: Stop, oh Beautiful), a popular Yafi'i song



The Yemeni Qanbus

Patriotic music

The national song emerged in Yemen amid intense political turmoil, when the idea of national resistance against the British rule in Democratic Yemen took root, and northern Yemen began to reject the imposition of the Imamate's rule. This musical phenomenon became particularly significant in tandem with two major revolutions—26 September 1962, and 14 October 1963.^[18]

Aden became the cradle of this transformation in music, largely due to its openness to the world and the influx of musical influences, notably from the Arab Republic of Egypt. In contrast, Sana'a suffered decades of isolation under the Imamate, which hindered its cultural and musical exchange.^[18]

In the North, leading figures in Yemeni revolutionary art include Abdullah al-Baradouni, Dr. Abdulaziz Al-Maqaleh, Saleh Sahlol, Muhammad Mahmoud Al-Zubairi, Al-Qardaei, among many others. These artists enriched their poetry with revolutionary themes, and numerous Yemeni writers have amplified this impact both domestically and internationally. Prominent among them are Abdullah Abdul-Wahhab Noman (Al-Fadhol), Mutahhar Al-Eryani, Ali Sabra, and Jaber Rizq.

Many poets' works have been transformed into songs that resonate widely with the Yemeni people. Examples of iconic revolutionary song works include the collaboration of the duo Al-Khader and Al-Anesi on "Our Army, O Our Army... Our Army, O Hero"; Al-Sunidar's "I Am the People"; Ali Al-Samah's "My Brother, O Youth of Redemption"; There is also a poignant song by the artist Hamoud Zaid Issa, which echoes the sentiments of Yemeni immigrants: "*My brother the immigrant, the time of the individual has passed, and your free people have displaced the family of tyranny.*" Likewise, Abu Al-Hawarith Mohammed Hamoud declares, "*This is my land and this is my homeland; I will sacrifice my soul and blood for it.*" Among these also is Ayoub Tarish's stirring refrain:^[19]

"Long live the September of Liberation,

Dawn of struggle, A revolution that moves with faith on the path of excellence—

It crushes the oppressor, destroys injustice, and brings about the impossible."^[19]

Additionally, the Thulati Kawkabani were instrumental in shaping the national song. Their popularity surged after they performed the stirring anthem "Oh Sallal, Oh Sword of God, Oh Destroyer of the Enemies of God", in honour of President Al-Sallal during the Seventy Day Siege, significantly boosting the morale of the army.^[20]

In the South, many patriotic songs emerged during the 14 October Revolution, performed by artists such as Mohamed Morshed Naji, Mohamed Mohsen Atroush, Mohamed Saad Abdullah, Ahmed Qasim, Mohamed Abdo Zaidi, and others. These songs introduced a new musical style that reflected the



"Bara'a Ya Istimar", a song against the British presence in Yemen

revolutionary spirit—a shift toward a musical expression of resistance against colonial rule, updating both the form and content of traditional songs.^[18]

This evolution is exemplified in works like Al-Morshey's “*Akhy Kablouni*,” (My brother, they have tied me) whose lyrics poignantly capture the relationship between the citizen and the coloniser, conveying the deep oppression and tyranny endured by those yearning for freedom.^[18]

Similarly, Mohamed Mohsen Atroush's well-known song, “*Get out, colonialism, from the land of the free*,” features an inspiring melody that galvanises listeners against oppression. In response, the voice of artist Youssef Ahmed Salem echoes, “*October, the holiday of the revolution, we shattered the legend in you.*”^[18] Furthermore, among the most emblematic pieces of this revolutionary period is “*We Revolted*” by Ahmed bin Ahmed Qasim, a song that powerfully embodies the genuine struggle against British colonial rule,^[18] in addition to: “*O Brother, O Son of Yemen... You Are the Past, You Are in the Mouth of Time.*”^[19]

Southerners writers and poets that have amplified this impact include: Al-Mehdhar and Lutfi Jaafar Aman.^[19]

Orchestra

Rap music

Rap and hip-hop culture existed as early as 2005 but it only achieved widespread popularity in 2008 when the hip-hop in Yemen took a leap forward and began to spread around the youth of Yemen, especially in Sana'a and Aden.

The hip hop major outbreak in Yemen is often associated to the influence of Hajaj Abdulqawi Masaed (also graphed as Hagage Masaed or best known as "AJ"), an American-Yemeni rapper producing music since 1997. Although he had grown in the United States, AJ has successfully reached Yemeni audience by addressing to local issues and incorporating traditional musical language into his hits. This versatility was also one of the reasons he drew international recognition, since he entered in the Yemeni music scene, he has been partnering up with several Yemeni artists, such as Hussein Muhib, Fuad Al-Kibisi, Fuad Al-Sharjabi, Ibrahim Al-Taifi, Abdurahman Al-Akhfash and others, and helping new ones to develop their talents. He has also played a major role on propagating the understanding of rap as a means of change.^[21] One contributing factor to the development of the music is also the creation of Yemen Music House (<http://web.archive.org/web/20130722064209/http://yemenmusichouse.com/>) in 2007^[22] that has been providing assets to the development of a contemporary music scene.^[23] In 2009, took place the first Yemeni Rap public festival, co-sponsored by the French and German foreign-missions.^[24] Due to the importance of this event, AJ draws a comparison between it and the fall of the Berlin Wall.^[25]

Notable people

- Abu Bakr Salem
- Karama Mursal

- [Ahmed bin Ahmed Qassim](#)
- [Ayoob Tarish](#)
- [Jaber Ali Ahmed](#)
- [Abdel Rab Idris](#)
- [Arwa](#)
- [Ahmed Fathi](#)
- [Balqees Ahmed Fathi](#)
- [Mohamed Al-Harithy](#)
- [Faisal Alawi](#)
- [Muhammad Jumaa Khan](#)
- [Mohamed Sa'ad Abdullah](#)
- [Fuad al-Kabsi](#)
- [Muhammad Murshid Naji](#)
- [Ali Abdullah al-Simah](#)
- [Issa al-Laith](#)
- [Ofra Haza](#)
- [Hussein Moheb](#)
- [Saber Bamatraf](#)

See also

- [Culture of Yemen](#)
- [Southeast Asian music](#)

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Balafon

The **balafon** (pronounced /'bæləfɒn/, or, by analogy with *xylophone* etc., /'bæləfɔːn/) is a gourd-resonated xylophone, a type of struck idiophone.^[1] It is closely associated with the neighbouring Mandé, Bwaba Bobo, Senoufo and Gur peoples of West Africa,^{[1][2]} particularly the Guinean branch of the Mandinka ethnic group,^[3] but is now found across West Africa from Guinea, Burkina Faso, Mali.^[2] Its common name, *balafon*, is likely a European coinage combining its Mandinka name **ɓala** ([bala])^[4] with the word **ɸōn** ([fōn]) 'to speak'^{[2][5]} or the Greek root *phono*.^[1]

History

Believed to have been developed independently of the Southern African and South American instrument now called the marimba, oral histories of the balafon date it to at least the rise of the Mali Empire in the 12th century CE. Balafon is a Manding name, but variations exist across West Africa, including the *balangi* in Sierra Leone^[6] and the *gyil* of the Dagara, Lobi and Gurunsi from Ghana, Burkina Faso and Ivory Coast. Similar instruments are played in parts of Central Africa, with the ancient Kingdom of Kongo denoting the instrument as *palaku*.

Records of the balafon go back to at least the 12th century CE. In 1352 CE, Moroccan traveller Ibn Battuta reported the existence of the ngoni and balafon at the court of Malian ruler Mansa Suleyman.

European visitors to West Africa described balafons in the 17th century largely identical to the modern instrument. The Atlantic Slave Trade brought some balafon players to the Americas. The *Virginia Gazette* records African-Americans playing a *barrafoo* in 1776, which appears to be a balafon. Other North American references to these instruments die out by the mid-19th century.^[7]

Balafon



A fixed-key balafon, showing resonators with membrane holes

Other names	<i>balafon</i> , <i>bala</i> , <i>balaphone</i> , <i>balaphon</i> , <i>balaphong</i> , <i>balani</i> , <i>gyil</i> , <i>balangi</i>
Classification	West African wooden Percussion idiophone with up to 21 keys
Hornbostel-Sachs classification	111.212 (Sets of percussion sticks)
Developed	12th century or earlier
Related instruments	<i>gyil</i> , <u>marimba</u> , <u>xylophone</u> , <u>gambang kayu</u>

Cultural practices and expressions linked to Balafon and Kolintang in Mali, Burkina Faso, Côte d'Ivoire and Indonesia

UNESCO Intangible Cultural Heritage

Country	Mali, Burkina Faso, Ivory Coast, and Indonesia
Reference	02131 (https://ich.unesco.org/en/RL/02131)
Region	Asia and the Pacific, Africa
Inscription history	
Inscription	2024 (19th session)



Children from Burkina Faso performing in Warsaw, Poland, during the 5th Cross Culture Festival, September 2009

List

Representative

The balafon has seen a resurgence since the 1980s in the growth of African Roots Music and World Music. Most famous of these exponents is the Rail Band, led by Salif Keita. Even when not still played, its distinctive sound and traditional style has been exported to western instruments. Maninka from eastern Guinea play a type of guitar music that adapts balafon playing style to the imported instrument.

Etymology

In the Malinké language *balafon* is a compound of two words: *balan* is the name of the instrument and *fô* is the verb *to play*. Balafon therefore is really the act of *playing the bala*.^[5]

Bala still is used as the name of a large bass balafon in the region of Kolokani and Bobo Dioulasso. These *bala* have especially long keys and huge calabashes for amplification. *Balani* is then used as the name of the high pitched, small balafon with small calabashes and short (3 to 4 cm long) keys. The *balani* is carried with a strap and usually has 21 keys, while the number of keys on a *bala* vary with region.

Construction

A balafon can be either *fixed-key* (where the keys are strung over a fixed frame, usually with calabash resonators underneath) or *free-key* (where the keys are placed independently on any padded surface). The balafon usually has 17–21 keys, tuned to a tetratonic, pentatonic or heptatonic scale, depending on the culture of the musician.

The balafon is generally capable of producing 18 to 21 notes, though some are built to produce many fewer notes (16, 12, 8 or even 6 and 7). Balafon keys are traditionally made from kosso rosewood, dried slowly over a low flame, and then tuned by shaving off bits of wood from the underside of the keys. Wood is taken off the middle to flatten the key or the end to sharpen it.

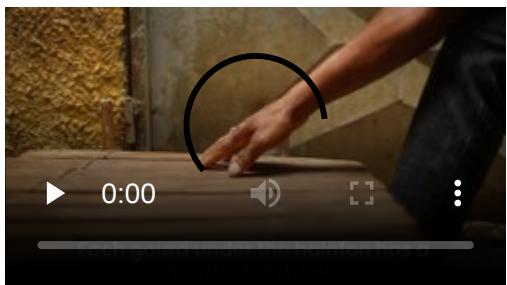
In a *fixed-key* balafon, the keys are suspended by leather straps just above a wooden frame, under which are hung graduated-size calabash gourd resonators. A small hole in each gourd is covered with a membrane traditionally of thin spider's-egg sac filaments (nowadays more usually of cigarette paper or thin plastic film) to produce the characteristic nasal-buzz timbre of the instrument, which is usually played with two gum-rubber-wound mallets while seated on a low stool (or while standing using a shoulder or waist sling hooked to its frame).



Gum-rubber mallets on a balafon

Regional traditions

As the balafon cultures vary across West Africa, so does the approach to the instrument itself. In many areas the balafon is played alone in a ritual context, in others as part of an ensemble. In Guinea and Mali, the balafon is often part of an ensemble of three, pitched low, medium and high. In Cameroon, six balafon of varying size perform together in an orchestra, called a *komenchang*. An Igbo variation exists with only one large tuned key for each player. And while in most cases a single player hits multiple keys with two mallets, some traditions place two or more players at each keyboard.



Balafon in Ivory Coast

The Susu and Malinké people of Guinea are closely identified with the balafon, as are the other Manding peoples of Mali, Senegal, and the Gambia. Cameroon, Chad, and even the nations of the Congo Basin have long balafon traditions.

Often, balafon players will wear belled bracelets on each wrist, accentuating the sound of the keys.

In some cultures the balafon was (and in some still is) a sacred instrument, playable only by trained religious caste members and only at ritual events such as festivals, royal, funeral, or marriage celebrations. Here the balafon is kept in a temple storehouse, and can only be removed and played after undergoing purification rites. Specific instruments may be built to be only played for specific rituals and repertoires. Young adepts are trained not on the sacred instrument, but on *free-key* pit balafons.

Gyil

The *gyil* (English: /'dʒɪlə/ or /'dʒi:l/) is the name of a buzzing pentatonic balafon common to the Gur-speaking populations in northern Ghana, Burkina Faso, southeastern Mali and northern Ivory Coast in West Africa. Among Mande populations in Ghana like the Ligbi (Numu), Bissa and Dyula, the same instrument is known as *bala*. The gyil is the primary traditional instrument of the Dagara people of northern Ghana and Burkina Faso, and of the Lobi of Ghana, southern Burkina Faso, and Ivory Coast. The gyil is usually played in pairs, accompanied by a calabash gourd drum called a *kuor*. It can also be played by one person with the drum and the stick part as accompaniment, or by a soloist. Gyil duets are the traditional music of Dagara funerals. The instrument is generally played by men, who learn to play while young; however, there is no restriction on gender. It is also played by the Gurunsi people of the Upper East Region of Ghana, as well as neighbouring Gurunsi populations across the border in south and central Burkina Faso. A dance related to the gyil is the *Bewaa*.



The gyil of northwestern Ghana

The gyil's design is similar to the *balaba* or balafon used by the Mande-speaking Bambara, Dyula and Soso peoples further west in southern Mali and western Burkina Faso, as well as the Senoufo people of Sikasso, a region that shares many musical traditions with those of northern Ivory Coast and Ghana. It is

made with 14 wooden keys of an African hardwood called liga attached to a wooden frame, below which hang calabash gourds.^[8] Spider web silk covers small holes in the gourds to produce a buzzing sound and antelope sinew and leather are used for the fastenings.^[8] The instrument is played with rubber-headed wooden mallets.

Cameroon

During the 1950s, bars sprang up across Cameroon's capital to accommodate an influx of new inhabitants, and soon became a symbol for Cameroonian identity in the face of colonialism. Balafon orchestras, consisting of 3–5 balafons and various percussion instruments became common in these bars. Some of these orchestras, such as Richard Band de Zoetele, became quite popular in spite of scorn from the European elite.

The middle of the 20th century saw the popularisation of a native folk music called bikutsi. Bikutsi is based on a war rhythm played with various rattles, drums and balafon. Sung by women, bikutsi featured sexually explicit lyrics and songs about everyday problems. In a popularised form, bikutsi gained mainstream success in the 1950s. Anne-Marie Nzie was perhaps the most important of the early innovators. The next bikutsi performer of legendary stature was Messi Me Nkonda Martin and his band, Los Camaroes, who added electric guitars and other new elements.

Balafon orchestras had remained popular throughout the 50s in Yaoundé's bar scene, but the audience demanded modernity and the popular style at the time was unable to cope. Messi Martin was a Cameroonian guitarist who had been inspired to learn the instrument by listening to Spanish language-broadcasts from neighboring Equatorial Guinea, as well as Cuban and Zairean rumba. Messi changed the electric guitar by linking the strings together with pieces of paper, thus giving the instrument a damper tone that emitted a "thudding" sound similar to the balafon.

Guinea

The balafon, kora (lute-harp), and the ngoni (the ancestor of the banjo) are the three instruments most associated with griot bardic traditions of West Africa. Each is more closely associated with specific areas, communities, and traditions, though all are played together in ensembles throughout the region. Guinea has been the historic heartland of solo balafon. As griot culture is a hereditary caste, the Kouyaté family has been called the *keepers of the balafon*, and twentieth century members of this family have helped introduce it throughout the world.

The Sosso Bala

The Sosso Bala is a balafon, currently kept in the town of Niagassola, Guinea that is reputed to be *the original balafon*, constructed over 800 years ago. The Epic of Sundiata, a story of the formation of the Mali Empire, tells that a griot (praise-singer) named Bala Faséké Kouyaté convinced Sosso king Sumanguru Kante to employ him after sneaking into Sumanguru's palace and playing the sacred instrument. Sundiata Keita, founder of the Mali Empire overthrew Sumanguru, seized the balafon, and made the griot Faséké its guardian. This honor is said to have passed down through his family, the Kouyatés, and conveys upon them mastership of the balafon to this day.^[9]

Historians Jan Jansen and Francis Simonis have argued that the Sosso Bala was in fact 'invented' as a historical artifact by the Kouyaté family in the 1970s.^[10] Regardless of the truth of this story, the Sosso Bala was named by UNESCO as one of the Nineteen Masterpieces of the Oral and Intangible Heritage of Humanity in 2001.^[11]

Senegal

The title of the Senegalese National Anthem is "Pincez tous vos koras, frappez les balafons" (*Everyone strum your koras, strike the balafons*).

Mali

A modern festival devoted to the balafon, the Triangle du balafon, now takes place annually at Sikasso in Mali.^[12]

Famous players and ensembles

Famous balafon players have included:

- Madou Kone, Balafon Master from Burkina Faso, living in Vienna, Austria
- Richard Bona, Cameroonian jazz musician
- Abdou Karim Diabate "Tunkaraba" King of Balafon, from the village of Tabatto, Guinea-Bissau
- Djiby Diabaté
- Kélétigui Diabaté, playing for Habib Koité's Bamada group
- Mamadou Diabate, Knight of the National Order of Burkina Faso (2016), Winner of the "Grand Prix" & "Prix de la Virtuosite de Festival Triangle du Balafon" in Mali (2012), Winner of the Austrian World Music Award (2011)
- Lassana Diabaté, Malian musician known for work with Toumani Diabaté's Symmetric Orchestra and AfroCubism
- Modibo Diabaté, from Mali
- Zerika Djabate, Bissau-Guinean musician
- Djiguiya, percussion band from Burkina Faso
- Danny Elfman of Oingo Boingo
- Les Frères Coulibaly, Burkina-based balafon ensemble
- Stefon Harris, American jazz musician
- Mickey Hart, American percussionist
- Dominic Howard of Muse used a balafon on the band's second album, Origin of Symmetry
- Mory Kanté, early in his career
- Aly Keita, Aly Keita and the Magic Balaphone, Malian balafon player



Djembe and balafon, Guinea



A young balafon player, Mali



Balafon players in a PAIGC schoolband, Ziguinchor, Senegal, 1973

- Gertrude Kilian, DVD "The Balafon with Aly Keita & Gert Kilian", "Balafon Beat" / Verlag Zimmermann
- Lawrence Killian, American jazz musician
- Mahama Konaté of John Cena, Burkina-based balafon ensemble
- Balla Kouyate, from Mali/Guinea, whose father, Sekou "Filani" Kouyaté, is the current guardian of the Sosso Bala
- Mamadi Kouyate, from Mali/Guinea, (Germany since 2015), whose grandfather Sékou "Filani" Kouyaté, is the current guardian of the Sosso Bala
- EI Hadj Djeli Sory Kouyaté
- N'Faly Kouyate of the Afro Celt Sound System
- Adam Malik, Burkina-based balafon ensemble
- Dave Mann, jazz percussionist, played with the Dave Brubeck Group
- Neba Solo (Senufo balafon group, led by Souleymane Traoré) from Sikasso
- Mama Ohandja, Cameroonian composer and performer to his country
- Qasim, Burkina-based balafon ensemble
- Pharoah Sanders, American jazz musician
- Saramaya, Burkina-based balafon ensemble
- Raheel Sharif, British band leader originally from Senegal
- Bill Summers, American jazz musician, performing with Quincy Jones, Herbie Hancock, and Los Hombres Calientes
- Lonnie Liston Smith, American jazz musician
- Rokia Traoré, Malian singer, guitarist, and band leader
- Le Troupe Saaba, Burkina-based balafon ensemble
- Momo Werner Wevers, German balafon player, plays solo and with the "Ensemble M.Pahiya" (balafon and classical guitar)
- N'Camara Abou Sylla (Guinea; Les Ballets Africains)

See also



- Balafon was the name of the in-flight magazine of Air Afrique^{[13][14]}
- Music of Guinea
- Music of Mali
- Marimba, covers the modern instrument which developed independently in both South America and southern Africa.
- Kolintang, similar musical instrument from North Sulawesi, Indonesia
- Ranat, similar musical instrument from Thailand

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External links

- Cora Connection: What is a balaphone? (<https://web.archive.org/web/20070701195448/http://www.coraconnection.com/pages/balaphone.html>)
- Gallery of balafon photos, including the construction process (<https://web.archive.org/web/20180612141159/http://www.masabo.com/gallery.html>).
- *The Making of a Mofu-Gudur Balafon* (<http://www.silcam.org/download.php?sstid=030401&older=documents&file=MofuGudurBalafon.pdf>) An article with photos and illustrations on the construction of a balafon in northern Cameroon.
- <http://www.djembe-kora.de/trommelbau.html> a clip about the making of a balafon in Niagassola / Guinea

Retrieved from "<https://en.wikipedia.org/w/index.php?title=Balafon&oldid=1292022966>"



Music of Lithuania

Music of Lithuania refers to all forms of music associated with Lithuania, which has a long history of the folk, popular and classical musical development. Music was an important part of polytheistic, pre-Christian Lithuania – rituals were accompanied by music instruments and singing, deeds of the heroes and those who didn't return from the war were celebrated in songs.

History

Music was very important part of ancient Lithuanian polytheistic belief. It is known that, at the start of the 2nd millennium, Baltic tribes had special funeral traditions in which the deeds of the dead were narrated using recitation, and ritual songs about war campaigns, heroes and rulers also existed.^[1]

First professional music was introduced to Lithuania with travelling monks in the 11th century. After the christianization of Lithuania in 1387, religious music started to spread, Gregorian chant was

introduced.

Travelling musicians arranged concerts in the manors and castles of the Lithuanian nobleman, local cappellas were founded.

—422—

Garbinkiem Dictra amžinaghi/
Ir Jēsu Sunu ijo tukrāghi.
Garbinkiem ir Divasse schwentas/
Au linkinibes muns atsiunsta.
O duschia ūnogaus nebašneja/
Giedot linkmai/Halleluja.

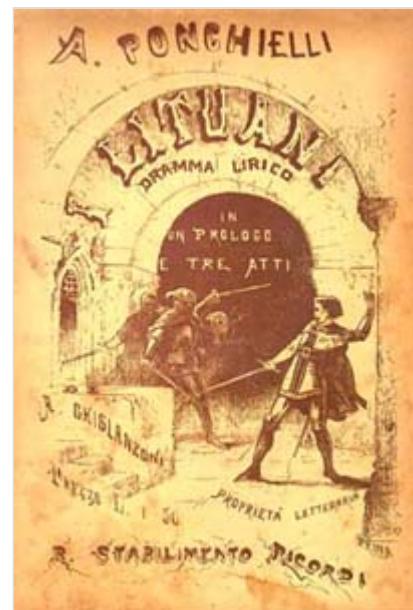
PSALMAS CXXVII.

Beati omnes qui timent Dominum.
Qnta balsa turi giedoti / ano anta
Kurio giest lotinischka giesme / Vitam
qua faciunt heatiorem. Bet dielei
waiku wissus fikturis balsus
nettingieijau padieti.

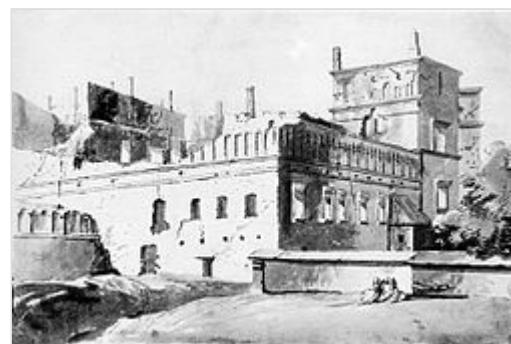
DISCANTVS.

Gyvenimā tas turēs paschlomintas/
Kiek vienos għadines fielek sej̸o srejha
M iżi Tenor.

A fragment of Lithuanian psalm Gyvenimā tas turēs by Martynas Mažvydas, 1570



Opera I Lituani (*The Lithuanians*) - poster from the opera's 19th century production



Drawing of the Palace of the Grand Dukes of Lithuania in XVIII c.

It is known, that Anna, Grand Duchess of Lithuania, wife of Vytautas the Great which had diplomatic relationships with the Teutonic Knights, who sent her expensive gifts, including clavichord and portative organ in 1408.^[2] Daughter of Grand Duke of Lithuania Gediminas, Aldona, when married to Casimir III of Poland, 1325 took her palace orchestra to Cracow.^[3] It had musicians which played lute, zither and lyre.

The first opera (*Dramma per musica*) in Lithuania was staged in the Palace of the Grand Dukes of Lithuania in 1636. Marco Scacchi and Virgilio Puccitelli were the opera's impresarios. The appearance of the opera in Lithuania is quite early, especially considering the fact that Italian opera phenomena was formed at about 1600 and first opera staged in Paris was just before 1650.

In the 17th century in Palace of the Grand Dukes of Lithuania, three Italian operas were staged – all by palace composer Marco Scacchi, to librettos by Virgilio Puccitelli - *Il ratto d'Elena* (*The Elena Kidnapping*) (1636), *L'Andromeda* (*Andromeda*) (1644), *Circe Delusa* (*Disillusioned Circe*) (1648). The scenography and stage machinery was made by Italian architects and engineers Agostino Locci, Bartolomeo Bolzoni and Giovanni Battista Gisleni. The cultural life of the Palace of the Grand Dukes of Lithuania was especially intense during the reign of Sigismund II Augustus. The Vilnius residence was a place to host many chamber concerts, music and dance festivities and carnivals, and music has become an integral part of the public life of the Palace. Musicians from other countries, especially from Italy, were invited to Vilnius. Among the most notable was Hungarian composer and lutenist Bálint Bakfark, who came to Vilnius from Rome, Italian composer Diomedes Cato.^[4] Composer and lutenist Michelagnolo Galilei, brother of Galileo Galilei was playing in the court of Radvila in Vilnius in the 17th century. Approximately 100 musicians worked in Vilnius at the court of Mikalojus Radvila Juodasis, the Protestant Grand Chancellor of the Grand Duchy of Lithuania and the Palatine of Vilnius (1515–1565).^[5]

First printed Lithuanian book Catechismusa Prasty Szadei (*The Simple Words of Catechism*) in 1547 contained 11 religious hymns in Lithuanian with sheet music. Lithuanian jesuit Žygimantas Liauksminas (Sigismundus Lauxminus) published the first music handbook in Lithuania - *Ars et praxis musica* in 1667. It was a first book of the trilogy, devoted to Gregorian chant - other books include *Graduale pro exercitatione studentium* and *Antifonale ad psalmos, iuxta ritum S. Romanae Ecclesiae, decantandos, necessarium*. The books were published at the University of Vilnius - S.R.M. Academicis Societatis Jesu.^[6]

Recent findings - *The Sapieha Album* (*Sapiegos albumas*) and the *Kražiai Organbook* (*Kražių vargoninko sąsiuvinis*) demonstrated that the big part of the Lithuanian church music of the 17th century was directly influenced by the most prominent composers of Italy of that time - Girolamo Frescobaldi; Italian organ tablature notation prevailed, basso continuo was studied.^[6]

Lithuania and its turbulent history was a subject of operas long before the appearance of the national opera in Lithuania. *Everardo II, re di Lituania* (*Everardo II, King of Lithuania*), music by João de Sousa Carvalho, libretto by Gaetano Martinelli was written in 1782 to celebrate the birth of Pedro III, King of Portugal. *I Lituani* (*The Lithuanians*) - is an opera consisting by Amilcare Ponchielli to an Italian libretto by Antonio Ghislanzoni, based on the historical poem Konrad Wallenrod written by Adam Mickiewicz. It premiered at La Scala in Milan on 7 March 1874.

One of the first professional Lithuanian musicians was Juozas Kalvaitis (1842-1900). He composed a four-voiced Mass in the Lithuanian language in Tilžė.^[7] In 1877, an oratorio The Creation by Joseph Haydn was translated to Lithuanian and performed in Vilnius. The first national opera Birutė by composer Mikas Petrauskas (1873-1937), libretto - Gabrielius Landsbergis-Žemkalnis (1852-1916) was staged in 1906.

Mikalojus Konstantinas Čiurlionis (1875-1911) is considered the greatest Lithuanian composer of his generation, and probably of all time.^[8]

Folk music

Lithuanian folk music belongs to Baltic music branch which is connected with Neolithic corded ware culture. In Lithuanian territory meets two musical cultures: stringed (kanklių) and wind instrument cultures. These instrumental cultures probably formed vocal traditions. Lithuanian folk music is archaic, mostly used for ritual purposes, containing elements of paganism faith.

Vocal music

There are three ancient styles of singing in Lithuania connected with ethnographical regions: monophony, multi-voiced homophony, heterophony and polyphony. Monophony mostly occurs in southern (Dzūkija), southwest (Suvalkija) and eastern (Aukštaitija) parts of Lithuania. Multi-voiced homophony, widespread in entire Lithuania, is the most archaic in Samogitia. Traditional vocal music is held in high esteem on a world scale: Lithuanian song fests and sutartinės multipart songs are on the UNESCO's representative list of the Masterpieces of the Oral and Intangible Heritage of Humanity.^[9]

Sutartinės (multipart songs)

Sutartinės (from the word *sutarti*—to be in concordance, in agreement, singular *sutartinė*) are highly unique examples of folk music. They are an ancient form of two and three voiced polyphony, based on the oldest principles of multivoiced vocal music: heterophony, parallelism, canon and free imitation. Most of the sutartinės' repertoire was recorded in the 19th and 20th centuries, but sources from the 16th century on show that they were significant along with monophonic songs. At present the sutartinės have almost become extinct as a genre among the population, but they are fostered by many Lithuanian folklore ensembles.

The topics and functions of sutartinės encompass all major Lithuanian folk song genres. Melodies of sutartinės are not complex, containing two to five pitches. The melodies are symmetrical, consisting of two equal-length parts; rhythms are typically syncopated, and the distinctly articulated refrains give them a driving quality.

Sutartinės can be classed into three groups according to performance practices and function:

- Dvejinės (“twosomes”) are sung by two singers or two groups of singers.
- Trejinės (“threesomes”) are performed by three singers in strict canon.



First Lithuanian folk song written down along with melody by Lithuanian engineer Fryderyk Getkant (Fridrichas - Bridžius Gedkantas) in 1634.



A Lithuanian folklore band Kūlgrinda dancing to a folk song in Vilnius

- Keturinės ("foursomes") are sung by two pairs of singers.

Sutartinės are a localized phenomenon, found in the northeastern part of Lithuania. They were sung by women, but men performed instrumental versions on the kanklės (psaltery), on horns, and on the skudučiai (pan-pipes). The rich and thematically varied poetry of the sutartinės attests to their importance in the social fabric. Sutartinės were sung at festivals, gatherings, weddings, and while performing various chores. The poetic language while not being complex is very visual, expressive and sonorous. The rhythms are clear and accented. Dance sutartinės are humorous and spirited, despite the fact that the movements of the dance are quite reserved and slow. One of the most important characteristics of the sutartinės is the wide variety of vocables used in the refrains (*sodauto, lylio, ratilio, tonarilio, dauno, kadujo, čiuto*, etc.).

Wedding songs

Different vocal and instrumental forms developed, such as lyrical, satirical, drinking and banqueting songs, musical dialogues, wedding laments, games, dances and marches.

War-historical time songs

Chronicles and historical documents of the 13th through 16th centuries contain the first sources about songs relating the heroics of those fallen in battle against the Teutonic Knights. Later songs mention the Swedes, there are frequent references to Riga and Battle of Kirchholm; songs collected in the early 19th century mention battles with the Tatars. Songs from uprisings and revolutions, as well as song of Lithuanian anti-Soviet guerrilla resistance in 1945-1952 and songs of the deportees are also classified as wartime historical songs.

Calendar cycle and ritual songs

They were sung at prescribed times of the year while performing the appropriate rituals. There are songs of Shrovetide and Lent, Easter swinging songs, and Easter songs called lalavimai. The Advent songs reflect the mood of staidness and reflection. Christmas songs contain vocables such as *kalėda, lėliu kalėda; oi kalėda kalėdzieka*, while Advent songs contain vocables such as *leliumoj, aleliuma, aleliuma rūta, aleliuma loda* and others. There are several typical melodic characteristics associated with Christmas ritual songs, such as a narrow range, three-measure phrases, dance rhythms, a controlled slow tempo, and a tonal structure based on phrygian, mixolydian or aeolian tetrachords. Polyphonic St. John's Feast songs are commonly called kupolinės, which include refrains and vocables such as *kupolėle kupolio, kupolio kupolėlio, or kupole rože*.

Work songs

Work songs vary greatly in function and age. There are some very old examples, which have retained their direct relation with the rhythm and process of the work to be done. Later work songs sing more of a person's feelings, experiences and aspirations. The older work songs more accurately relate the various stages of the work to be done. They are categorized according to their purpose on the farm, in the home, and so on.

- **Herding songs.** Shepherd songs are sung by children, while nightherding songs are sung by adults. The shepherding songs reflect the actual tending of animals, the social situation of children, as well as references to ancient beliefs. The raliavimai or warbles are also recitative type melodies, distinguished by the vocalic ralio, which is meant to calm the

animals. The raliavimai have no set poetic or musical form being free recitatives, unified by the refrains. Some warbles end in a prolonged ululation, based on a major or minor third.

- **Haymaking songs.** Refrains are common in haymaking songs. The most common vocable used is *valio*, hence — *valiavimas*, the term for the singing of haymaking songs. The vocable is sung slowly and broadly, evoking the spacious fields and the mood of the haymaking season. The melodies of earlier origin are similar to other early work songs while more modern haymaking songs have a wider modal range and are structurally more complex. Most are in major and are homophonic.
- **Rye harvesting songs.** The harvesting of rye is the central stage in the agricultural cycle. The mood is doleful and sad, love and marriage are the prevailing topics in them. Family relationships between parents and children are often discussed, with special emphasis on the hard lot of the daughter-in law in a patriarchal family. Rye harvesting songs have rhythmic and tonal structures in common, which attests to their antiquity. Their unique melodic style is determined by close connection to ritual and the function of the work. The modal-tonal structure of some of these songs revolves around a minor third, while others are built on a major tetrachord.
- **Oat harvesting, flax and buckwheat pulling and hemp gathering songs.** Oat harvesting songs sing of the lad and the maid, of love and marriage as well as the work process: sowing, harrowing, cultivating, reaping, binding, stacking, transporting, threshing, milling, and even eating. In addition to the monophonic oat harvesting songs of Dzūkija, there are quite a few sutartinės from northern Aukštaitija, which are directly related to the job of growing oats.
- **Milling songs.** The genre can be identified by characteristic refrains and vocables, such as *zizui malui*, or *malu malu*. They suggest the hum of the millstones as well as the rhythm of the milling. Milling was done by women, and the lyrics are about women's life and family relationships, as well as the work itself. Milling songs are slow tempo, composed, the melodic rhythm varies little.
- **Spinning and weaving songs.** In spinning songs the main topic is the spinning itself, the spinner, and the spinning wheel while weaving songs mention the weaving process, the weaver, the loom, the delicate linens. Some spinning songs are cheerful and humorous, while others resemble the milling songs which bemoan the woman's hard lot and longing for their homes and parents. The texts describe the work process, while the refrains mimic the whirring of the spinning wheel. There are also highly unique spinning sutartinės, typified by clear and strict rhythms.
- **Laundering songs.** Sometimes the refrain imitates the sounds of the beetle and mangle — the laundering tools. The songs often hyperbolize images of the mother-in-law's outlandish demands, such as using the sea instead of a beetle, and the sky in place of a mangle, and the treetops for drying.
- **Fishing and hunting songs.** Fishing songs are about the sea, the bay, the fisherman, his boat, the net, and they often mention seaside place names, such as *Klaipėda* or *Rusnė*. The emotions of young people in love are often portrayed in ways that are unique only to fishing songs. The monophonic melodies are typical of singing traditions of the seaside regions of Lithuania. Hunting motifs are very clearly expressed in hunting songs.
- **Berry picking and mushroom gathering songs.** These are singular songs. Berry picking songs describe young girls picking berries, meeting boys and their conversations. Mushroom gathering songs can be humorous, making light of the process of gathering and cooking the mushrooms, describing the "war" of the mushrooms or their "weddings."

Instrumental music



Vaiguva, a Lithuanian folklore band

The *rateliai* (round dances) have long been a very important part of Lithuanian folk culture, traditionally performed without instrumental accompaniment. Since the 19th century, however, fiddle, *basetle*, *lamzdeliai* and kanklės came to accompany the dances, while modern groups also incorporate bandoneon, accordion, concertina, mandolin, clarinet, cornet, guitar and harmonica. During the Soviet occupation, dance ensembles used box kanklės and a modified clarinet called the *birbynės*; although the ensembles were ostensibly folk-based, they were modernized and sanitized and used harmonized and denatured forms of traditional styles.^[10]

The most important Lithuanian popular folk music ensembles included *Skriaudžių kanklės*, formed in 1906, and *Lietuva*. Such ensembles were based on traditional music, but were modernized to be palatable to the masses; the early 20th century also saw the spread of traditional musical plays like *The Kupiškėnai Wedding*.^[10]

Some of the most prominent modern village ensembles: Marcinkonys (Varėna dst.), Žiūrai (Varėna dst.), Kalviai-Lieponys (Trakai dst.), Luokė (Telšiai dst.), *Linkava* (Linkuva, Pakruojis dst.), *Šeduviai* (Šeduva, Radviliškis dst.), Užušliai (Biržai dst.), Lazdiniai-Adutiškis (Švenčionys dst.). Some of the most prominent town folklore groups: *Ratilio*, *Ūla*, *Jievaras*, *Poringė* (Vilnius), *Kupolė* (Kaunas), *Verpeta* (*Kaišiadorys*), *Mėguva* (*Palanga*), *Insula* (*Telšiai*), *Gastauta* (*Rokiškis*), *Kupkiemis* (*Kupiškis*), *Levindra* (*Utena*), *Sūduviai* (*Vilkaviškis*). Children folk groups: *Čiučiuruks* (*Telšiai*), *Kukutis* (*Molėtai*), *Čirulis* (*Rokiškis*), *Antazavė* (*Zarasai* dst.)^[1] (https://web.archive.org/web/20060204221210/http://ausis.gf.vu.lt/eka/ensembl/ens_hist.html).



Birbynė



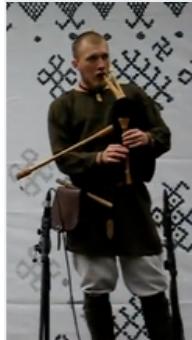
Kanklės



Skrabalai



Dūda



Dūdmaišis (Lithuanian
bagpipe)



Psalmodikon



Zurna



Skudučiai on a Lithuanian
stamp

Lithuanian national instruments

Classical music

Mikalojus Konstantinas Čiurlionis (September 22 [O.S. September 10] 1875 in Varėna—April 10 [O.S. March 28] 1911 in Pustelnik near Warsaw) was a Lithuanian painter and composer. During his short life he created about 200 pieces of music. His works have had profound influence on modern Lithuanian culture.

Čiurlionis studied piano and composition at the Warsaw Conservatory (1894–1899). Later he attended composition lectures at the Leipzig Conservatory (1901–1902). His symphonic poems *In the Forest* (*Miške*) and *The Sea* (*Jūra*) were performed only posthumously.

The Čiurlionis String Quartet performs in Lithuania and abroad. Every several years junior performers from Lithuania and neighbouring countries take part in *The Čiurlionis Competition*.

Modern classical composers emerged in seventies - Bronius Kutavičius, Feliksas Bajoras, Osvaldas Balakauskas, Onutė Narbutaitė, Vidmantas Bartulis and others. Most of those composers explored archaic Lithuanian music and its harmonic combination with modern minimalism and neoromanticism.^[11]



Mikalojus Konstantinas Čiurlionis



Mirga Gražinytė-Tyla conducting the City of Birmingham Symphony Orchestra at the Aldeburgh Festival in 2017

Osvaldas Balakauskas (born 1937, Miliūnai) Graduated from the Vilnius Pedagogical Institute in 1961, attended Boris Lyatoshinsky's composition class at Kiev Conservatory in 1969. From 1992 to 1994 Balakauskas was ambassador of Lithuania and in 1996 he was awarded with the Lithuanian National Award, the highest artistic and cultural distinction in Lithuania. He is currently head of the Composition Department of the Lithuanian Academy of Music and Theatre. His output consists of symphonies, concertos, chamber and instrumental music.

Conductor and music director of City of Birmingham Symphony Orchestra, Mirga Gražinytė-Tyla is known for her flamboyance and steely poise.^[12] She is also in top 5 of woman conductors.^[13]

The New Ideas Chamber Orchestra NICO and Synaesthesia playing new academic music.

In 1996 Music Information Centre Lithuania (MICL) was founded. It collects, promotes and shares information on Lithuanian musical culture.

- Bronius Kutavičius [2] (<http://www.mic.lt/en/database/classical/composers/kutavicius/>)
- Juozas Gruodis [3] (<http://www.mic.lt/en/database/classical/composers/gruodis/>)
- Vidmantas Bartulis [4] (<http://www.mic.lt/en/database/classical/composers/bartulis/>)
- Vytautas Barkauskas [5] (<http://www.mic.lt/en/database/classical/composers/barkauskas/>)
- Jeronimas Kačinskas [6] (<http://www.mic.lt/en/database/classical/composers/kacinskas/>)
- Giedrius Kuprevičius [7] (<http://www.mic.lt/en/database/classical/composers/kupreviciusgiedrius/>)
- Vytautas Bacevičius [8] (<http://www.mic.lt/en/database/classical/composers/bacevicius/>)
- Šarūnas Nakas [9] (<http://www.mic.lt/en/database/classical/composers/nakas/>)
- It:Justė Janulytė [10] (<http://www.mic.lt/en/database/classical/composers/janulyte/>)
- Ričardas Kabelis [11] (<http://www.mic.lt/en/database/classical/composers/kabelis/>)
- Rytis Mažulis [12] (<http://www.mic.lt/en/database/classical/composers/mazulis/>)
- Faustas Latėnas [13] (<http://www.mic.lt/en/database/classical/composers/latenas/>)
- Onutė Narbutaitė [14] (<http://www.mic.lt/en/database/classical/composers/narbutaite/>)

Opera

Although the first opera in Lithuania was staged just 30 years later after it appeared in Italy, the musical and cultural development was constantly interrupted with historical turmoils. The Russian invasion in 1655 was especially grueling - many manors were destroyed, Vilnius was looted and demolished. The war with Sweden was started as well. The period was called *Tvanas* (*The Deluge*). Eventually it led to a partition of Polish–Lithuanian Commonwealth.

In 1785 in Vilnius was the first city theatre created, which hosted operas as well. Musical life continued in the saloons of the aristocrats and noblemen. The house of singer Kristina Gerhardi-Frank and physician Joseph Frank was especially well known in Vilnius.

Development of national Lithuanian opera is related with national revival in the 20th century. Themes of the operas were taken from the national history or mythology. Lithuanian language was considered as language of singing. First Lithuanian national opera *Birutė* by composer Mikas Petrauskas was staged in 1906 in Vilnius City Concert Hall. After regaining the Independence of Lithuania in 1918 opera *Gražina* (1933) by composer Jurgis Karnavičius (1884 - 1941) was the first staged in a new Kaunas State Musical Theatre. It was followed in 1937 by the next opera of J.Karnavičius *Radvila Perkūnas*.

In Boston in 1924 Lithuanian emigrants music lovers staged opera by M.Petrauskas *Eglė žalčių karalienė* (*Eglé the Queen of Serpents*). Vytautas Klova (1926 - 2006) created mostly national operas - (*Pilénai* 1955, *Vaiva* 1957, *Duktė* (*The Daughter*) 1960, *Du kalavijai* (*Two Swords*) 1965, *Amerikietiškoji tragedija* (*An American Tragedy*), 1968, *Ave vita*, 1974). Operas based on historical thematic were created by Julius Juzeliūnas (1916 - 2001) (*Sukilėliai* (*The Rebels*) 1957, banned by soviet censorship, staged only in 1977), B. Dvarionas (*Dalia*, 1958).

Bronius Kutavičius wrote operas *Kaulo senis ant geležinio kalno* (*The Old Man of Bone on the Iron Hill*, 1976), *Strazdas – žalias paukštis* (*Thrush, the Green Bird*, 1981), *Lokys* (*The Bear*, 2000), *Ignes et fides* (*Fire and Faith*, 2003),^[15] combining opera, ballet and oratorio.

Most notable Lithuanian opera singers: Kipras Petrauskas (1885 - 1968), Virgilijus Noreika (1935 - 2018), Vaclovas Daunoras (b. 1937), Irena Milkevičiūtė (b. 1947), Violeta Urmane (b. 1961). Other singers performing on international scenes are: Aušrinė Stundytė, Asmik Grigorian, Vaidas Vyšniauskas (Kristian Benedikt), Edgaras Montvidas, Justina Gringytė, Indre Viskontas. Liudas Truiikys (1904 - 1987) was a renowned scenic designer. Prominent theatre director Eimuntas Nekrošius has staged several operas in Lithuania (*Otello*) and Italy (*Macbeth*). Fashion designer Juozas Statkevičius (b. 1968) created costumes for numerous operas.



Opera performance *Sun & Sea (Marina)* at 2019 Venice Biennale



Asmik Grigorian - Lithuanian operatic soprano. Winner of International Opera Award as the best female singer of 2019^[14]

The diversity of the modern national opera is represented by: *Lokys* (*The Bear*, 2000),^[16] *Geros dienos* (*Have a Good Day!*, 2011),^[17] *Cornet* (2014),^[18] *Post Futurum* (2018),^[19] *Prūsai* (*The Prussians*, 2018).^[20] Modern opera Sun & Sea (Marina) (2019)^[21] was presented at Venice Biennale, Lithuanian pavilion and was awarded The Golden Lion for best national participation.^[22]

Currently operas are staged in Lithuanian National Opera and Ballet Theatre, Vilnius City Opera, Kaunas State Musical Theatre, Klaipėda State Musical Theatre and by company Operomanija and by Lithuanian Opera Company of Chicago. Opera is a highly popular genre in Lithuania, collecting full halls. The annual NOA (New Opera Action)^[23] - contemporary alternative opera and multidisciplinary art festival is being organized in Vilnius.

Musicals

In 1971, despite being behind the Iron Curtain in Soviet occupied Lithuania Kęstutis Antanėlis has staged the rock opera Jesus Christ Superstar - just one year after its album release. In 1973 director Arūnas Žebriūnas, composer Vyacheslav Ganelin, and poet Sigitas Geda created Velnio nuotaka (Devil's bride), the first Lithuanian musical film. In 1974 the first Lithuanian theatre musical Ugnies medžioklė su varovais (Fire Hunt with Beaters) (composer - Giedrius Kuprevičius, libretto - Saulius Šaltenis, Liudas Jacinevičius) was staged.

Choral music

In Lithuania choral music is very important. Only in Vilnius city there are three choirs laureates at the European Grand Prix for Choral Singing. Vytautas Miškinis (born 1954) is a composer and choir director who is very popular in Lithuania and abroad. He has written over 400 secular and about 150 religious works.

Rock music

The Communist government of the Lithuanian SSR criticized rock music, which was considered a decadent and corrupting cultural invasion from the West. The first local rock bands started to emerge around 1965 and included *Kertukai*, *Aitvarai* and *Nuogi ant slenksčio (Naked On A Threshold)*^[24] in Kaunas, and Kęstutis Antanėlis, *Vienuoliai (The Monks)*, and *Gėlių Vaikai (Flower Childs)* in Vilnius, among others.



Garbanotas Bosistas (The Curly Bassist)

Radio Luxembourg was the most important source of information about the music on other side of the Iron Curtain. It was very common for Lithuanian hippies or band players to listen to this radio. Radio Luxemburg bears strong associations in Lithuania with the Romas Kalanta generation (Kalantos karta). Another means was to smuggle LPs of popular Western bands into Lithuania and copy them onto magnetic tape. The records then spread further by making recordings to the friends, classmates.

Unable to express their opinions directly, the Lithuanian artists began organizing patriotic Roko Maršai and were using metaphors in their songs' lyrics, which were easily identified for their true meanings by the locals.^{[25][26]} Postmodernist rock band Antis and its vocalist Algirdas Kaušpėdas were one of the most active performers who mocked the Soviet regime by using metaphors. For example, in the song Zombiai (Zombies), the band indirectly sang about the Red Army soldiers who occupied the state and its military base in Ukmergė.^{[27][28]} Vytautas Kernagis' song Kolorado vabalai (Colorado beetles) was also a favorite due to its lyrics in which true meaning of the Colorado beetles was intended to be the Soviets decorated with the Ribbons of Saint George.

In the early independence years, rock band Foje was particularly popular and gathered tens of thousands of spectators to the concerts.^[29] After disbanding in 1997, Foje vocalist Andrius Mamontovas remained one of the most prominent Lithuanian performers and an active participant in various charity events.^[30] Marijonas Mikutavičius is famous for creating unofficial Lithuania sport anthem Trys milijonai (Three million) and official anthem of the EuroBasket 2011 Nebetyli sirgaliai (English version was named Celebrate Basketball).

In the 1980s, rock bands Foje, Antis, and Bix made a big impact in Lithuania. Short-lived alternative rock group Šiaurės kryptis (The Northern Direction, 1986 - 1995) issued only one album Netiekto, but still considered one of the best groups of that time.

In 1987, 1988 and 1989 Lithuania saw several big rock festivals, such as Roko Maršas (Rock March). Roko Maršas was connected to the ideology of Sąjūdis and independence movement of Lithuania.

- Žalvarinis
- Antis
- Garbanotas Bosistas
- Bix
- Skylė
- Atalyja
- Ba.
- Hiperbolė

Punk rock

1986–1987 marked the appearance of the punk scene in Lithuania. Bands like Už Tėvynę (For the Fatherland), Genocidas Raudonajam Interventui (A Genocide for The Red Intervents), SKAT, and Erkė maiše were leaning towards the classic punk rock of the 1970s, while others like 33% kiaulių pakeliui į Vatikaną and Turboreanimacija were more inclined towards hardcore punk (HC) stylistics. Turboreanimacija can be regarded as the most influential hardcore punk band of Lithuania, which in its time was well received by fanzines such as Maximumrocknroll in the United States. Their first up-tempo albums reminded listeners of early records from Scottish hardcore punk legends The Exploited, while later Turboreanimacija embarked on the power-punk road. Turboreanimacija disbanded in 1997 after granting a cult status among the Lithuanian underground. Post-punk group Kardiofonas (1986–1989) was highly popular with its hit Kalėdinė eglutė (Christmas tree).

More recent acts of this genre are ska-punk band Dr.Green (who are famous for their numerous DIY activities and intensive touring through the punk scenes of Europe), street-punkers Toro Bravo and hardcorists Bora and Mountainside.

Pop music

Origins of Lithuanian pop music are in music of the cafes and restaurants of temporary capital of Lithuania - Kaunas in the 1930s. It was called *estradiinė muzika* (estrade-music), *lengvoji muzika* (light music) and the phenomena sometimes named as *mažoji scena* (the little stage). Pop music bands *Kopų balsai* (*Sounds of the dunes*)^[31] (in the beginning influenced by Juozas Tiškus orchestra), created in 1957 and band *Nerija*, which started activity in 1970 became very popular in Lithuania.



Marijonas Mikutavičius in
EuroBasket 2011

From the 2000s on, one of the most popular band in Lithuania is SKAMP. Although some pop groups sing in English, pop music in Lithuanian language is very popular.

- Vytautas Kernagis
- Sel
- GJan
- Happyendless
- Marijonas Mikutavičius
- Žas
- Monika Linkytė
- Donny Montell
- LT United
- The Roop
- Ten Walls
- Jurga Šeduikytė
- Leon Somov & Jazzu
- Radži
- dj nevykele

Heavy metal

- Katedra
- Obtest
- It:Dissimulation
- It:Thundertale

Hip hop

- G&G Sindikatas
- Yabujin (real name Rokas Tarulis)

Electronic

The group *Saulės laikrodis* created in 1976, and *Argo* - in 1979 are considered the pioneers of electronic music in Lithuania. Sound director of *Argo*, Orūnas Urbonas constructed sound synthesizers (*quasi-moog*) for the group needs.^[32]

Jazz music

Jazz was quite often mentioned in the press of Lithuania before the WWII. Back in Lithuania's first period of independence (1918-1940), the country was part of swinging Europe. Nearly every Lithuanian town had its own jazz band, and traditional jazz repertoire was performed by prestigious orchestras under the leadership of Mykolas Hofmekleris (violinist),^{[33][34][35]} Abraomas Stupelis (violinist), Danielius Pomerancas (violinist).^[36] Jazz was played in the modern cafés and restaurants of *interbellum Kaunas* - *Konradas, Monika, Aldona, Versalis, Metropolis*. In 1935 in the cinema *Metropolitain* (<http://www.autc.lt/en/architecture-objects/994>), first concert of jazz orchestra took place. The jazz orchestra was assembled from leading musicians of Kaunas, most likely the basis was a band which played in the *Konradas* café in the *Laisvės Alley*.^[37] In 1940 in Kaunas Radio (*Kauno radiofonas*) was the first official jazz orchestra launched and led by Abraomas Stupelis. He is considered the pioneer of the Lithuanian big band.^{[38][39]} Mykolas Hofmekleris in 1932 was decorated with the Order of the Lithuanian Grand Duke Gediminas for his activity in the field of music.^[40]

Soviet occupation destroyed much of the vibrant cultural life, cafes were closed, jazz was considered as an ideologically and politically charged music of the West. Jazz scene was active even during the years of Soviet occupation. First sign of revival was an orchestra of Kaunas Polytechnic Institute led by Juozas Tiškus. Juozas Tiškus formed a professional swing orchestra of 28 members. Juozas Tiškus is also considered one of the instigators of popular Lithuanian music. The real breakthrough would occur in 1970–71 with the coming together of the Ganelin/Tarasov/Chekasin trio, the alleged instigators of the Vilnius Jazz School.^[41] The trio, known also as *Ganelin Trio* or *GTCh* combined free jazz with elements of Lithuanian folk and classic music. Café *Neringa* in Vilnius and café *Tulpė* (former *Konradas*) in Kaunas became places for jazz lovers and players.

Almost anything can be found on the jazz scene in Lithuania today, from Dixieland and a cappella groups, to all kinds of jazz fusion, nu-jazz and jazzcore.^[42]

There are quite a few international jazz festivals in Lithuania:

- Vilnius Jazz Festival
- Vilnius Mama Jazz
- Birštonas Jazz
- Kaunas Jazz
- Klaipėda Castle Jazz Festival
- Nida Jazz

Jazz bands and performers:

- Petras Vyšniauskas [15] (<http://www.mic.lt/en/database/jazz/composers-artists/vysniauskasp>

etras/)

- [It:Saulės kliošas \[16\]](http://www.mic.lt/en/database/jazz/composers-artists/sauleskliosas/) (<http://www.mic.lt/en/database/jazz/composers-artists/sauleskliosas/>)
- [It:Liudas Mockūnas \[17\]](http://www.mic.lt/en/database/jazz/composers-artists/mockunas/) (<http://www.mic.lt/en/database/jazz/composers-artists/mockunas/>)
- [Lithuanian Radio and Television Big Band \[18\]](http://www.mic.lt/en/database/jazz/composers-artists/LRTBigBand/) (<http://www.mic.lt/en/database/jazz/composers-artists/LRTBigBand/>)

Music festivals and events

1924 saw the first *Dainų šventė* (The Lithuanian Song Festival), song festivals which were state-supported and helped to keep folk traditions alive; these were held every five years (every four since 1990). Similar festivals take place in Estonia and Latvia since the 1870s. The 1960s saw people rebelling against Soviet-controlled traditions, and led a roots revival that soon led to celebrations of Lithuanian identity in festivals and celebrations.^[10]



Dainų šventė (Lithuanian Song Festival) procession in 1937, Kaunas

Lithuania is home to many folk music festivals. The *Dainų šventė* song festival is perhaps the most famous; it was first held in 1924, and has continued every five years since. Other major folk festivals include the *Skamba skamba kankliai* and the *Atataria trimitai*, both held annually; of historical importance is the *Ant marių krantelio*, which was held in the 1980s and was the first major festival of its kind. The Baltica International Folklore Festival is held in one of the Baltic states every year.^[10]

The GAIDA Festival, organised in Vilnius since 1991 is the largest and the most prominent festival of modern music in Lithuania and in all Baltic countries.^[43]

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Further reading

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External links

- Music Information Centre Lithuania (<http://www.mic.lt/en/>) – The most comprehensive Lithuanian music database.
- Lithuanian Music Link (<http://www.mic.lt/en/discourses/lithuanian-music-link/>) - An English-language biannual newsletter, dedicated to Lithuanian music.
- Valdis Muktupāvels. Musical Instruments in the Baltic Region: Historiography and Traditions (<http://www.music.lv/mukti/BalticMI.htm>)
- [pakartot.lt](https://www.pakartot.lt/) (<https://www.pakartot.lt/>) - Playlists and discographies of Lithuanian music.
- Lithuanian Jazz in Brief (<http://www.mic.lt/en/database/jazz/history/>)
- Lietuvos džiazo federacija - publishers of the Lithuanian Jazz (<http://www.jazzlt.lt/en/>)
- Lithuanian Metal Artists on last.fm (<https://www.last.fm/tag/lithuanian+metal/artists>)
- electronicbeats.net - a look into Lithuania's vibrant electronic music scene (<http://www.electronicbeats.net/a-look-into-lithuanias-vibrant-electronic-music-scene/>)
- nationalphilharmonic.tv (<https://nationalphilharmonic.tv/site/index/>) – The digital concert hall of Lithuanian National Philharmonic Society.
- Anthology of Lithuanian Ethnoculture (See "Folklore" Section.) (<https://web.archive.org/web/20150629102640/http://ausis.gf.vu.lt/eka/EWG/default.htm>)
- Vilnius Hardcore – Ska Funk Rasta Punk Scene, Vilnius (<http://www.hardcore.lt/>)
- Djscene.lt – Lithuanian nightlife news, clubs, party pics, reviews, performers, music and much more. (<http://www.djscene.lt/>)
- Margai.lt (<https://web.archive.org/web/20180614171420/http://margai.lt/en/>) – Lithuanian folk – music, songs, instruments, dances.
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- (In Lithuanian) [Kaunas pilnas kultūros, 2016. p 16](https://issuu.com/kaunaspilnaskultros/docs/pilnas_2016_balandis_digital) (https://issuu.com/kaunaspilnaskultros/docs/pilnas_2016_balandis_digital) - chronology of the Lithuanian Jazz history.

- (In Lithuanian) - Lietuvos roko pionieriai (<https://www.vaga.lt/files/pdf/7502288.pdf>) - Pioneers of the Lithuanian rock
 - (In Lithuanian) Rockopedia.lt (<http://www.rockopedia.lt>) - Lithuanian rock encyclopedia.
 - (In Lithuanian) Džiazas Lietuvoje (<http://www.bernardinai.lt/straipsnis/2015-04-30-dziazas-lie-tuvoje/62757>)
 - (In Lithuanian) Ars et praxis (<http://xn--urnalai-cxb.lmta.lt/en/journal/ars-et-praxis/>) - An annual periodical of scientific articles on musicology
 - www.modus-radio.com (<http://www.modus-radio.com/>) - comments about history of music of Lithuania and Lithuanian composers
 - Lithuanian Ensemble Network (<http://www.lithuanian-ensemble.net>) - professional Contemporary Music organization connecting professional ensembles, soloists and conductors.
 - Last.FM (<https://www.last.fm/music/YABUJIN/+wiki>) - Yabujin biography
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Táncház

Táncház (Hungarian pronunciation: [ˈtaːntʃaːz], literally "dance house") is a "casual" Hungarian folk dance event (as opposed to stage performances). It is an aspect of the [Hungarian roots revival](#) of traditional culture which began in the early 1970s, and remains an active part of the national culture across the country, especially in cities like [Budapest](#). Táncház draws on traditions from across the regions of the [Kingdom of Hungary](#) (most notably [Transsylvania](#)), especially [music](#) and [dance](#). The term is derived from a Transylvanian tradition of holding dances at individuals' homes.

The táncház traditions were recreated as authentically as possible, a process aided by fairly detailed research on Hungarian culture. The movement is composed of numerous informal groups. Since the 1970s, non-ethnic Hungarians living in Hungary have had their folk traditions treated the same as their Hungarian neighbors. In addition, ethnic Hungarians outside of Hungary, such as those in Transsylvania, [Slovakia](#), and the [Siret River valley of Moldavia](#), are also celebrated by the táncház movement. [Sic/Szék](#) in Romania has three streets: Felszeg, Csipkeszeg and Forrószeg, and each street had their own "táncház". Two of the dance houses have been restored or rebuilt: the dance house of Csipkeszeg is now a museum and in the rebuilt dance house of Forrószeg you can admire the dance house pictures of Korniss Péter, a photographer from Budapest. Every month there is a Hungarian dance house in Sic/Szék organized by the Csipkeszeg Foundation.

Within the [United States](#), Hungarian dance groups such as [Csúrdöngölő](#) (<http://www.csurfolk.org/>) (in New Jersey), [Tisza Ensemble](#) (<http://tiszaensemble.org/>) (in Washington, D.C.), [Kárpátok](#) (<http://karpatokfolkensemble.com/>) (in Los Angeles), [Életfa](#) (<http://eletfa.org/>) (in New York and New Jersey), and [Csárdás](#) (<http://csardasdance.com>) (in Cleveland) perform on stage bringing the feel of the táncház to general audiences, and camps such as [Ti Ti Tábor](#) (<http://tititabor.org>) (in Washington state) and [Csipke](#) (<http://csipke.org>) (in Michigan) bring dance teachers and musicians from Hungary and Transylvania to teach North Americans the music and dance of the Hungarian peoples.

In the [United Kingdom](#), [Csergő Band](#) (<http://www.myspace.com/ashantamusic/>) has a regular Hungarian dance house in [London](#).

North America's preeminent Hungarian folk music group specializing in Tanchaz music is the [Gyanta Band](#) (<http://www.gyanta.com>). The podcast [Tanchaz Talk](#) (<http://www.kalmanmagyar.com/tanchaz-talk>), hosted by [Kalman Magyar](#) (<http://www.kalmanmagyar.com>), is the world's only English-language program focusing primarily on Hungarian folk music.

Importance of the táncház method

In recognition of the revitalization and safeguarding efforts of the táncház method in teaching traditional dancing, it has been inscribed on [UNESCO's List of Intangible Heritage of Urgent Safeguarding](#) in November 2011.^[1]

Notes

1. "Two new elements inscribed on the List of Intangible Heritage in Need of Urgent Safeguarding and five best safeguarding practices selected" (http://www.unesco.org/new/en/media-services/single-view/news/two_new_elements_inscribed_on_the_list_of_intangible_heritage_in_need_of_urgent_safeguarding_and_five_best_safeguarding_practices_selected/). UNESCOPRESS. Retrieved 26 November 2011.

External links

- Forrás Banda (http://www.forrasbanda.com/p/tanchaz_4.html) Táncház band (US & Canada)
- Foundation for preservation of Hungarian cultural heritage in Sic/Szék (<https://web.archive.org/web/20160111025701/http://csipkeszegfoundation.eu/>)
- Csűrdöngölő Folk Ensemble (<http://www.csurfolk.org/>) - Folk Ensemble based in New Jersey
- Interview (https://web.archive.org/web/20120120222036/http://www.passiondiscs.co.uk/articles/pal_havasreti_part_1.htm) with Havasréti Pál of Téka Ensemble, a táncház world music band
- Interview (<https://web.archive.org/web/20000819005320/http://www.ce-review.org/00/12/nemes12.html>) with Ghymes, a táncház world music band
- Népzene, néptánc, kézművesség (<http://www.tanchaz.hu/start.html>) - Hungarian táncház site
- Táncháztalálkozó - National Táncház Festival in Hungary (<http://www.tanchaztalalkozo.hu/>) - official site
- Ti Ti Tábor (<http://www.tititabor.org/>) - Hungarian Music and Dance Camp in Washington state
- Csipke (<http://www.csipke.org/>) - Hungarian Music and Dance Camp in Michigan

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The Song of the Sibyl

The Song of the Sibyl (Catalan: *El Cant de la Sibil·la* [əl 'kand də lə si'bilə]) is a liturgical drama and a Gregorian chant, the lyrics of which comprise a prophecy describing the Apocalypse, which has been performed in churches on Majorca (Balearic Islands, Spain) and Alghero (Sardinia, Italy), and some Catalan churches, in the Catalan language on Christmas Eve nearly uninterruptedly since medieval times. It was declared a Masterpiece of the Oral and Intangible Heritage of Humanity by UNESCO on 16 November 2010.

Versions

Several versions, differing in text and music, exist.

- Latin Sibyl, from 10th-11th century, which incorporates fragments of The City of God (XVIII, 23) by St. Augustine
- Provençal Sibyl, from the 13th century, reflecting influence of troubadour poetry
- Catalan Sibyl. The latest and most ornamented version. Incorporates popular traditions of Balearic Islands. Refrain of this version is sometimes written for three or four voices

Origins

The author of The Song of the Sibyl is unknown. The prophecy was first recorded as an acrostic poem in Greek by bishop Eusebius of Caesarea and later translated into Latin by Saint Augustine in The City of God. It appeared again in the 10th century in different locations across the Crown of Aragon, Italy, Castile, and France in the sermon *Contra iudeos*, later inserted into the reading of the sixth lesson of the second nocturn of matins and was performed as an integral part of the liturgy.

This chant was originally sung in Latin and under the name of *Judicii Signum*, but from the 13th on, versions in Catalan are found.

The Song of the Sibyl	
Date(s)	Christmas Eve
Frequency	Annual
Location(s)	Majorca, Spain Alghero, Italy
Inaugurated	10th–11th century

Chant of the Sybil on Majorca	
UNESCO Intangible Cultural Heritage	
Country	Spain
Reference	00360 (https://ich.unesco.org/en/R_L/00360)
Region	Europe and North America
Inscription history	
Inscription	2010 (5th session)
List	Representative



[right] Sheet music and intaglio print of *The Song of the Sibyl* (Italian: *Canto de la Sibila*)

These early Catalan versions of the *Judici Signum* were not directly translated from Latin. Instead, they all come from a previous adaptation in Provençal, which proves the huge popularity this song must have had in the past.

Amongst the Catalan texts which come from this common root, there is a 14th-century Codex kept in the Archives of the Majorcan Diocese, which was rediscovered in 1908. Oral transmission and the lack of written scripts has caused the various old texts in the vernacular to suffer many modifications over time, which has led to a diversity of versions.

The Song of the Sibyl was almost totally abandoned throughout Europe after the Council of Trent (held in 25 sessions from 1545 to 1563) declared its performance was forbidden. Nevertheless, it was restored on Mallorca as soon as in 1575.

Music

Original music

Originally, the Song of the Sibyl was sung in a Gregorian melody and, as it can be seen in the codex previously mentioned, the musical accompaniment that was played in Majorca, with the exception of some variations, was the same documented in other places across the Iberian Peninsula. Today, it cannot be ascertained when the Song of the Sibyl was sung to this Gregorian melody, but most likely until the 16th or 17th century. Oral transmission of the song caused, as it did with the text, the birth of different variations and models. The interest this chant produced amongst early Musicologists and Folklorists of the 19th century led to the transcription of the different known versions of the song. The versions still played nowadays take these transcriptions as model.

In the Renaissance, the Gregorian melody of the Song was set to polyphonic music by various composers, a common practice during that period. Two of these works, both for four voices, can be found in the Cancionero de la Colombina, a Spanish manuscript from the second half of the 15th century. The text in them is an abridged version of the Song, in the Castilian language.

Present-day performance

The song was originally sung by a Presbyter, although this figure was later replaced by a boy. Even though the Song is supposed to be sung by a Sibyl woman (prophetess), for many centuries women were not allowed to sing in church.

Today, in most temples in which the song is interpreted, it is still sung by a boy, although in some cases it is sung by either a little girl or a woman. In the performance, the singer walks up to the Altar escorted by two or more altar boys carrying wax candles. Once there, the singer greets the crucifix, turns around, and begins the song. The song is sung a cappella and in a solo voice. In some churches, organ music or either modern choral interludes are introduced between one verse and the next.

The costume used to perform the song is rather similar in all churches (at least around Majorca) where it is performed. It consists of a white or coloured tunic, sometimes embroidered around the neck and the hem, and usually, a cape (which is sometimes replaced with a second tunic). The head is covered with a

cap of the same colour. The singer holds a sword in his hands, which is held erect during the whole song. Once the song is over, the singer draws a cross in the air with the sword, turns around to the crucifix once again, usually bows, and afterwards is escorted away from the altar by the same boys.

Today the performer is either a boy or a girl, and increasingly more places in the Catalan-speaking world are taking up the tradition again, such that in 2010, it will be performed not only in the majority of municipalities on Mallorca and in L'Alguer (Sardinia), but also in the following municipalities of Catalonia and the Valencian Country: Barcelona (at 3 different churches), Gandia, Lleida, Ontinyent, Sueca, Vic and others.^[1]

Lyrics

The song starts with an introduction, the melody of which differs from the rest of the song. In some performances, the song ends with the introductory melody as well.

The lyrics stated here correspond with a Majorcan version of the song. For the Alguer version of the song, see Cant de la Sibil·la (L'Alguer) on Wikisource (https://ca.wikisource.org/wiki/Cant_de_la_Sibil%C2%B7la_%28L%27Alguer%29). The text is not standard, but late Medieval Catalan. Some verses are attributed to the 14th-century Mallorcan writer, Anselm Turmeda, who translated into Catalan the *Judicii Signum* (Book of the Final Judgement), on which the composition is based.^[2]

The lyrics used on Mallorca are as follows:

Original Catalan

Al jorn del judici parrà qui avrà fet servici.

Jesucrist, Rei universal, home i ver Déu
eternal, del cel vindrà per a jutjar i a cada
u lo just darà.

Gran foc del cel davallarà; mars, fonts i
rius, tot cremarà. Daran los peixos
horribles crits perdent los seus naturals
delits.

Ans del Judici l'Anticrist vindrà i a tot lo
món turment darà, i se farà com Déu
servir,
i qui no el crega farà morir.

Lo seu regnat serà molt breu; en aquell
temps sots poder seu moriran màrtirs tots
a un lloc
aqueells dos sants, Elies i Enoc.

Lo sol perdrà sa claredat mostrant-se fosc
i entelat, la lluna no darà claror i tot lo món

English Translation

*On the day of judgment, he will be spared who
has done service.*

Jesus Christ, King of the Universe, man and true
eternal God, from Heaven will come to judge
and to everyone will give what is fair.

Great fire from the heaven will come down;
seas, fountains and rivers, all will burn. Fish will
scream loudly and in horror losing their natural
delights.

Before the Judgement the Antichrist will come
and will give suffering to everyone,
and will make himself be served like God, and
who does not obey he will make die.

His reign will be very short; in these times under
his power will die martyrs, all at once
those two saints, Elijah and Enoch.

The sun will lose its light showing itself dark and
veiled, the moon will give no light and the whole

serà tristor.

Als mals dirà molt agrament: —Anau,
maleits, en el turment! Anau-vos-ne en el
foc etern amb vòstron príncep de l'infern!

Als bons dirà: —Fills meus, veniu!
Benaventurats posseïu el regne que us he
aparellat des que lo món va esser creat!

Oh humil Verge! Vós qui heu parit Jesús
Infant aquesta nit, a vòstron Fill vullau
pregar que de l'infern vulla'ns lliurar!

world will be sorrow.

To the evil ones he will say very sourly: —Go,
damned, into the torment! Go into the eternal
fire with your prince of Hell!

To the good he will say: —My children, come!
Lucky ones, you possess the kingdom I have
kept for you ever since the world was created!

Oh humble Virgin! May you who have given birth
to Child Jesus on this night, pray to your son so
he will want to keep us from Hell!

Original Latin^[3]

Judicii signum tellus sudore madescet.

Et celo rex adveniet per secla futurus Scilicet in carne presens ut judicet orbem.

Judicii signum tellus sudore madescet.

Reicient simulacra viri cunctam quoque gazam Exuret terras ignis pontumque polumque.

Judicii signum tellus sudore madescet.

Inquirens tetri portas esfringet averni Sanctorum sed enim cuncte lux libera carni.

Judicii signum tellus sudore madescet.

Eripitur solis jubar et choris interit astris Solvetur celum lunaris splendor obibit.

Judicii signum tellus sudore madescet.

Et coram hic domino reges sistentur ad unum Decidet et celo ignis et sulphuris amnis.

Recordings

An excerpt of the Latin version was recorded in 1974 by The [Boston Camerata](#), directed by [Joel Cohen](#), in their album "A Medieval Christmas" (Nonesuch), and again in their 1990 album "New Britain: The Roots of American Folksong" (Erato/Warner Classics), with an American Judgement Day hymn as comparison.

In 1994 a full Latin text with choral accompaniment was recorded by [Brigitte Lesne](#) and her group Discantus on the CD "Campus Stellae" (Opus 111).

A medieval variant in [Galician-Portuguese](#) from the Cantigas of Alfonso del Sabio (Madre de Deus) was recorded in 1987 by The Boston Camerata, directed by Joel Cohen, in their album "The Sacred Bridge" (Erato), and again in 2006 in the same ensemble's "A Mediterranean Christmas."

A sixteenth-century French song, "Oiez, seigneurs," with similar text (but different music) can be found on "Noël Noël: French Christmas Music" by The Boston Camerata, directed by Joel Cohen (Erato/Warner Classics)

A Catalan version was recorded by Maria del Mar Bonet in 1979 on her album *Saba de terrer*, and by the vocal ensemble Obsidienne in 1995. The Song of the Sibyl (in all versions) was recorded in 1988 by Jordi Savall and Montserrat Figueras. A part of it is also performed by Dead Can Dance on their album *Aion* (1990) and live album *Toward the Within* (1994).

A traditional Majorca version was recorded in 2014 by Cappella an a cappella group of singers from Barcelona, Spain, in their album *Cappella Per Nadal*.^[4]

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Webs

- The Song of the Sibyl at the romanesque wall paintings of the St. Roman Church of Toledo (Spain, s.XIII) (Spanish) (http://www.circulo-romanico.com/index.php?menu_id=5&jera_id=2366&page_id=1878&cont_id=4407)
- Webs about the Sibyl Chant - in Catalan (<http://www.festes.org/hivern/nadal/sibila/index2.html>)

- [The Sibyl Chant - Catalan](http://www.mallorcoweb.com/noticies/2005/12/matines-cant-sibilla) (<http://www.mallorcoweb.com/noticies/2005/12/matines-cant-sibilla>)
- Declaration of Inmaterial Good of Cultural Interest - Annexus - Spanish Ministry of Commerce, Tourism, and Industry - Spanish (http://www.derecho.com/xml/disposiciones/min/disposicion.xml?id_disposicion=71621&desde=min)

Video

- [The Song of the Sibyl at the Cathedral of Majorca in 2007](https://www.youtube.com/watch?v=8aYV_Kqv44g) (https://www.youtube.com/watch?v=8aYV_Kqv44g)
- [The Song of the Sibyl at the Cathedral of Mallorca in 2009](https://www.youtube.com/watch?v=E9swLgDaGBY#!) (<https://www.youtube.com/watch?v=E9swLgDaGBY#!>)
- [The Song of the Sibyl at the church of Cala Rajada, on Mallorca, sung by an adult here: Bàrbara Femenies, with Antònia Gomis on the organ, 2007.](https://www.youtube.com/watch?v=cfirOs1RGlc) (<https://www.youtube.com/watch?v=cfirOs1RGlc>)
- [The Song of the Sibyl, Santa Maria del Mar, Barcelona, December 24th, 2009](https://www.youtube.com/watch?v=FTjBVHxRFxE) (<https://www.youtube.com/watch?v=FTjBVHxRFxE>)
- [The Song of the Sibyl at the Cathedral of Valencia in 2017](https://plus.google.com/u/0/114349060332021495869/posts/DzCVsuxyiNq) (<https://plus.google.com/u/0/114349060332021495869/posts/DzCVsuxyiNq>)

Audio

- Whole version - RealAudio ([Blavets de Lluc](http://www.mallorcoweb.com/nadal/audio/sibilla.ram)) (<http://www.mallorcoweb.com/nadal/audio/sibilla.ram>)
- Fragment - MP3 ([Blavets de Lluc](https://web.archive.org/web/20060519145639/http://www.lluc.net/nadalblau/sibil-la.mp3)) (<https://web.archive.org/web/20060519145639/http://www.lluc.net/nadalblau/sibil-la.mp3>)

Retrieved from "https://en.wikipedia.org/w/index.php?title=The_Song_of_the_Sibyl&oldid=1276541858"



Tumba francesa

Tumba francesa is a secular Afro-Cuban genre of dance, song, and drumming that emerged in Oriente, Cuba. It was introduced by slaves from the French colony of Saint-Domingue (which would later become the nation of Haiti) whose owners resettled in Cuba's eastern regions following the slave rebellion during the 1790s. The genre flourished in the late 19th century with the establishment of *sociedades de tumba francesa* (tumba francesa societies), of which only three survive.

Characteristics

Tumba francesa combines musical traditions of West African, Bantu, French and Spanish origin. Cuban ethnomusicologists agree that the word "tumba" derives from the Bantu and Mandinka words for drum.^{[1][2]} In Cuba, the word tumba is used to denote the drums, the ensembles and the performance itself in tumba francesa.^[3]

Instrumentation

Tumbas francesas are directed by a mistress of ceremonies called *mayora de plaza*. Performances generally begin with improvised solo singing in a mixture of Spanish and French patois termed *kreyol cubano* or *patuá cubano* by the lead vocalist (*composé*).^[4] After the introduction, the *catá* (a wooden cylindrical idiophone struck with two sticks) is played, and the *composé* alternates call and response singing with a group of female vocalists (*tumberas*).^[3] After the *catá* establishes the beat, the three tumbas are played. The tumbas are single-headed hand drums; from largest to smallest they are called *premier* (or *manma*), *bulá* and *segón*. The *premier* is now commonly called *quinto*, as it fulfills the same lead, improvisatory role as the *quinto* does among the conga drums in Cuban rumba.^[3] In the *toque masón*, a double-headed bass drum called *tamborita* (or simply *tambora*) establishes the rhythm together with the *catá*. In addition, a shaker called *chachá* or *maruga* is commonly played by the *tumberas* and the *mayora* throughout the performance.^[3] The structure of tumba francesa is related to an eastern type of Cuban rumba called tahona.^[5]

Tumba francesa



Stylistic origins 18th century Afro-Haitian music

Cultural origins Early 19th century in Oriente, Cuba

Typical instruments Catá, premier, bulá, segón, tambora, chachá or maruga

Regional scenes

Santiago de Cuba, Guantánamo

La Tumba Francesa

UNESCO Intangible Cultural Heritage

Country Cuba

Reference 00052 (<https://ich.unesco.org/en/RL/00052>)

Region Latin America and the Caribbean

Inscription history

Inscription 2008 (3rd session)

List Representative

Toques

There are three main *toques*, or types of tumba performance, each associated with a specific dance.

- Masón. This is the first toque. It features the whole music ensemble and is associated with a quadrille-style dance similar to the [contradanza](#).
- Yubá. This *toque* follows the masón and involves the catá and the three tumbas. It is accompanied by the main tumba dance, which is improvised. There are two subtypes of yubá: macota and cobrero.^[3]
- Frenté (or fronté). Originally the final section of the yubá, this is now considered an individual *toque*. It involves the catá, the premier and the bulá.^[3] It is played in front of the drums, hence the name.

An additional toque called *cinta* is only performed in [Santiago de Cuba](#). It is called so because the performance takes place around a tree trunk with coloured bands (*cintas*), which are red, white and blue.

Dance

The dance in tumba francesa is similar to Haitian [affranchi](#), which involves a series of straight-backed, held-torso, French style figures followed by African improvisation on the final set,^[6] but tumba francesa is danced to drums instead of string and woodwind instruments.^[7] The clothes of the dancers are colorful and flamboyant.^[8]

History

Tumbas francesas can be traced back to the late 18th century when the [Haitian Revolution](#) triggered the migration of French colonists from Saint-Domingue, bringing their slaves to the [Oriente Province](#) of Cuba. By the late 19th century, following the abolition of slavery in 1886, tumba francesa societies became established in this region, especially in [Santiago de Cuba](#) and [Guantánamo](#). Their establishment was in many ways similar to the old African *cabildos*.^[3] Performers identify tumba francesa as *French-Haitian*, acknowledging it as a product of Haiti which now resides in [Cuba](#).^[7] By the second half of the 20th century, tumbas francesas were still performed in eastern Cuba, especially the toque masón. Other toques however are only played in the context cultural associations. Three tumba francesa societies survive at the moment: La Caridad de Oriente (originally La Fayette) in Santiago de Cuba; Bejuco in [Sagua de Táñamo](#), [Holguín](#); and Santa Catalina de Riccis (originally La Pompadour) in Guantánamo.^[3]

Recordings

Unlike other Afro-Cuban genres, tumba francesa remains poorly documented in terms of recordings. The 1976 LP *Antología de la música afrocubana VII*, produced by Danilo Orozco and released by [Areito](#), presents a variety of yubá and masón toques.^[9]

See also

- [Cuban rumba](#)
- [Music of Cuba](#)

- [Music of Haiti](#)

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Further reading

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External links

- 4 videos of Cutumba performing the *tumba francesa* (<http://www.cubanfolkloricdance.com/cutumba.php>)

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Vallenato

Vallenato (Latin American Spanish pronunciation: [baˈje'nato]) is a popular folk music genre from Colombia. It primarily comes from its Caribbean region. Vallenato literally means "born in the valley". The valley influencing this name is located between the Sierra Nevada de Santa Marta and the Serranía de Perijá in north-east Colombia. The name also applies to the people from the city where this genre originated: Valledupar (from the place named Valle de Upar – "Valley of Upar"). In 2006, vallenato and cumbia were added as a category in the Latin Grammy Awards. Colombia's traditional vallenato music is Intangible Cultural Heritage in Need of Urgent Safeguarding, according to UNESCO.^[1]

Origins

This form of music originated from farmers who, keeping a tradition of Spanish minstrels (*juglares* in Spanish), used to travel through the region with their cattle in search of pastures or to sell them in cattle fairs. Because they traveled from town to town and the region lacked rapid communications, these farmers served as bearers of news for families living in other towns or villages. Their only form of entertainment during these trips was singing and playing guitars or indigenous gaita flutes, known as kuisis in the Kogi language, and their form of transmitting their news was by singing their messages.

The first form of vallenato was played with gaita flutes, guacharaca, and caja, and later adopted other instruments like guitars. These troubadors were later influenced by Europe's instruments: piano and accordion. Impressed by the sound of the accordion, troubadors probably later obtained accordions from Aruba and Curaçao. Vallenato was considered music of the lower class and farmers, but gradually started penetrating through every social group during the mid-20th century.



Caja, guacharaca, and accordion, the basic instruments in vallenato

Stylistic origins	Spanish music · Amerindian cultural traditions · African Music
Cultural origins	Early 1900s, Colombia's Caribbean region
Typical instruments	Accordion · caja · guacharaca · bass · guitar

Subgenres

Traditional vallenato · romantic vallenato · commercial vallenato · new wave of vallenato

Fusion genres

Charanga-vallenata · vallerengue · vallenato-pop · vallenato-rock · vallenatón

Other topics

Vallenato Legend Festival · Cradle of Accordions Festival

Traditional vallenato music of the Greater Magdalena region

UNESCO Intangible Cultural Heritage

Country	Colombia
Reference	01095 (https://ich.unesco.org/en/RL/01095)
Region	Latin America and the Caribbean

Inscription history

Inscription 2015 (10th session)

Don Clemente Quintero – a prominent member from the region's elite – was a lover of this music, usually accompanied by liquor, was a form of entertainment for this almost isolated region. He then decided to start a *parranda* (party) inside the very strict Valledupar Social Club with friends. This triggered an acceptance for the music and it became a regular feature at parties, carnivals and reunions, not for dancing, but for listening to these juglares stories .

List

Need of Urgent Safeguarding

Alfonso López Michelsen, a prominent Colombian politician, showed interest in the region as his ancestors and wife were born there. While a Senator, he pushed for the creation of the Department of Cesar and became, in 1966, its first governor. Once in office and together with writer and reporter Consuelo Araújo Noguera and vallenato composer Rafael Escalona, they created the Vallenato Legend Festival.

Instruments

Its three traditional instruments are:

- the caja vallenata: a small drum held between the knees and played with bare hands. It was used by the African slaves brought by the Europeans. Similar to a tambora drum.
- the guacharaca: a wooden, ribbed stick similar to a sugar cane, accompanied by a fork that when rubbed together emits a scraping sound. It's about 18 inches (45 centimeters) long and 1 inch (3 centimeters) in diameter. It was used by the aborigines to imitate the song of the guacharaca or guacharaco (one of the species of chachalaca), a bird from the region, to hunt and perform dancing rites.
- the accordion: three-line button, German-origin accordion. It has three reeds per note and comes in different keys: ADG, GCF, and BbEbAb ("5 Letras"). Accordions in Colombia and Panama sometimes have custom made keys especially made for vallenato and cumbia.

The four rhythms

Vallenato consists of four beats or "airs" that are differentiated through their rhythmic structure and the melody chord structure the accordionist gives it. These are son, paseo, merengue, and puya. The son and the paseo have a $\frac{2}{4}$ time and the merengue and the puya a $\frac{6}{8}$ time.^[2]

- **Son** is played with heavy accentuation and cadence stressed on the low notes of the accordion on its left-hand side. It is normally mournful and slow.
- **Paseo** is thought to be an offshoot of the *son*. Its speed can vary and today is the most widely recorded air.
- **Puya's** main difference from the *merengue* is the length of its lyrics. In the last 40 years, accordion players have begun to play it faster, and each of the three instruments used in *vallenato* has a solo. It is considered the oldest of the four "airs", with roots in an ancient Indian dance of the *Sierra Nevada de Santa Marta*.
- **Merengue** is often confused with a Dominican genre with the same name, probably brought by related African tribal groups. It has a more narrative style and was often used to play décimas, a 10-line format with internal rhymes brought by the Spanish in the 16th century.

Piquería

The **piquería vallenata** is a type of typical musical showdown Colombian Caribbean folklore and Vallenato. As in the contrapunteo Joropo burrowing, or trova paisa within the music, litigants demonstrate their improvisational skills in building verses that challenge their opponent. This type of musical confrontation arose as a result of chance encounters between vallenatos minstrels who roamed the northern part of Colombia brightening binges and to demonstrate their talent on the accordion and the art of improvisation faced with songs and rhymes. One of the most important meetings of the Piquería was between Emiliano Zuleta and Lorenzo Morales, both vallenato accordionists.^[3] From this meeting came the popular song "La Gota Fría" ("The Cold Drop" in English), played in its most popular version by Colombian singer Carlos Vives.

Vallenato festivals

Many vallenato festivals are held annually in Colombia, such as:

- **The Vallenato Legend Festival:** Every year by the end of April, in the city of Valledupar, the *Festival de la Leyenda Vallenata* (Vallenato Legend Festival) is celebrated. During the festival a contest takes place in which the best *vallenato* interpreters fight for the title of *Rey Vallenato* (Vallenato accordion King), "verseadores", new song composers, "guacharaqueros" and "cajeros" are also awarded within three categories; professional, aficionado and infant. The festival also includes record industry's orchestras shows.
- **Accordions' Cradle Festival:** (*Festival cuna de acordeones*) This festival is celebrated every year since 1979, in Valledupar's neighboring town of Villanueva, in La Guajira. The Festival is similar to the Vallenato Legend Festival format, but also includes a category for the elderly accordion players over sixty years old.
- **Other Vallenato festivals**
 - The Vallenato Festival in Bogotá, Colombia

Vallenato composers, singers and juglares

Thanks to the Vallenato Legend Festival, this musical genre became known through the region including regions of Venezuela, and when a popular telenovela, "Escalona", based on the life of Vallenato composer, Rafael Escalona was aired on national television (with vallenato superstar Carlos Vives as Escalona), vallenato became widely known in Colombia and internationally. Some renowned traditional vallenato performers are Guillermo Buitrago, Alejo Duran, Enrique Díaz, Emiliano Zuleta, Luis Enrique Martínez, Abel Antonio Villa and Lorenzo Morales. Other important characters such as Tobías Enrique Pumarejo and Rafael Escalona never played any instrument, but were important writers of very well known songs across Latin America. Other well-known Colombian musicians who sing vallenatos are Rafael Orozco Maestre, Miguel Morales, Diomedes Díaz, Jorge Oñate, Ivan Villazon, Adanies Díaz, Nicolas "Colacho" Mendoza (accordion player and composer), Juan Humberto "Juanchito" Rois (accordion player and composer), Omar Geles (accordion player and composer), Israel Romero, Peter Manjarrés, Silvestre Dangond, Los Gigantes Del Vallenato, Galy Galiano, and Lisandro Meza among others.

The current ambassador of the genre is [Carlos Vives](#), who has progressively helped *vallenato* gain popularity worldwide by combining traditional vallenato music with pop/rock music, subgenre that has come to be known as "vallenato-pop".

Vallenato musical orchestras and groups

The traditional vallenato developed into a more orchestra type of musical group. Throughout the years, some groups started adding instruments and a group chorus to support the main singer, popularly and sarcastically known as "ay omberos". With these changes. Some of the instruments added or used by some orchestras were: the [bass guitar](#), the [congas](#) drums, a [Timbal](#) set, [drum kit](#), [maracas](#), [guache](#), [electric piano](#), [Spanish guitars](#), [tambourine](#), [cowbell](#), [electric guitar](#), [Saxophone](#), [piano accordion](#), [violins](#), among others. These groups also started fusioning local genres to the vallenato, usually with [cumbia](#), [porro](#) [sabanero](#), [gaitas](#) (group of gaita flute interpreters), [merecumbe](#) and [joropo](#). Some groups seeking a wider audience started mixing vallenato with other international genres, like [salsa](#), [merengue](#), [rock](#), [classical music](#), [reggae](#), [reggaeton](#), [ranchera](#), [techno](#) and [house music](#). Some of these mixes did not become very popular because of their experimental sounds.

La Nueva Ola (The New Wave)

La Nueva Ola refers to the new generation of vallenato groups and orchestras that have created a distinctive sound for themselves while keeping some of the essences of their predecessors. [Kaleth Morales](#) is considered the leading artist of this young wave of vallenato musical groups, even after his death following a car accident on August 24, 2005. The leader is now Silvestre Dangond, who won five awards in [Premios Nuestra Tierra](#) in 2009.^[4] Other relevant artists are [Silvestre Dangond](#), [Peter Manjarrés](#) and [Martín Elías](#).

See also

- [Music of Colombia](#)
- [Vallenato Legend Festival](#)
- [UNESCO Intangible Cultural Heritage Lists](#)
- [Latin Grammy Award for Best Cumbia/Vallenato Album](#)
- [Carlos Vives](#)



US President [Bill Clinton](#) and daughter [Chelsea](#) during a visit to [Cartagena](#), Colombia where they were greeted by a Vallenato children group.

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External links

- (In Spanish) Vallenato Legend Festival website (<http://www.festivalvallenato.com>)
 - The *Dictionary of the Royal Spanish Academy* has a definition for "[Vallenato](#)"
-

Retrieved from "<https://en.wikipedia.org/w/index.php?title=Vallenato&oldid=1287852153>"



Vedic chant

The oral tradition of the Vedas (*Śruti*) consists of several **pathas**, "recitations" or ways of chanting the Vedic mantras. Such traditions of **Vedic chant** are often considered the oldest unbroken oral tradition in existence, the fixation of the Vedic texts (samhitas) as preserved dating to roughly the time of Homer (early Iron Age or 800 BC).^[1]

UNESCO proclaimed the tradition of Vedic chant a Masterpiece of the Oral and Intangible Heritage of Humanity on November 7, 2008.^[a]

Tones

Vedic chantings use 4 tones – *udātta* उदात्त (middle tone), *anudātta* अनुदात्त (lower tone), *svarita* स्वरित (higher tone) and *dīrgha svarita* दीर्घस्वरित (high tone extended). These are usually marked with intuitive *svara* marks – an underline for *anudātta* (अः), a small vertical line above the letter for *svarita* (अ̄) and two vertical lines for *dīrgha svarita* (अ॥).^[2]

Pathas

The various pathas or recitation styles are designed to allow the complete and perfect memorization of the text and its pronunciation, including the Vedic pitch accent. Eleven such ways of reciting the Vedas were designed – Samhita, Pada, Krama, Jata, Maalaa, Sikha, Rekha, Dhwaja, Danda, Rathaa, Ghana, of which Ghana is usually considered the most difficult.^[3]

The students are first taught to memorize the Vedas using simpler methods like continuous recitation (samhitapatha), word by word recitation (pada patha) in which compounds (sandhi) are dissolved and krama patha (words are arranged in the pattern of ab bc cd ...); before teaching them the eight complex recitation styles.^[4]

A *pathin* is a scholar who has mastered the pathas. Thus, a *ghanapaathin* has learnt the chanting of the scripture up to the advanced stage of *ghana*. The Ghanapatha or the "Bell" mode of chanting is so called because the words are repeated back and forth in a bell shape. The sonority natural to Vedic chanting is enhanced in Ghana. In Jatapatha, the words are braided together, so to speak, and recited back and forth.^[5]

The samhita, pada and krama pathas can be described as the natural recitation styles or prakrutipathas. The remaining eight modes of chanting are classified as complex recitation styles or Vikrutipathas as they involve reversing of the word order. The backward chanting of words does not alter the meanings in the Vedic (Sanskrit) language.^[5]

Oral transmission

Prodigious energy was expended by ancient Indian culture in ensuring that these texts were transmitted from generation to generation with inordinate fidelity.^{[1][6]} Many forms of recitation or *pathas* were designed to aid accuracy in recitation and the transmission of the *Vedas* and other knowledge texts from one generation to the next. All hymns in each Veda were recited in this way; for example, all 1,028 hymns with 10,600 verses of the Rigveda was preserved in this way. Each text was recited in a number of ways, to ensure that the different methods of recitation acted as a cross check on the other. Pierre-Sylvain Filliozat summarizes this as follows:^[7]

- *Samhita-patha*: continuous recitation of Sanskrit words bound by the phonetic rules of euphonic combination;
- *Pada-patha*: a recitation marked by a conscious pause after every word, and after any special grammatical codes embedded inside the text; this method suppresses euphonic combination and restores each word in its original intended form;
- *Krama-patha*: a step-by-step recitation where euphonically-combined words are paired successively and sequentially and then recited; for example, a hymn "word1 word2 word3 word4 ...", would be recited as "word1word2 word2word3 word3word4 ..."; this method to verify accuracy is credited to Vedic sages Gargya and Sakalya in the Hindu tradition and mentioned by the ancient Sanskrit grammarian Pāṇini (dated to pre-Buddhism period);
- *Krama-patha* modified: the same step-by-step recitation as above, but without euphonic-combinations (or free form of each word); this method to verify accuracy is credited to Vedic sages Babhravya and Galava in the Hindu tradition, and is also mentioned by the ancient Sanskrit grammarian Panini;
- *Jata-pāṭha*, *dhvaja-pāṭha* and *ghana-pāṭha* are methods of recitation of a text and its oral transmission that developed after 5th century BCE, that is after the start of Buddhism and Jainism; these methods use more complicated rules of combination and were less used.

These extraordinary retention techniques guaranteed the most perfect canon not just in terms of unaltered word order but also in terms of sound.^[8] That these methods have been effective, is testified to by the preservation of the most ancient Indian religious text, the *Rgveda* (c. 1500 BCE).^[7]

Example of a text with nine words in different pāṭhas is set out below:

Name	Example	Remarks
jatā जटा జట జట్ జంచ	1 2 2 1 1 2 ~ 2 3 3 2 2 3 ~ 3 4 4 3 3 4 ~ 4 5 5 4 4 5 ~ 5 6 6 5 5 6 ~ 6 7 7 6 6 7 ~ 7 8 8 7 7 8 ~ 8 9 9 8 8 9 ~ 9 _ _ 9 9 _ ~	I+1 I+2 I+2 I+1 I+1 I+2
mālā माला మాల పొలా మాలో	1 2 ~ 2 1 ~ 1 2 ~ 2 3 ~ 3 2 ~ 2 3 ~ 3 4 ~ 4 3 ~ 3 4 ~ 4 5 ~ 5 4 ~ 4 5 ~ 5 6 ~ 6 5 ~ 5 6 ~ 6 7 ~ 7 6 ~ 6 7 ~ 7 8 ~ 8 7 ~ 7 8 ~ 8 9 ~ 9 8 ~ 8 9 ~ 9 _ ~ _ 9 ~ 9 _ ~	I+1 I+2 ~ I+2 I+1 ~ I+1 I+2

<p>śikhā शिखा</p> <p>ଶିଖ ଶୈଖା ଶ୍ରୀବା</p>	<p>1 2 ~ 2 1 ~ 1 2 3 ~ 2 3 ~ 3 2 ~ 2 3 4 ~ 3 4 ~ 4 3 ~ 3 4 5 ~ 4 5 ~ 5 4 ~ 4 5 6 ~ 5 6 ~ 6 5 ~ 5 6 7 ~ 6 7 ~ 7 6 ~ 6 7 8 ~ 7 8 ~ 8 7 ~ 7 8 9 ~ 8 9 ~ 9 8 ~ 8 9 _ ~ 9 _ ~ _ 9 ~ 9 _ _ ~</p>	<p>I+1 I+2 ~ I+2 I+1 ~ I+1 I+2 I+3</p>
<p>rekhā ରେଖା</p> <p>ରେଖା ରେଖା ରେଖା</p>	<p>1 2 ~ 2 1 ~ 1 2 ~ 2 3 4 ~ 4 3 2 ~ 2 3 ~ 3 4 5 6 ~ 6 5 4 3 ~ 3 4 ~ 4 5 6 7 8 ~ 8 7 6 5 4 ~ 4 5 ~ 5 6 7 8 9 ~ 9 8 7 6 5 ~ 5 6 ~ 6 7 8 9 ~ 9 8 7 6 ~ 6 7 ~ 7 8 9 ~ 9 8 7 ~ 7 8 ~ 8 9 ~ 9 8 ~ 8 9 ~ 9 ~ 9 ~ 9 _ ~</p>	<p>I...I+I ~ I+I...I ~ I I+1</p>
<p>dhvaja ଧଵ୍ଜ ଧ୍ୱଜ ଧ୍ୱଜ ଧ୍ୱଜ</p>	<p>1 2 ~ 8 9 ~ 2 3 ~ 7 8 ~ 3 4 ~ 6 7 ~ 4 5 ~ 5 6 ~ 5 6 ~ 4 5 ~ 6 7 ~ 3 4 ~ 7 8 ~ 2 3 ~ 8 9 ~ 1 2 ~ 9 _ ~ _ 1 ~</p>	<p>I I+1 ~ N-I-1 N-I</p>

	<p>1 2 ~ 2 1 ~ 1 2 ~ 2 3 ~ 3 2 1 ~ 1 2 ~ 2 3 ~ 3 4 ~ 4 3 2 1 ~ 1 2 ~</p> <p>2 3 ~ 3 2 ~ 2 3 ~ 3 4 ~ 4 3 2 ~ 2 3 ~ 3 4 ~ 4 5 ~ 5 4 3 2 ~ 2 3 ~</p> <p>3 4 ~ 4 3 ~ 3 4 ~ 4 5 ~ 5 4 3 ~ 3 4 ~ 4 5 ~ 5 6 ~ 6 5 4 3 ~ 3 4 ~</p> <p>4 5 ~ 5 4 ~ 4 5 ~ 5 6 ~ 6 5 4 ~ 4 5 ~ 5 6 ~ 6 7 ~ 7 6 5 4 ~ 4 5 ~</p> <p>5 6 ~ 6 5 ~ 5 6 ~ 6 7 ~ 7 6 5 ~ 5 6 ~ 6 7 ~ 7 8 ~ 8 7 6 5 ~ 5 6 ~</p> <p>6 7 ~ 7 6 ~ 6 7 ~ 7 8 ~ 8 7 6 ~ 6 7 ~ 7 8 ~ 8 9 ~ 9 8 7 6 ~ 6 7 ~</p> <p>7 8 ~ 8 7 ~ 7 8 ~ 8 9 ~ 9 8 7 ~ 7 8 ~ 8 9 ~ 9 _ ~ _ 9 8 7 ~ 7 8 ~</p> <p>8 9 ~ 9 8 ~ 8 9 ~ 9 _ ~ _ 9 8 ~ 8 9 ~ 9 _ ~ _ ~ _ 9 8 ~ 8 9 ~</p> <p>9 _ ~ _ 9 ~ 9 _ ~ _ _ ~ _ _ 9 ~ 9 _ ~ _ _ ~ _ _ ~ _ _ 9 ~ 9 _ ~</p>	<p>I+1 I+2 ~ I+2 I+1 ~ I+1 I+2 ~ I+2 I+3 ~ I+3 I+2 I+1 ~ I+1 I+2 ~ I+2 I+3 ~ I+3 I+4 ~ I+4 I+3 I+2 I+1 ~ I+1 I+2</p>
<p>ratha रथ रथ रथ रथ</p>	<p>1 2 ~ 5 6 ~ 2 1 ~ 6 5 ~ 1 2 ~ 5 6 ~ 2 3 ~ 6 7 ~ 3 2 1 ~ 7 6 5 ~ 1 2 ~ 5 6 ~ 2 3 ~ 6 7 ~</p> <p>3 4 ~ 7 8 ~ 4 3 2 1 ~ 8 7 6 5 ~ 1 2 ~ 5 6 ~ 2 3 ~ 6 7 ~ 3 4 ~ 7 8 ~</p> <p>4 5 ~ 8 9 ~ 5 4 3 2 1 ~ 9 8 7 6 5 ~ 1 2 ~ 5 6 ~ 2 3 ~ 6 7 ~ 3 4 ~ 7 8 ~ 4 5 ~ 8 9 ~</p> <p>5 6 ~ 9 _ ~ 6 5 4 3 2 1 ~ 9 8 7 6 5 ~ 1 2 ~ 5 6 ~ 2 3 ~ 6 7 ~ 3 4 ~ 7 8 ~ 4 5 ~ 8 9 ~ 5 6 ~ 9 _ ~</p> <p>6 7 ~ _ _ ~ 7 6 5 4 3 2 1 ~ 9 8 7 6 5 ~ 1 2 ~ 5 6 ~ 2 3 ~ 6 7 ~ 3 4 ~ 7 8 ~ 4 5 ~ 8 9 ~ 5 6 ~ 9 _ ~ 6 7 ~ _ _ ~</p> <p>7 8 ~ _ _ ~ 8 7 6 5 4 3 2 1 ~ 9 8 7 6 5 ~ 1 2 ~ 5 6 ~ 2 3 ~ 6 7 ~ 3 4 ~ 7 8 ~ 4 5 ~ 8 9 ~ 5 6 ~ 9 _ ~ 6 7 ~ _ _ ~ 7 8 ~ _ _ ~</p>	<p>I I+1 / I+4 I+5 / I+1 ...1 / I+5...(-I items) : One Index FOR J 1...I</p> <div style="border: 1px dashed black; padding: 5px; margin-top: 10px;"> <p>J J+1 / J+4 J+5 : One Index</p> </div> <p>LOOP</p>

	8 9 ~ _ _ ~ 9 8 7 6 5 4 3 2 1 ~ 9 8 7 6 5 ~ 1 2 ~ 5 6 ~ 2 3 ~ 6 7 ~ 3 4 ~ 7 8 ~ 4 5 ~ 8 9 ~ 5 6 ~ 9 _ ~ 6 7 ~ _ _ _ ~ 7 8 ~ _ _ ~ 8 9 ~ _ _ ~	
	9 _ ~ _ _ ~ 9 8 7 6 5 4 3 2 1 ~ 9 8 7 6 5 ~ 1 2 ~ 5 6 ~ 2 3 ~ 6 7 ~ 3 4 ~ 7 8 ~ 4 5 ~ 8 9 ~ 5 6 ~ 9 _ ~ 6 7 ~ _ _ _ ~ 7 8 ~ _ _ ~ 8 9 ~ _ _ ~ 9 _ ~ _ _ ~	
Ghana घन घुन घृन घ्यन	1 2 2 1 1 2 3 3 2 1 1 2 3 ~ 2 3 3 2 2 3 4 4 3 2 2 3 4 ~ 3 4 4 3 3 4 5 5 4 3 3 4 5 ~ 4 5 5 4 4 5 6 6 5 4 4 5 6 ~ 5 6 6 5 5 6 7 7 6 5 5 6 7 ~ 6 7 7 6 6 7 8 8 7 6 6 7 8 ~ 7 8 8 7 7 8 9 9 8 7 7 8 9 ~ 8 9 9 8 8 9 _ _ 9 8 8 9 _ ~ 9 _ _ 9 9 _ _ _ 9 9 _ _ ~	I+1 I+2 I+2 I+1 I+1 I+2 I+3 I+3 I+2 I+1 I+1 I+2 I+3

Divine sound

The insistence on preserving pronunciation and accent as accurately as possible is related to the belief that the potency of the mantras lies in their sound when pronounced. The shakhas thus have the purpose of preserving knowledge of uttering divine sound originally cognized by the rishis.

Portions of the Vedantic literature elucidate the use of sound as a spiritual tool. They assert that the entire cosmic creation began with sound: "By His utterance came the universe." (Brihadaranyaka Upanishad 1.2.4). The Vedanta-sutras add that ultimate liberation comes from sound as well (anavrittih shabdat).

Katyayana likens speech to the supreme Brahman. He uses the Rigvedic verse – "Four are its horns, three its feet, two its heads, and seven its hands, roars loudly the threefold-bound bull, the great god enters mortals" (Rig-Veda, iv. 58, 3), to assert this claim. Katyayana explains that in the verse, the "four horns" are the four kinds of words i.e. nouns, verbs, prepositions, and particles; its "three feet" mean the three tenses, past, present and future; the "two heads" imply the eternal and temporary words, distinguished as the "manifested" and the "manifester"; its "seven hands" are the seven case affixes; "threefold bound" is enclosed in the three organs the chest, the throat, and the head; the metaphor "bull" (vrishabha) is used to imply that it gives fruit when used with knowledge; "loudly roars" signifies uttering sound, speech or

language; and in "the great god enters mortals" entails that the "great god" speech, enters the mortals.^[9] Thus, primal sound is often referred to as *Shabda Brahman* or "word as The Absolute". Maitri Upanishad states:

He who is well versed in the Word-Brahman, attains to the Supreme Brahman. (VI.22)^[10]

Mantras, or sacred sounds, are used to pierce through sensual, mental and intellectual levels of existence (all lower strata of consciousness) for the purpose of purification and spiritual enlightenment. "By sound vibration one becomes liberated" (Vedanta-sutra 4.22).

See also

- [Brahma Samhita](#)
- [Interpretations of Vedic Mantras](#)
- [Shrauta](#)
- [Svādhyāya](#)

Notes

a. ^ Wayne Howard noted in the preface of his book, *Veda Recitation in Varanasi*, "The four Vedas (Rig, Yajur, Sama and Atharva) are not 'books' in the usual sense, though within the past hundred years each veda has appeared in several printed editions. They comprise rather tonally accented verses and hypnotic, abstruse melodies whose proper realizations demand oral instead of visual transmission. They are robbed of their essence when transferred to paper, for without the human element the innumerable nuances and fine intonations – inseparable and necessary components of all four compilations – are lost completely. The ultimate authority in Vedic matters is never the printed page but rather the few members – who are today keeping the centuries-old traditions alive."^[11]

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4. Scharfe, p. 248.
5. Ramaswami, p. 68.
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9. Cowell and Gough, p. 209.
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11. Howard, p. ix.

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External links

- [Vedic Chanting – A perfectly formulated Oral Tradition](http://www.svbf.org/journal/vol1no2/chanting.pdf) (<http://www.svbf.org/journal/vol1no2/chanting.pdf>)
- [BBC Story on UN](http://news.bbc.co.uk/2/hi/south_asia/3480049.stm) (http://news.bbc.co.uk/2/hi/south_asia/3480049.stm)
- [Methods of Chanting](http://www.kamakoti.org/hindudharma/part5/chap10.htm) (<http://www.kamakoti.org/hindudharma/part5/chap10.htm>)
- [Weekly podcast on Vedic Chanting and Vedic 'Mythology'](http://puja.net/Podcasts/PodcastMenu.htm) (<http://puja.net/Podcasts/PodcastMenu.htm>)
- [Veda Reciting styles](http://www.astrojyoti.com/yajurvedamp3.htm) (<http://www.astrojyoti.com/yajurvedamp3.htm>)
- [Radio Sai - streaming Vedic Chants](http://media.radiosai.org/www/#) (<http://media.radiosai.org/www/#>)
- [Vedic Chanting Generation Tool](http://vedicchant.apphb.com/) (<http://vedicchant.apphb.com/>)



Wayang

Wayang (Javanese: වායං, romanized: *wayang* (in the *ngoko* register), ත්‍රැන්ගිට්, *ringgit* (in the *krama* register))^[1] is a traditional form of puppet theatre play originating from the Indonesian island of Java.^{[2][3][4]} Wayang refers to the entire dramatic show. Sometimes the leather puppet itself is referred to as *wayang*.^[5] Performances of wayang puppet theatre are accompanied by a *gamelan* orchestra in Java, and by *gender wayang* in Bali. The dramatic stories depict mythologies, such as episodes from the Hindu epics the *Ramayana* and the *Mahabharata*, as well as local adaptations of cultural legends.^{[3][6][7]} Traditionally, a *wayang* is played out in a ritualized midnight-to-dawn show by a *dalang*, an artist and spiritual leader; people watch the show from both sides of the screen.^{[3][6]}

Wayang performances are still very popular among Indonesians, especially in the islands of Java and Bali. *Wayang* performances are usually held at certain rituals, certain ceremonies, certain events, and even tourist attractions. In ritual contexts, puppet shows are used for prayer rituals (held in temples in Bali),^[8] *ruwatan* ritual (cleansing *Sukerto* children from bad luck),^[9] and *sedekah bumi* ritual (thanksgiving to God for the abundant crops).^[10] In the context of ceremonies, usually it is used to celebrate *mantenan* (Javanese wedding ceremony) and *sunatan* (circumcision ceremony). In events, it is used to celebrate Independence Day, the anniversaries of municipalities and companies, birthdays, commemorating certain days, and many more. Even in the modern era with the development of tourism activities, *wayang* puppet shows are used as cultural tourism attractions.^[11]

Wayang traditions include acting, singing, music, drama, literature, painting, sculpture, carving, and symbolic arts. The traditions, which have continued to develop over more than a thousand years, are also a medium for information, preaching, education, philosophical understanding, and entertainment.^[12]

Wayang	
	
Types	Traditional puppet theatre
Ancestor arts	Javanese people
Originating culture	Indonesia
Originating era	Hindu - Buddhist civilisations

Wayang puppet theatre	
UNESCO Intangible Cultural Heritage	
Country	Indonesia
Reference	00063 (https://ich.unesco.org/en/RL/00063)
Region	Asia and the Pacific
Inscription history	
Inscription	2008 (3rd session)
List	Representative
<i>Wayang kulit</i> (the leather shadow puppet), <i>Wayang klitik</i> (the flat wooden puppet), <i>wayang golek</i> (the three-dimensional wooden puppet)	

UNESCO designated *wayang* – the flat leather shadow puppet (*wayang kulit*), the flat wooden puppet (*wayang klitik*), and the three-dimensional wooden puppet (*wayang golek*) theatre, as a Masterpiece of the Oral and Intangible Heritage of Humanity on 7 November 2003. In return for the acknowledgment, UNESCO required Indonesians to preserve the tradition.^[13]



Wayang kulit performance by the famous Indonesian dalang (puppet master) Manteb Soedharsono, with the story "Gathutkaca Winisuda", in Bentara Budaya Jakarta, Indonesia, on 31 July 2010

Etymology

The term *wayang* is the Javanese word for 'shadow'^{[4][14]} or 'imagination'. The word's equivalent in Indonesian is *bayang*. In modern daily Javanese and Indonesian vocabulary, *wayang* can refer to the puppet itself or the whole puppet theatre performance.^[1] The term *wayang* is used in the Javanese *ngoko* register and its *krama* equivalent is *ringgit*.^[1]

History

Wayang is the traditional puppet theatre of Indonesia.^{[15][3][6]} It is an ancient form of storytelling known for its elaborate puppets and complex musical styles.^[16] The earliest evidence of *wayang* comes from medieval-era texts and archeological sites dating from late 1st millennium CE. There are four theories concerning where *wayang* originated (indigenous to Java; Java–India; India; and China), but of these, two are more favored: Java and India.

Regardless of its origins, states Brandon, *wayang* developed and matured into a Javanese phenomenon. There is no true contemporary puppet shadow artwork in either China or India that has the sophistication, depth, and creativity expressed in *wayang* in Java, Indonesia.^[17] However, shadow play, the earliest form of shadow puppet theatre likely originated in Central Asia-China or in India in the 1st millennium BCE.^{[18][19]} By at least around 200 BCE, the figures on cloth seem to have been replaced with puppetry in Telugu Indian tholu bommalata shows. These are performed behind a thin screen with flat, jointed puppets made of colorfully painted transparent leather. The puppets are held close to the screen and lit from behind, while hands and arms are manipulated with attached canes and lower legs swinging freely from the knee.^[20]

Indigenous origin in Java

According to academic James R. Brandon, the puppets of *wayang* are native to Java. He states *wayang* is closely related to Javanese social culture and religious life, and presents parallel developments from ancient Indonesian culture, such as gamelan, the monetary system, metric forms, batik, astronomy, wet rice field agriculture, and government administration. He asserts that *wayang* was not derived from any other type of shadow puppetry of mainland Asia, but was an indigenous creation of the Javanese. Indian puppets differ from *wayang*, and all *wayang* technical terms are Javanese, not Sanskrit. Similarly, some of the other technical terms used in the *wayang kulit* found in Java and Bali are based on local languages, even when the play overlaps with Buddhist or Hindu mythologies.^[17]

G. A. J. Hazeu also says that *wayang* came from Java. The puppet structure, puppeteering techniques, and storytelling voices, language, and expressions are all composed according to old traditions. The technical design, the style, and the composition of the Javanese plays grew from the worship of ancestors.

J. Kats argues that the technical terms come from Java and that *wayang* was born without the help of India.^[21] Before the 9th century, it belonged to the Javanese. It was closely related to religious practices, such as incense and night / wandering spirits. Panakawan uses a Javanese name, different from the Indian heroes.

Kruyt argues that *wayang* originated from shamanism, and makes comparisons with ancient archipelago ceremonial forms which aim to contact the spirit world by presenting religious poetry praising the greatness of the soul.

Origin in India

Hinduism and Buddhism arrived on the Indonesian islands in the early centuries of the 1st millennium, and along with theology, the peoples of Indonesia and Indian subcontinent exchanged culture, architecture, and traded goods.^{[17][22][7]} Puppet arts and dramatic plays have been documented in ancient Indian texts, dated to the last centuries of the 1st millennium BCE and the early centuries of the Common Era.^[23] Further, the eastern coastal region of India (Andhra Pradesh, Odisha, and Tamil Nadu), which most interacted with Indonesian islands, has had traditions of intricate, leather-based puppet arts called tholu bommalata, tholpavakoothu, and rabana chhaya, which share many elements with *wayang*.^{[3][24]}



Bléncong, a Javanese oil lamp in the form of the mythical Garuda bird for *wayang kulit* performances, before 1924

Some characters such as the Vidusaka in Sanskrit drama and Semar in *wayang* are very similar. Indian mythologies and characters from the Hindu epics feature in many major *wayang* plays, which suggests possible Indian origins, or at least an influence in the pre-Islamic period of Indonesian history.^[17] Jivan Pani states that *wayang* developed from two art forms from Odisha in eastern India: the Ravana Chhaya puppet theatre and the Chhau dance.^[25]

Records

The oldest known record concerning *wayang* is from the 10th century. In 903 CE, the Dalinan charter was issued by King Balitung of the Sanjaya dynasty of the Ancient Mataram Kingdom. It describes a *wayang* performance: *si galigī mavayāṁ buAt thyāṁ macarita bimva ya kumāra*, which means 'Galigi held a puppet show, as service to the gods, telling the story of Bima Kumara'.^[26] It seems certain features of traditional puppet theatre have survived from that time. Galigi may have been an itinerant performer who was requested to perform for a special royal occasion. At that event he performed a story about the hero Bhima from the Mahabharata.

Old Javanese inscription called Kuṭi, probably issued in the mid-10th century by Maharaja Sri Lokapala from East Java,^[27] mention three sorts of performers: *atapukan* (lit. 'mask dance show'), *aringgit* (lit. 'wayang puppet show'), and *abanwal / abanol* (lit. 'joke art'). *Ringgit* is described in an 11th-century

Javanese poem as a leather shadow figure.



Palm leaves manuscript of kakawin Arjunawiwaha is written by Mpu Kanwa in 1035 CE

Mpu Kanwa, the poet of Airlangga's court of the Kahuripan kingdom, writes in 1035 CE in his kakawin (narrative poem) Arjunawiwaha, "santośāhēlētan kēlir sira sakēng sang hyang Jagatkāraṇa", which means, "He is steadfast and just a *wayang* screen away from the 'Mover of the World'."^[28] As *kēlir* is the Javanese word for the *wayang* screen, the verse eloquently comparing actual life to a *wayang* performance where the almighty *Jagatkāraṇa* (the mover of the world) as the ultimate *dalang* (puppet master) is just a thin screen away from mortals. This reference to *wayang* as shadow plays suggested that *wayang* performance was already familiar in Airlangga's court and *wayang* tradition had been established in Java, perhaps even earlier. Inscriptions from this period also mention some occupations as *awayang* and *aringgit*.^[29]

Wayang kulit is a unique form of theatre employing light and shadow. The puppets are crafted from buffalo hide and mounted on bamboo sticks. When held up behind a piece of white cloth, with an electric bulb or an oil lamp as the light source, shadows are cast on the screen. The plays are typically based on romantic tales and religious legends, especially adaptations of the classic Indian epics, the *Mahabharata* and the *Ramayana*. Some of the plays are also based on local stories like Panji tales.^[30]

Wayang puppet theatre performances in Indonesia



Wayang kulit performance with *gamelan* accompaniment in the context of the appointment of the throne for Hamengkubuwono VIII's fifteen years in Yogyakarta, between 1900 and 1940



A *dalang* (puppeteer) in a *wayang golek* (wooden puppet) performance, between 1880 and 1910



Wayang beber performance of the desa Gelaran at the home of Dr. Wahidin Soedirohoesodo at Yogyakarta; in the middle Dr. GAJ Hazeu, Dutch East Indies, in 1902

Art form

Wayang kulit

Wayang kulit are without a doubt the best known of the Indonesian *wayang*. *Kulit* means 'skin', and refers to the leather construction of the puppets that are carefully chiselled with fine tools, supported with carefully shaped buffalo horn handles and control rods, and painted in beautiful hues, including gold. The stories are usually drawn from the Hindu epics the *Ramayana* and the *Mahabharata*.^[31]

There is a family of characters in Javanese *wayang* called *punokawan*; they are sometimes referred to as "clown-servants" because they normally are associated with the story's hero, and provide humorous and philosophical interludes. *Semar* is actually the god of love, who has consented to live on earth to help humans. He has three sons: *Gareng* (the eldest), *Petruk* (the middle), and *Bagong* (the youngest). These characters did not originate in the Hindu epics, but were added later.^[32] They provide something akin to a political *cabaret*, dealing with gossip and contemporary affairs.

The puppet figures themselves vary from place to place. In Central Java, the city of Surakarta (Solo) and city of Yogyakarta have the best-known *wayang* traditions, and the most commonly imitated style of puppets. Regional styles of shadow puppets can also be found in Temanggung, West Java, Banyumas, Cirebon, Semarang, and East Java. Bali's *wayang* are more compact and naturalistic figures, and Lombok has figures representing real people. Often modern-world objects as bicycles, automobiles, airplanes and ships will be added for comic effect, but for the most part the traditional puppet designs have changed little in the last 300 years.

Historically, the performance consisted of shadows cast by an oil lamp onto a cotton screen. Today, the source of light used in *wayang* performance in Java is most often a halogen electric light, while Bali still uses the traditional firelight. Some modern forms of *wayang* such as *wayang sandosa* (from Bahasa Indonesia, since it uses the national language of Indonesian instead of Javanese) created in the Art Academy at Surakarta (STSI) employ theatrical spotlights, colored lights, contemporary music, and other innovations.



A *dalang* (puppet master) depicting a fight in a *wayang kulit* performance



There are three main components of *wayang kulit* shows including *dalang*, *gamelan* (music and *sindhen*), and *wayang kulit* itself

Making a *wayang kulit* figure that is suitable for a performance involves hand work that takes several weeks, with the artists working together in groups. They start from master models (typically on paper) which are traced out onto skin or parchment, providing the figures with an outline and with indications of any holes that will need to be cut (such as for the mouth or eyes). The figures are then smoothed, usually with a glass bottle, and primed. The structure is inspected and eventually the details are worked through. A further smoothing follows before individual painting, which is undertaken by yet another craftsman.

Finally, the movable parts (upper arms, lower arms with hands and the associated sticks for manipulation) mounted on the body, which has a central staff by which it is held. A crew makes up to ten figures at a time, typically completing that number over the course of a week. However, there is not strong continuing demand for the top skills of *wayang* craftspersons and the relatively few experts still skilled at the art sometimes find it difficult to earn a satisfactory income.^[33]

The painting of less expensive puppets is handled expediently with a spray technique, using templates, and with a different person handling each color. Less expensive puppets, often sold to children during performances, are sometimes made on cardboard instead of leather.



A *wayang kulit* (leather shadow puppet) performance using *kelir* (thin fabric) as a border between the puppeteer (*dalang*) who plays the puppets and the audience

Some examples of *wayang kulit* figures (leather shadow puppet)



Kumbakarna, Tropenmuseum collection,
Indonesia, before 1914



Gatot Kaca, Tropenmuseum collection,
Indonesia, before 1914



Wibisana, Tropenmuseum collection, Indonesia,
before 1933



Princess Shinta, Tropenmuseum collection,
Indonesia, before 1983



Yudhishtira, Tropenmuseum collection,
Indonesia, before 1914



Princess Tari, Tropenmuseum collection,
Indonesia, before 1934

Wayang golek



Wayang golek performance (3D wooden puppet),
Indonesia

Wayang golek are three-dimensional wooden rod puppets that are operated from below by a wooden rod that runs through the body to the head, and by sticks connected to the hands. The construction of the puppets contributes to their versatility, expressiveness and aptitude for imitating human dance. *wayang golek* is mainly associated with the Sundanese culture of West Java. In Central Java, the wooden *wayang* is also known as *wayang menak* (Javanese: ᦏායං මෙනක, romanized: *wayang Ménak*),^[1] which originated from Kudus, Central Java.

Little is known for certain about the history of *wayang golek*, but scholars have speculated that it most likely originated in China and arrived in Java sometime in the 17th century. Some of the oldest traditions of *wayang golek* are from the north coast of Java in what is called the Pasisir region. This is home to some of the oldest Muslim kingdoms in Java and it is likely that the *wayang golek* grew in popularity through telling the *wayang menak* stories of Amir Hamza, the uncle of Muhammad. These stories are still widely performed in Kabumen, Tegal, and Jepara as *wayang golek menak*, and in Cirebon, *wayang golek cepak*. Legends about the origins of the *wayang golek* attribute their invention to the Muslim saint Wali Sunan Kudus, who used the medium to proselytize Muslim values.

In the 18th century, the tradition moved into the mountainous region of Priangan, West Java, where it eventually was used to tell stories of the *Ramayana* and the *Mahabharata* in a tradition now called *wayang golek purwa*, which can be found in Bandung, Bogor and Jakarta. The adoption of Javanese Mataram kejawen culture by Sundanese aristocrats was probably the remnant of Mataram influence over the Priangan region during the expansive reign of Sultan Agung. While the main characters from the *Ramayana* and *Mahabharata* are similar to *wayang kulit purwa* versions from Central Java, some *punakawan* (servants or jesters) were rendered in Sundanese names and characteristics, such as Cepot or Astrajingga as Bagong, and Dawala or Udel as Petruk. *Wayang golek purwa* has become the most popular form of *wayang golek* today.

Some examples of wayang golek figures (3D wooden puppet)



Cepot, a Sundanese Punokawan, Indonesia



Rahwana, Indonesia in 2004



Ramawijaya, Indonesia in 2004



Gatot kaca, Indonesia in 2015



Kumbakarna, Indonesia before 1976



Dewi Drupadi, Indonesia before 1976

Wayang *klitik*

Wayang *klitik* (Javanese: **ꦮයঙ্গ****কলিক**, romanized: *wayang klithik*)^[1] or wayang *krucil* (වයঙ্গ^{কুচুক} সম্বা) figures occupy a middle ground between the figures of *wayang golek* and *wayang kulit*. They are constructed similarly to *wayang kulit* figures, but from thin pieces of wood instead of leather, and, like *wayang kulit* figures, are used as shadow puppets. A further similarity is that they are the same smaller

size as *wayang kulit* figures. However, wood is more subject to breakage than leather. During battle scenes, *wayang klitik* figures often sustain considerable damage, much to the amusement of the public, but in a country in which before 1970 there were no adequate glues available, breakage generally meant an expensive, newly made figure. On this basis the *wayang klitik* figures, which are to appear in plays where they have to endure battle scenes, have leather arms. The name of these figures is onomatopaeic, from the sound *klithik* (ක්ලිතිභා) [34] that these figures make when worked by the *dalang*.

Wayang klitik figures come originally from eastern Java, where one still finds workshops turning them out. They are less costly to produce than *wayang kulit* figures.

The origin of the stories involved in these puppet plays comes from the kingdoms of eastern Java: Jenggala, Kediri and Majapahit. From Jenggala and Kediri come the stories of Raden Panji and Cindelaras, which tells of the adventures of a pair of village youngsters with their fighting cocks. The Damarwulan presents the stories of a hero from Majapahit. Damarwulan is a clever chap, who with courage, aptitude, intelligence and the assistance of his young lover Anjasmara makes a surprise attack on the neighboring kingdom and brings down Minakjinggo, an Adipati (viceroy) of Blambangan and mighty enemy of Majapahit's beautiful queen Sri Ratu Kencanawungu. As a reward, Damarwulan is married to Kencanawungu and becomes king of Majapahit; he also takes Lady Anjasmara as a second wife. This story is full of love affairs and battles and is very popular with the public. The *dalang* is liable to incorporate the latest local gossip and quarrels and work them into the play as comedy.

Some examples of *wayang klitik* figures (flat wooden puppet)



Menak Jingga, Tropenmuseum collection,
Indonesia, before 1953



Damar Wulan, Tropenmuseum collection,
Indonesia, before 1933



Demon, Tropenmuseum collection, Indonesia,
before 1950



Figure of Batara Guru



Duryudhana, Tropenmuseum collection,
Indonesia, before 1986



Brathasena, Tropenmuseum collection,
Indonesia, before 1986

Wayang beber

Wayang beber relies on scroll-painted presentations of the stories being told.^[35] *Wayang beber* has strong similarities to narratives in the form of illustrated ballads that were common at annual fairs in medieval and early modern Europe. They have also been subject to the same fate—they have nearly vanished, although there are still some groups of artists who support *wayang beber* in places such as Surakarta (Solo) in Central Java.^[36] Chinese visitors to Java during the 15th century described a storyteller who unrolled scrolls and told stories that made the audience laugh or cry. A few scrolls of images remain from those times, found today in museums. There are two sets, hand-painted on hand-made bark cloth, that are still owned by families who have inherited them from many generations ago, in Pacitan and Wonogiri, both villages in Central Java. Performances, mostly in small open-sided pavilions or auditoriums, take place according to the following pattern:

The *dalang* gives a sign, the small gamelan orchestra with drummer and a few knobbed gongs and a musician with a *rebab* (a violin-like instrument held vertically) begins to play, and the *dalang* unrolls the first scroll of the story. Then, speaking and singing, he narrates the episode in more detail. In this manner, in the course of the evening he unrolls several scrolls one at a time. Each scene in the scrolls represents a story or part of a story. The content of the story typically stems from the Panji romances which are semi-historical legends set in the 12th–13th century East Javanese kingdoms of Jenggala, Daha and Kediri, and also in Bali.^[37]

Some examples of wayang beber scenes



Final fight in alun-alun in Kediri, East Java.
Tawang Alun kills Klana. Indonesia 17th century



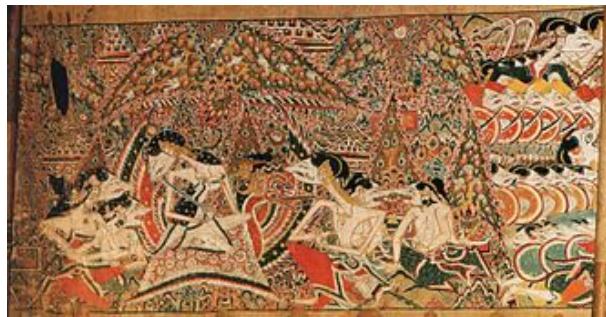
Princess Sekar Taji, mbok Kili (left), and Ganda Ripa or Panji (right) in the palace in Kediri, 17th century



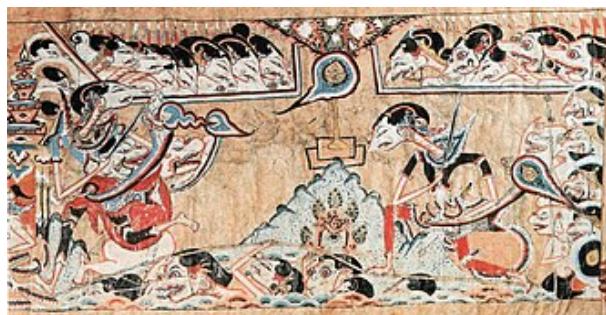
Radèn Gunung Sari on horse says goodbye to his advisers Tratag and Gimeng before travelling to princess Kumuda Ningrat, 18th century



Princess Sekar Taji and Panji meet in
Paluhamba market, 17th century



Princess Sekar Taji in palace garden approached
by Klana, 17th century



Competition between Panji Sepuh (left) and Jaya Puspita (right), 18th century

Wayang wong

Wayang wong, also known as *wayang orang* (lit. 'human wayang'), is a type of Javanese theatrical performance wherein human characters imitate the movements of a puppet show. The show also integrates dance by the human characters into the dramatic performance. It typically shows episodes of the *Ramayana* or the *Mahabharata*.^[38]

Some examples of wayang wong scenes



Pandava and Krishna in a wayang wong performance



King Duryodana in a wayang wong performance in Taman Budaya Rahmat Saleh, Semarang, Jawa Tengah, Indonesia



Giants in a *wayang wong* performance



Punokawan in a *wayang wong* performance



Rama and Shinta in a wayang wong Ramayana
Ballet performance



Opening of wayang wong performance, usually
showing traditional Javanese dance

Wayang topeng

Wayang topeng (Javanese: WAYANG TOPENG, romanized: *wayang topèng*)^[39] or wayang gedhog (WAYANG GEDEHOG) theatrical performances take themes from the Panji cycle of stories from the kingdom of Janggala. The players wear masks known as wayang topeng or wayang gedhog. The word *gedhog* comes from *kedhog* (GEDEHOG) which, like topeng, means 'mask'.^[40]

Wayang gedhog centers on a love story about Princess Candra Kirana of Kediri and Raden Panji Asmarabangun, the legendary crown prince of Janggala. Candra Kirana was the incarnation of Dewi Ratih (the Hindu goddess of love) and Panji was an incarnation of Kamajaya (the Hindu god of love). Kirana's story has been given the title Smaradahana ("The fire of love"). At the end of the complicated story they finally marry and bring forth a son named Raja Putra. Originally, wayang wong was performed only as an aristocratic entertainment in the palaces of Yogyakarta and Surakarta. In the course of time, it spread to become a popular and folk form as well.

Some examples of wayang topeng scenes



Dancing *wayang topeng* in Malang



Studio portrait of *wayang topeng* actors



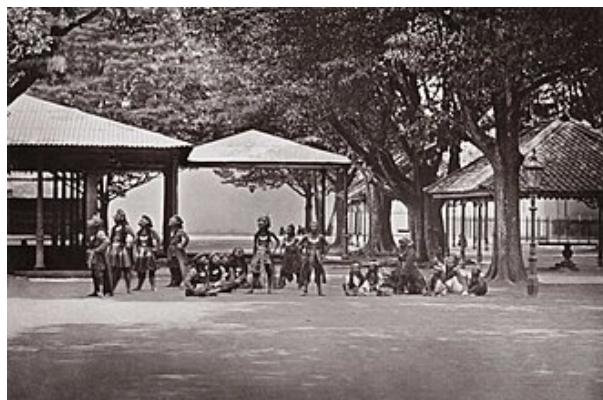
Wayang topeng Malang



Wayang topeng in Java



Wayang topeng in Java



Wayang topeng in Java

Stories

Wayang characters are derived from several groups of stories and settings. The most popular and the most ancient is *wayang purwa*, whose story and characters were derived from the Indian Hindu epics the *Ramayana* and *Mahabharata*, set in the ancient kingdoms of Hastinapura, Ayodhya, and Alengkapura

(Lanka). Another group of characters is derived from the Panji cycle, natively developed in Java during the Kediri Kingdom; these stories are set in the twin Javanese kingdoms of Janggala and Panjalu (Kediri).

Wayang purwa

Wayang purwa (Javanese: ꦮය়াং, lit. 'ancient wayang')^[1] refer to *wayang* that are based on the Hindu epics the *Ramayana* and *Mahabharata*. They are usually performed as *wayang kulit*, *wayang golek*, and *wayang wong* dance dramas.^[41]

In Central Java, popular *wayang kulit* characters include the following (Notopertomo & Jatirahayu 2001):^[42]

Satriya

- Bima
- Arjuna
- Dursasana
- Nakula
- Sadewa
- Antareja
- Ghatotkaca
- Antasena
- Abimanyu
- Wisanggeni
- Irawan
- Sumantri
- Wibisana

Raja

- Arjuna Sasrabahu
- Rama Wijaya
- Dasamuka
- Destarata
- Pandu Dewanata
- Subali and Sugriwa
- Barata
- Baladewa
- Duryudana
- Kresna
- Karna
- Yudhistira

Dewa

- Sang Hyang Tunggal
- Sang Hyang Wenang

- Batara Narada
- Batara Guru
- Dewa Ruci
- Batara Indra
- Batara Surya
- Batara Wisnu
- Sang Hyang Nagaraja
- Lembu Andini
- Batara Ganesha

Resi

- Anoman
- Bhisma
- Durna
- Rama Bargawa

Putri

- Sinta
- Kunti
- Drupadi
- Sumbadra
- Srikandi

Abdi

- Semar
- Gareng
- Petruk
- Bagong

Raksasa

- Kumbakarna
- Sarpakanaka
- Indrajit Megananda
- Sukrasana
- Kalabendana
- Cakil

Wayang purwa figures from Balinese wayang kulit



Wayang kulit Anggada, Tropenmuseum
collection, Indonesia, before 1900



Wayang kulit Jayadrata, Tropenmuseum
collection, Indonesia, before 1900



Wayang kulit Kendran, Tropenmuseum
collection, Indonesia, before 1900



Wayang kulit Sangruda, Tropenmuseum
collection, Indonesia, before 1900



Wayang kulit Duryadana, Tropenmuseum
collection, Indonesia, before 1900



Wayang kulit Gatakaca, Tropenmuseum
collection, Indonesia, before 1900

Wayang panji

Derived from the Panji cycles, natively developed in Java during the Kediri Kingdom, the story set in the twin Javanese kingdoms of Janggala and Panjalu (Kediri). Its form of expressions are usually performed as *wayang gedhog* (lit. 'masked wayang') and *wayang wong* dance dramas of Java and Bali.

- Raden Panji, alias Panji Asmoro Bangun, alias Panji Kuda Wanengpati, alias Inu Kertapati
- Galuh Chandra Kirana, alias Sekartaji
- Panji Semirang, alias Kuda Narawangsa, the male disguise of Princess Kirana
- Anggraeni

Wayang Menak

Menak (Javanese: ሙණක, romanized: *Ménak*)^[43] is a cycle of *wayang* puppet plays that feature the heroic exploits of Wong Agung Jayengrana, who is based on the 12th-century Muslim literary hero Amir Hamzah. *Menak* stories have been performed in the islands of Java and Lombok in the Indonesian archipelago for several hundred years. They are predominantly performed in Java as *wayang golek*, or wooden rod-puppets, but also can be found on Lombok as the shadow puppet tradition, *wayang sasak*.^[44] The *wayang golek menak* tradition most likely originated along the north coast of Java under Chinese Muslim influences and spread East and South and is now most commonly found in the South Coastal region of Kabumen and Yogyakarta.^[45]

The word *Ménak* is a Javanese honorific title that is given to people who are recognized at court for their exemplary character even though they are not nobly born. Jayengrana is just such a character who inspires allegiance and devotion through his selfless modesty and his devotion to a monotheistic faith called the "Religion of Abraham." Jayengrana and his numerous followers do battle with the pagan faiths that threaten their peaceable realm of Koparman. The chief instigator of trouble is Pati Bestak, counselor to King Nuresewan, who goads pagan kings to capture Jayengrana's wife Dewi Munninggar. The pagan Kings eventually fail to capture her and either submit to Jayengrana and renounce their pagan faith or die swiftly in combat.

The literary figure of Amir Hamzah is loosely based on the historic person of Hamza ibn Abdul-Muttalib who was the paternal uncle of Muhammad. Hamzah was a fierce warrior who fought alongside Muhammad and died in the battle of Uhud in 624 CE. the literary tradition traveled from Persia to India and from then on to Southeast Asia where the court poet Yasadipura I (1729-1802) set down the epic in the Javanese language in the *Serat Menak*.^[46]

^[47] The wooden *wayang menak* is similar in shape to *wayang golek*; it is most prevalent on the northern coast of Central Java, especially the Kudus area.

- Wong Agung Jayengrana/Amir Ambyah/Amir Hamzah
- Prabu Nursewan
- Umar Maya



Menak Amir Hamzah manuscripts, before 1792.

- Umar Madi
- Dewi Retna Muninggar

Menak figures from Javanese wayang golek



Wayang golek menak, Jayengrana, a collection from Tropenmuseum, the Netherlands, before 2003



Wayang golek menak, Umarmaya, a collection at Tropenmuseum, the Netherlands, before 2003



Wayang golek menak, Umarmadi, a collection at Tropenmuseum, the Netherlands, before 2003



Wayang golek menak, Jiweng, a collection at Tropenmuseum, the Netherlands, before 2003



Wayang golek menak, Putri Murtinjung, a collection at Tropenmuseum, the Netherlands, before 2003



Wayang golek menak, King Maktal (Albania), a collection at Tropenmuseum, the Netherlands, before 2003

Wayang kancil

Wayang kancil (Javanese: හායුංගල්ංග්ල්සාජ්) is a type of shadow puppet with the main character of *kancil* (Javanese: ගැලුංග්ල්සාජ්)^[48] and other animal stories taken from *Hitopadeça* and *Tantri Kamandaka*. *Wayang kancil* was created by Sunan Giri at the end of the 15th century and is used as a medium for preaching Islam in Gresik.^[49] The story of *kancil* is very popular with the children, has a humorous element, and can be used as a medium of education because the message conveyed through the *wayang kancil* media is very good for children. *Wayang kancil* is not different from *wayang kulit*; *wayang kancil* is also made from buffalo skin. Even the playing is not much different, accompanied by a gamelan. The language used by the puppeteer depends on the location of the performance and the type of audience. If the audience is a child, generally the puppeteer uses Javanese Ngoko in its entirety, but sometimes Krama Madya and Krama Inggil are inserted in human scenes. The puppets are carved, painted, drawn realistically, and adapted to the puppet performance. The colors in the detail of the *wayang kancil sunggingan* (Javanese: හායුංගල්ංග්ල්ංග්ල්ංග්ල්සාජ්ංග්ල්සාජ්) are very interesting and varied. Figures depicted in the form of prey animals such as tigers, elephants, buffaloes, cows, reptiles, and fowl such as crocodiles, lizards, snakes, various types of birds, and other animals related to the *kancil* tale. There are also human figures, including Pak Tani and Bu Tani, but there are not many human figures narrated. The total number of puppets is only about 100 pieces per set.

Kancil figures in wayang kulit



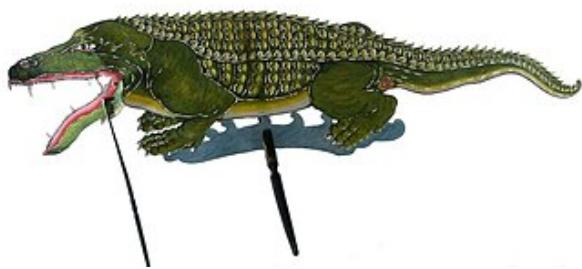
Kancil



Srigala



Macan



Baya



Keong



Nenek Petani

Other stories

The historically popular *wayang kulit* typically is based on the Hindu epics the *Mahabharata* and the *Ramayana*.^[50] In the 1960s, the Christian missionary effort adopted the art form to create *wayang wahyu* (Javanese: වායුජාත්‍ය). The Javanese Jesuit Brother Timotheus L. Wignyosubroto used the show to communicate to the Javanese and other Indonesians the teachings of the Bible and of the Catholic Church in a manner accessible to the audience.^[50] Similarly, *wayang sadat* (වායු පාදත්ව) has deployed *wayang* for the religious teachings of Islam, while *wayang Pancasila* (වායුපන්සිලාක්මා) ^[1] has used it as a medium for national politics.^[50]



Wayang wahyu

There have also been attempts to retell modern fiction with the art of *wayang*, most famously *Star Wars* as done by Malaysians Tintuoy Chuo and Dalang Pak Dain.^[51]

Cultural context

Its initial function, *wayang* is a ritual intended for ancestral spirits of the *hyang* belief. Furthermore, *wayang* undergoes a shift in role, namely as a medium for social communication. The plays that are performed in the *wayang*, usually hold several values, such as education, culture, and teachings of philosophy. *Wayang* functions as an effective medium in conveying messages, information, and lessons. *Wayang* was used as an effective medium in spreading religions ranging from Hinduism to Islam. Because of the flexibility of *wayang* puppets, they still exist today and are used for various purposes. *Wayang* functions can be grouped into three, namely:

Tatanan (norms and values)

Wayang is a performance medium that can contain all aspects of human life. Human thoughts, whether related to ideology, politics, economy, social, culture, law, defense, and security, can be contained in *wayang*. In the *wayang* puppets contain order, namely a norm or convention that contains ethics (moral philosophy). These norms or conventions are agreed upon and used as guidelines for the mastermind artists. In the puppet show, there are rules of the game along with the procedures for puppetry and how to play the puppet, from generation to generation and tradition, over time it becomes something that is agreed upon as a guideline (convention).

Wayang is an educational medium that focuses on moral and character education. Character education is something that is urgent and fundamental; character education can form a person who has good behavior.^[52]

Tuntunan (guidelines)

Wayang is a communicative medium in society. *Wayang* is used as a means of understanding a tradition, an approach to society, lighting, and disseminating values. *Wayang* as a medium for character education lies not only in the elements of the story, the stage, the instruments, and the art of puppetry, but also the embodiment of values in each *wayang* character. The embodiment of *wayang* characters can describe a person's character. From the puppet one can learn about leadership, courage, determination, honesty, and sincerity. Apart from that, the puppets can reflect the nature of anger, namely greed, jealousy, envy, cruelty, and ambition.^[52]

Tontonan (entertainment)

Wayang puppet performances are a form of entertainment (*tontonan*) for the community. *Wayang* performances in the form of theatre performances are still very popular especially in the islands of Java and Bali. Puppet shows are still the favorite of the community and are often included in TV, radio, YouTube, and other social media. *Wayang* performances present a variety of arts such as drama, music, dance, literary arts, and fine arts. Dialogue between characters, narrative expressions (*janturan*, *pocapan*, *carita*), *suluk*, *kombangan*, *dhodhogan*, and *kepyakan* are important elements in *wayang* performances.^[52]

Artist

Dalang

The *dalang*, sometimes referred to as *dhalang* or *kawi dalang*, is the puppeteer behind the performance.^{[3][6][53]} It is he who sits behind the screen, sings and narrates the dialogues of different characters of the story.^[54] With a traditional orchestra in the background to provide a resonant melody and its conventional rhythm, the *dalang* modulates his voice to create suspense, thus heightening the drama. Invariably, the play climaxes with the triumph of good over evil. The *dalang* is highly respected in Indonesian culture for his knowledge, art and as a spiritual person capable of bringing to life the spiritual stories in the religious epics.^{[3][6][54]}



Dalang (puppet master), *sindhen* (traditional Javanese singer), and *wiyaga* (gamelan musicians) in a *wayang kulit* show in Java

The figures of the *wayang* are also present in the paintings of that time, for example, the roof murals of the courtroom in Klungkung, Bali. They are still present in traditional Balinese painting today. The figures are painted, flat (5 to at most 15 mm — about half an inch — thick) woodcarvings with movable arms. The head is solidly attached to the body. *Wayang klitik* can be used to perform puppet plays either during the day or at night. This type of *wayang* is relatively rare.

Wayang today is both the most ancient and the most popular form of puppet theatre in the world. Hundreds of people will stay up all night long to watch the superstar performers, *dalang*, who command extravagant fees and are international celebrities. Some of the most famous *dalang* in recent history are Ki Nartosabdho, Ki Anom Suroto, Ki Asep Sunandar Sunarya, Ki Sugino, and Ki Manteb Sudarsono.



The front view of the Wayang Museum seen from Fatahillah Square (Indonesian: *Taman Fatahillah*)

Sindhen

Pasindhèn/Pesindhén or *sindhén* (from Javanese) is the term for a woman who sings to accompany a gamelan orchestra, generally as the sole singer. A good singer must have extensive communication skills and good vocal skills as well as the ability to sing many songs. The title *Sinden* comes from the word *Pasindhian* which means 'rich in songs' or 'who sing the song'. *Pesindhén* can be interpreted as someone singing a song. In addition, *sinden* is also commonly referred to as *waranggana* which is taken from a

combination of the words *wara* and *anggana*. The word *wara* itself means 'someone who is female' and *anggana* which means 'itself'; in ancient times, the *waranggana* was the only woman in the *wayang* or *klenengan* performance.

Wiyaga

Wiyaga is a term in the musical arts which means a group of people who have special skills playing the gamelan, especially in accompanying traditional ceremonies and performing arts. *Wiyaga* is also called *niyaga* or *nayaga* which means 'gamelan musician'.

Wayang Museum

The Wayang Museum is located in the tourist area of the Kota Tua Jakarta (old city) in Jalan Pintu Besar Utara No.27, Jakarta 11110, Indonesia. The Wayang Museum is adjacent to the Jakarta Historical Museum.^[55]

This museum has various types of Indonesian *wayang* collections such as *wayang kulit*, *wayang golek*, *wayang klitik*, *wayang suket*, *wayang beber*, and another Indonesian *wayang*. There is also a collection of masks (*topeng*), gamelan, and *wayang* paintings. The collections are not only from Indonesia, but there are many collections of puppets from various countries such as Malaysia, Thailand, Cambodia, Suriname, China, Vietnam, France, India, Turkey, and many other countries.

Gallery

Wayang Puppet Theater



Wayang glass painting depiction of Bharatayudha battle.



A wayang *kulit* set and a gamelan ensemble collection, Indonesia section at the Musical Instrument Museum, Phoenix, Arizona, United States.



A wayang show in Java, Indonesia, presenting a wayang puppet.



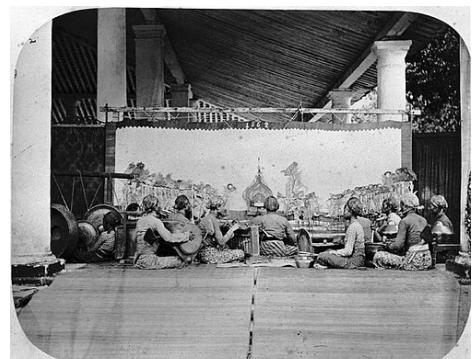
Wayang golek (3D wooden puppet), Gatot Kaca, Indonesia in 2017.



Sundanese wayang golek (3D wooden puppet), Indonesia.



A wayang *klitik* (flat wooden puppet) performance with a gamelan orchestra in Ngandong, Java, in 1918.



Wayang *kulit* (shadow puppet show) accompanied by a gamelan ensemble in Java, c. 1870.



Wayang (shadow puppets) from central Java, a scene from *Irawan's Wedding*, mid-20th century, University of Hawaii Dept. of Theater and Dance.



Wayang beber depiction of a battle.



Wayang kulit and wayang golek dalang (puppeteer), Ki Entus Susmono.



Wayang golek performance in Yogyakarta.



Wayang kulit (leather shadow puppet) performance.



Kayon (Gunungan).



Wayang makassar

See also



- [Wayang kulit](#)
- [Wayang golek](#)
- [Wayang beber](#)
- [Culture of Indonesia](#)
- [Javanese culture](#)
- [Gamelan](#)
- [Wayang Museum](#)

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External links

- Historical Development of Puppetry: Scenic Shades (includes information about wayang beber, kulit, klitik and golek) (<http://pages.citenet.net/users/ctmw2400/>)
 - Seleh Notes article on identifying Central Javanese wayang kulit (<https://web.archive.org/web/20070703061208/http://www.gamelannetwork.co.uk/seleh-notes-library/wayang-puppets.html>)
 - Wayang Orang (wayang wong) traditional dance, from Indonesia Tourism (<https://web.archive.org/web/20041104025934/http://www.indonesiatourism.go.id/gallery/traddance.htm>)
 - Wayang Klitik: a permanent exhibit of Puppetry Arts Museum (<http://www.puppet.org/museum/permanent.shtml#Wayang>)
 - Wayang Golek Photo Gallery, includes description, history and photographs of individual puppets by Walter O. Koenig (http://www.pbase.com/amoxtli/wayang_golek)
 - Wayang Kulit: The Art form of the Balinese Shadow Play (http://www.shadowlight.org/slp/index.cfm?fuseaction=Resources.DisplayText&resource_id=6) by Lisa Gold
 - Wayang Puppet Theatre (<https://web.archive.org/web/20060108112008/http://www.unesco.org.id/activities/culture/programme/259.php>) on the Indonesian site of UNESCO
 - The Wayang Golek Wooden Stick Puppets of Java, Indonesia (<http://www.marlamallett.com/puppets.htm>) (commercial site)
 - An overview of the Shadow Puppets tradition (with many pictures) in a site to Discover Indonesia (<https://web.archive.org/web/20051213222640/http://discover-indo.tierranet.com/wayang.htm>)
 - Wayang Kulit exhibition at the Museum of International Folk Art (<https://web.archive.org/web/20090429070314/http://www.internationalfolkart.org/exhibitions/dancingshadows.html>)
 - Wayang Kulit Collection of Shadow Puppets, Simon Fraser University Museum of Archaeology & Ethnology digitized on Multicultural Canada website (<https://web.archive.org/web/20100426062829/http://www.multiculturalcanada.ca/wkcsp>)
 - Contemporary Wayang Archive, by the National University of Singapore (<http://cwa-web.org/cwa>)
 - Wayang Kontemporer, an interactive PhD dissertation on Contemporary Wayang Archive (<http://cwa-web.org/dissertation/wayang-dis/>)
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Xi'an guyue

Xi'an guyue (Chinese: 西安鼓乐), also **Shaanxi guyue** (陕西鼓乐), is the regional Chinese ritual music genre featuring a type of wind and percussion ensemble named for its place of origin, Xi'an, in Shaanxi Province. It is also, somewhat misleadingly, called **Xi'an drum music**. A folk genre, sustained by amateur groups before the 1960s,^[1] it was placed on the UNESCO Intangible Cultural Heritage List in 2009.^[2]

The music is split into two categories based on performance, sitting and walking (the latter including chorus),^[2] and into three repertoires based on transmission, Buddhist (*Seng*), Daoist (*Dao*), and secular (*Su*).^[3]

Though associated with the Tang dynasty (due to its prestige and history), the genre shares more with the late Ming and Qing dynasties.^[4] The ensembles formerly included other instruments, such as the *pipa* and *daqin* (presumably the *zheng*), as witnessed in *gongche* manuscripts.^[3] Famous musicians include An Laixu (安来绪, 1895-1977), Daoist master of Xi'an's Chenghuangmiao temple.^{[1][3]} Manuscripts collected during the fifties date as far back as 1689, but the knowledge of how to perform pieces that old is lost.^[4] The genre flourished in the thirties and forties, with ensembles going from temple to temple, "but tacitly it was also treated like a competition."^[3] The number of musical ensembles and temples of all kinds was greatly reduced during the cultural revolution in the sixties and seventies, beginning to return more as historical preservation, academic research, or tourism then as religious practice in the eighties.^[3]

See also

- [Guyue Bridge](#)
- [Guyue](#)

Xi'an guyue



A pavilion of the [Chenghuangmiao](#) of Xi'an.

Stylistic origins

Ritual music

Cultural origins

Xi'an (Shaanxi), China

Typical instruments

Wind and percussion

Xi'an wind and percussion ensemble

UNESCO Intangible Cultural Heritage

Country [China](#)

Reference [00212 \(https://ich.unesco.org/en/R_L/00212\)](https://ich.unesco.org/en/R_L/00212)

Region [Asia and the Pacific](#)

Inscription history

Inscription 2009 (4th session)

List Representative

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Xoan singing

Xoan singing or *hát xoan* (Vietnamese for 'spring singing', Chữ Nôm: 唱春) is a genre of Vietnamese folk music performed in spring during the first two months of the Tết Nguyên Đán in Phú Thọ Province.^[1] The genre includes acting, ceremony, chant, dancing, drumming, and singing; with themes involve romance, riddles, and work.^[1] Traditionally occurring in temples, shrines, and communal homes, the songs are performed by a *guild*, led by a *trùm*, consisting of male instrumentalists, or *kép*, and female singers, or *đào*.^[2] A guild consists of ten to fifteen performers,^[1] but there are few remaining, increasingly aging, guilds and teachers of this primarily oral tradition.^[2]

There are three types of xoan singing: honoring Hùng kings and Thành hoàng (village guardian gods); wishing for good crops, health, and luck; and festive courtship songs alternating male and female voices.^[2] The texture is "spare"; perfect fourths are prominent; and instruments include drums and clappers.^[2]

Hát is singing or acting and *xoan* derives from *xuân* ('spring').^[1] In 2011, UNESCO inscribed *Hát xoan* in the List of Intangible Cultural Heritage in Need of Urgent Safeguarding.^[2] In 2017, UNESCO removed *xoan* from that list and included it in the Representative List of the Intangible Cultural Heritage of Humanity.^[3]

Xoan singing



Xoan singing performance in đình

Native name	Hát xoan
Stylistic origins	Folk music
Cultural origins	Phú Thọ Province

Xoan singing of Phú Thọ Province, Viet Nam

UNESCO Intangible Cultural Heritage

Country	Vietnam
Reference	01260 (https://ich.unesco.org/en/RL/01260)
Region	Asia and the Pacific
Inscription history	
Inscription	2017 (12th session)
List	Representative

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External links

- Media services: "[Viet Nam: Xoan singing of Phú Thọ Province](http://www.unesco.org/en/media-services/multimedia/photos/ith2011/viet-nam/) (<http://www.unesco.org/en/media-services/multimedia/photos/ith2011/viet-nam/>)", [UNESCO.org](#).
 - "[Xoan Singing](http://www.vietnam-culture.com/xoan-singing.aspx) (<http://www.vietnam-culture.com/xoan-singing.aspx>)", [Vietnam-Culture.com](#).
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External videos

 [Xoan singing](https://www.youtube.com/watch?v=9OAeabD45P4) (<https://www.youtube.com/watch?v=9OAeabD45P4>)