

Natural History of Song // HRAF Coding

If you run into trouble and need help, contact Sam AND Luke [sam@wjh.harvard.edu, lukeglowacki@gmail.com]. We'll get back to you asap.

* Required

CONDUCT THE SEARCH

1. Open eHRAF (ehrafworldcultures.yale.edu.ezp-prod1.hul.harvard.edu/ehrafe/) in a separate tab and choose ADVANCED Search.

2. Click ADD CULTURES and select the culture you have been assigned.

3. Click ADD SUBJECTS, click OCM CODE, and select ONLY the Subject OCM code:

533 (MUSIC)

4. Toggle the AND button between the SUBJECTS and KEYWORDS areas.

5. Toggle the OR button below Add Keywords and copy/paste the following keywords into the KEYWORDS field:

SONG SONGS SING SINGS SINGER SINGERS SANG SUNG SINGING LULLABY

6. Perform the search and begin coding!

WARNING! NEW KEYWORD LIST

Please note that searches previously included only eight keywords. PLEASE MAKE SURE YOU ARE NOW SEARCHING FOR ALL TEN! Your browser may have stored the previous list of keywords. Please confirm that your search includes ALL TEN before you begin coding!

BASICS

Please enter the following information.

1. **Enter your initials here, including your middle initial, in ALL CAPS. ***

Please type exactly the same three letters each time you code so that we can track your responses easily.

2. **What is the culture name? Copy this directly from HRAF. ***

eg: Mentawaians

3. What is the citation? Use the "cite" button and copy it directly from HRAF in Chicago format. *

Chicago should be the format that appears by default; eg: Gulliver, P. H. 1951. "Preliminary Survey Of The Turkana: A Report Compiled For The Government Of Kenya." University Of Cape Town, Communications From The School Of African Studies. [Rondebosch, Cape Town]: University of Cape Town. <http://ehrafworldcultures.yale.edu/document?id=fl17-009>.

INSTRUCTIONS

Your goal is to document the social and behavioral contexts of song by coding examples of song performances, general descriptions of song behaviors, examples of song lyrics, and more (see below).

Some ethnography will contain all relevant information in a single paragraph or sentence. Other ethnography will include multiple pages of text with data about a single song behavior or performance. To be sure that you're getting the whole picture, first CLICK "SHOW PAGE" so that you can read the context in which the paragraph appears; in some instances the full text may cover multiple pages of ethnography.

Each time you submit this form, a new line of the dataset is created. If after submitting the form, you realize that you made an error (e.g., if you found more text describing a previously coded song), you may edit your response directly on the spreadsheet.

Once in a while, your search may return text that is not actual ethnography; for instance, an anthropologist's methods section describing song recording equipment. Don't code that.

Note that in many cases, there won't be enough information present to answer some questions on this form. That's okay: do your best to answer whatever is possible to answer!

Whenever you copy/paste multiple sections of a document, separate the sections with " ... "
For example: "arms above his head like the horns of his ox ... head tossing to imitate the fierceness of his ox"

WHAT ARE YOU CODING?

A CASE is a specific instance of song PERFORMANCE. A GENERIC contains GENERAL DESCRIPTION of singing or song content. Lyrics can fit into either category. For example:

CASE

After Sarah milked her last cow, she sang a song about the volume of milk. The words were "My cow gives much milk."

GENERIC

All women sing songs after milking. Songs usually describe milk production; one song that is often sung goes "My cow gives much milk."

BOTH

All women sing songs after milking. Songs usually describe milk production; one song that is often sung goes "My cow gives much milk." After Sarah milked her last cow, she sang this popular song.

[Note: hypothetically, one could code both a CASE and a GENERIC from this last example, but every single variable would be identical across the two, if coded separately. So, it is preferable to use BOTH in this instance.]

4. Are you coding a CASE, a GENERIC, or BOTH? *

Mark only one oval.

- ☐ CASE ONLY *After the last question in this section, skip to question 6.*
- ☐ GENERIC ONLY *After the last question in this section, skip to question 8.*
- ☐ BOTH [Note: each variable you code will apply to the entirety of the example!] *After the last question in this section, skip to question 10.*

SPECIFY A CODING GROUP

Often, multiple CASES and GENERICS occur throughout the same ceremony, singing event, extended description in ethnography, etc. To help distinguish between groups of related CASES and GENERICS, you need to assign a CODING GROUP NUMBER to this line of the dataset.

Assigning this number makes it clear that multiple lines of the dataset are related to one another, because they describe the same ceremony, singing event, performance, etc. An isolated CASE/GENERIC in ethnography should comprise its own coding group. You can assign many CASE/GENERIC examples to the same coding group, for instances of very long and detailed ethnography.

You decide what the CODING GROUP NUMBER is. Start at 1 for the first thing you code, and continue sequentially until you finish coding this entire culture. When you start another culture, you should begin again at 1.

5. Specify a coding group number. *

CASE ONLY

6. Copy and paste the text of the CASE you are coding. *

Use as much text as you think is necessary. A CASE is a specific instance of song performance documented in ethnography, as opposed to general, descriptive text. Use ellipses to separate sections.

7. Give the page number(s) in which that CASE appears. *

Use the actual page number(s) in RED at the top of the page (not the HRAF listing of available document pages "115th of 291"). If multiple, separate them with commas..

Skip to question 12.

GENERIC ONLY

8. Copy and paste the full text of the GENERIC you are coding. *

Use as much text as you think is necessary. A GENERIC contains general, descriptive ethnography about singing, as opposed to a particular instance of song. Use ellipses to separate sections.

9. Give the page number(s) in which that GENERIC appears. *

Use the actual page number(s) in RED at the top of the page (not the HRAF listing of available document pages "115th of 291"). If multiple, separate them with commas..

Skip to question 12.

BOTH CASE AND GENERIC

10. Copy and paste the full text of the text you are coding (BOTH CASE AND GENERIC). *

Use as much text as you think is necessary. Use ellipses to separate sections.

11. Give the page number(s) in which that text appears. *

Use the actual page number(s) in RED at the top of the page (not the HRAF listing of available document pages "115th of 291"). If multiple, separate them with commas..

Skip to question 12.

SONG CONTEXT

This section tells us what the CASE and/or GENERIC you're coding includes about the circumstances that lead to the song being sung, and the behavioral context in which it is sung.

12. Give 1–2 keywords about what **TRIGGERS** the singing: What are the specific events that lead to the singing of the song? *

Separate your keywords by commas, eg: pregnancy. **Only indicate . if no information whatsoever is present. **

13. Give 1–2 keywords about the **BEHAVIORAL CONTEXT** of the singing. *

Separate your keywords by commas, eg: dancing, hunting, ceremony, play, birth, grieving, parenting.

**Only indicate . if no information whatsoever is present. **

Skip to question 14.

SONG FUNCTION

This section tells us what the CASE and/or GENERIC you're coding includes about song function, ie: the intended outcome of the song.

Songs don't always have functions, so if it's not obvious from the ethnography that there is one, just enter a period.

14. Give 1–3 keywords about the **FUNCTION** of the song: What is the intended outcome of the song? *

Separate your keywords by commas, eg, for an instructional lullaby: sleep, teaching, parenting. **Only indicate . if no information whatsoever is present or if there isn't an obvious function. **

15. Is it clear from the ethnography that the function of the song is for religious, spiritual, or supernatural activity? *

eg: communicating with the spirits, prayer, celebrating dieties

Mark only one oval.

☐ Yes

☐ No

Skip to question 16.

LYRICS & SONG CONTENT [1]

This section tells us what the CASE and/or GENERIC you're coding includes about song content.

16. Copy & paste translated song lyrics. *

Don't include quotation marks or other extraneous punctuation. If not available, type . in this box.

17. Give 1–4 keywords about the verbal/lyrical CONTENT of the song: What are the lyrics about? *

Use both the ethnography and the lyrics (if they're available) to answer this question. Separate your keywords by commas, eg: birth; hunting, fire making; planting, harvest. **Only indicate . if no information whatsoever is present/unable to determine**

18. Is it specified that the song consists only of nonsense sounds, meaningless words, or no words at all? *

(do not ascertain this yourself from transliterated lyrics: only choose "Yes" if this is explicitly stated in ethnography)

Mark only one oval.

- ☐ Yes: made-up and/or meaningless words
- ☐ Yes: no words at all (e.g., humming, neutral syllable "la-la")
- ☐ No

19. Do you want to add more examples of song lyrics or content now? *

If you have more examples of lyrics to add, but no additional variables to code about them, click Yes. Keep in mind that these lyrics will be added to the same line of the dataset you're currently coding; you cannot specify multiple responses to subsequent variables.

Mark only one oval.

- ☐ Yes *Skip to question 20.*
- ☐ No *Skip to question 53.*

LYRICS & SONG CONTENT [2]

Add lyrics and content information below. Remember that you cannot specify multiple responses to subsequent variables. If more ethnography is present for a particular set of lyrics, you should NOT add the lyrics here. Instead, code a new line of the dataset for those lyrics.

20. Copy & paste translated song lyrics. *

Don't include quotation marks or other extraneous punctuation. If not available, type . in this box.

21. Give 1–4 keywords about the verbal/lyrical CONTENT of the song: What are the lyrics about? *

Use both the ethnography and the lyrics (if they're available) to answer this question. Separate your keywords by commas, eg: birth; hunting, fire making; planting, harvest. **Only indicate . if no information whatsoever is present/unable to determine**

22. Do you want to add more examples of song lyrics or content now? *

Same deal as before: only add more lyrics if there is no differing information to code about them in the remaining variables.

Mark only one oval.

☐ Yes *Skip to question 23.*

☐ No *Skip to question 53.*

LYRICS & SONG CONTENT [3]

Add lyrics and content information below. Remember that you cannot specify multiple responses to subsequent variables. If more ethnography is present for a particular set of lyrics, you should NOT add the lyrics here. Instead, code a new line of the dataset for those lyrics.

23. Copy & paste translated song lyrics. *

Don't include quotation marks or other extraneous punctuation. If not available, type . in this box.

24. Give 1–4 keywords about the verbal/lyrical CONTENT of the song: What are the lyrics about? *

Use both the ethnography and the lyrics (if they're available) to answer this question. Separate your keywords by commas, eg: birth; hunting, fire making; planting, harvest. **Only indicate . if no information whatsoever is present/unable to determine**

25. Do you want to add more examples of song lyrics or content now? *

Same deal as before: only add more lyrics if there is no differing information to code about them in the remaining variables.

Mark only one oval.

☐ Yes *Skip to question 26.*

☐ No *Skip to question 53.*

LYRICS & SONG CONTENT [4]

Add lyrics and content information below. Remember that you cannot specify multiple responses to subsequent variables. If more ethnography is present for a particular set of lyrics, you should NOT add the lyrics here. Instead, code a new line of the dataset for those lyrics.

26. Copy & paste translated song lyrics. *

Don't include quotation marks or other extraneous punctuation. If not available, type . in this box.

27. Give 1–4 keywords about the verbal/lyrical CONTENT of the song: What are the lyrics about? *

Use both the ethnography and the lyrics (if they're available) to answer this question. Separate your keywords by commas, eg: birth; hunting, fire making; planting, harvest. **Only indicate . if no information whatsoever is present/unable to determine**

28. Do you want to add more examples of song lyrics or content now? *

Same deal as before: only add more lyrics if there is no differing information to code about them in the remaining variables.

Mark only one oval.

☐ Yes *Skip to question 29.*

☐ No *Skip to question 53.*

LYRICS & SONG CONTENT [5]

Add lyrics and content information below. Remember that you cannot specify multiple responses to subsequent variables. If more ethnography is present for a particular set of lyrics, you should NOT add the lyrics here. Instead, code a new line of the dataset for those lyrics.

29. Copy & paste translated song lyrics. *

Don't include quotation marks or other extraneous punctuation. If not available, type . in this box.

30. Give 1–4 keywords about the verbal/lyrical CONTENT of the song: What are the lyrics about? *

Use both the ethnography and the lyrics (if they're available) to answer this question. Separate your keywords by commas, eg: birth; hunting, fire making; planting, harvest. **Only indicate . if no information whatsoever is present/unable to determine**

31. Do you want to add more examples of song lyrics or content now? *

Same deal as before: only add more lyrics if there is no differing information to code about them in the remaining variables.

Mark only one oval.

☐

Yes

Skip to question 32.

☐

No

Skip to question 53.

LYRICS & SONG CONTENT [6]

Add lyrics and content information below. Remember that you cannot specify multiple responses to subsequent variables. If more ethnography is present for a particular set of lyrics, you should NOT add the lyrics here. Instead, code a new line of the dataset for those lyrics.

32. Copy & paste translated song lyrics. *

Don't include quotation marks or other extraneous punctuation. If not available, type . in this box.

33. Give 1–4 keywords about the verbal/lyrical CONTENT of the song: What are the lyrics about? *

Use both the ethnography and the lyrics (if they're available) to answer this question. Separate your keywords by commas, eg: birth; hunting, fire making; planting, harvest. **Only indicate . if no information whatsoever is present/unable to determine**

34. Do you want to add more examples of song lyrics or content now? *

Same deal as before: only add more lyrics if there is no differing information to code about them in the remaining variables.

Mark only one oval.

- ☐ Yes *Skip to question 35.*
- ☐ No *Skip to question 53.*

LYRICS & SONG CONTENT [7]

Add lyrics and content information below. Remember that you cannot specify multiple responses to subsequent variables. If more ethnography is present for a particular set of lyrics, you should NOT add the lyrics here. Instead, code a new line of the dataset for those lyrics.

35. Copy & paste translated song lyrics. *

Don't include quotation marks or other extraneous punctuation. If not available, type . in this box.

36. Give 1–4 keywords about the verbal/lyrical CONTENT of the song: What are the lyrics about? *

Use both the ethnography and the lyrics (if they're available) to answer this question. Separate your keywords by commas, eg: birth; hunting, fire making; planting, harvest. **Only indicate . if no information whatsoever is present/unable to determine**

37. Do you want to add more examples of song lyrics or content now? *

Same deal as before: only add more lyrics if there is no differing information to code about them in the remaining variables.

Mark only one oval.

- ☐ Yes *Skip to question 38.*
- ☐ No *Skip to question 53.*

LYRICS & SONG CONTENT [8]

Add lyrics and content information below. Remember that you cannot specify multiple responses to subsequent variables. If more ethnography is present for a particular set of lyrics, you should NOT add the lyrics here. Instead, code a new line of the dataset for those lyrics.

38. Copy & paste translated song lyrics. *

Don't include quotation marks or other extraneous punctuation. If not available, type . in this box.

39. Give 1–4 keywords about the verbal/lyrical CONTENT of the song: What are the lyrics about? *

Use both the ethnography and the lyrics (if they're available) to answer this question. Separate your keywords by commas, eg: birth; hunting, fire making; planting, harvest. **Only indicate . if no information whatsoever is present/unable to determine**

40. Do you want to add more examples of song lyrics or content now? *

Same deal as before: only add more lyrics if there is no differing information to code about them in the remaining variables.

Mark only one oval.

☐

Yes

Skip to question 41.

☐

No

Skip to question 53.

LYRICS & SONG CONTENT [9]

Add lyrics and content information below. Remember that you cannot specify multiple responses to subsequent variables. If more ethnography is present for a particular set of lyrics, you should NOT add the lyrics here. Instead, code a new line of the dataset for those lyrics.

41. Copy & paste translated song lyrics. *

Don't include quotation marks or other extraneous punctuation. If not available, type . in this box.

42. Give 1–4 keywords about the verbal/lyrical CONTENT of the song: What are the lyrics about? *

Use both the ethnography and the lyrics (if they're available) to answer this question. Separate your keywords by commas, eg: birth; hunting, fire making; planting, harvest. **Only indicate . if no information whatsoever is present/unable to determine**

43. Do you want to add more examples of song lyrics or content now? *

Same deal as before: only add more lyrics if there is no differing information to code about them in the remaining variables.

Mark only one oval.

☐ Yes *Skip to question 44.*

☐ No *Skip to question 53.*

LYRICS & SONG CONTENT [10]

Add lyrics and content information below. Remember that you cannot specify multiple responses to subsequent variables. If more ethnography is present for a particular set of lyrics, you should NOT add the lyrics here. Instead, code a new line of the dataset for those lyrics.

44. Copy & paste translated song lyrics. *

Don't include quotation marks or other extraneous punctuation. If not available, type . in this box.

45. Give 1–4 keywords about the verbal/lyrical CONTENT of the song: What are the lyrics about? *

Use both the ethnography and the lyrics (if they're available) to answer this question. Separate your keywords by commas, eg: birth; hunting, fire making; planting, harvest. **Only indicate . if no information whatsoever is present/unable to determine**

46. Do you want to add more examples of song lyrics or content now? *

Same deal as before: only add more lyrics if there is no differing information to code about them in the remaining variables.

Mark only one oval.

☐ Yes *Skip to question 47.*

☐ No *Skip to question 53.*

LYRICS & SONG CONTENT [11]

Add lyrics and content information below. Remember that you cannot specify multiple responses to subsequent variables. If more ethnography is present for a particular set of lyrics, you should NOT add the lyrics here. Instead, code a new line of the dataset for those lyrics.

47. Copy & paste translated song lyrics. *

Don't include quotation marks or other extraneous punctuation. If not available, type . in this box.

48. Give 1–4 keywords about the verbal/lyrical CONTENT of the song: What are the lyrics about? *

Use both the ethnography and the lyrics (if they're available) to answer this question. Separate your keywords by commas, eg: birth; hunting, fire making; planting, harvest. **Only indicate . if no information whatsoever is present/unable to determine**

49. Do you want to add more examples of song lyrics or content now? *

Same deal as before: only add more lyrics if there is no differing information to code about them in the remaining variables.

Mark only one oval.

- ☐ Yes Skip to question 50.
- ☐ No Skip to question 53.

LYRICS & SONG CONTENT [12]

Add lyrics and content information below. Remember that you cannot specify multiple responses to subsequent variables. If more ethnography is present for a particular set of lyrics, you should NOT add the lyrics here. Instead, code a new line of the dataset for those lyrics.

50. Copy & paste translated song lyrics. *

Don't include quotation marks or other extraneous punctuation. If not available, type . in this box.

51. Give 1–4 keywords about the verbal/lyrical CONTENT of the song: What are the lyrics about? *

Use both the ethnography and the lyrics (if they're available) to answer this question. Separate your keywords by commas, eg: birth; hunting, fire making; planting, harvest. **Only indicate . if no information whatsoever is present/unable to determine**

52. Are there any remaining examples of song lyrics or content? *

The form can only handle 12 examples per dataset line. If there are more examples, you will need to code a new line of the dataset for those examples.

Mark only one oval.

☐ Yes

☐ No

Skip to question 53.

SONG CONTEXT: PART ONE

This section tells us about who is doing the singing and who is listening.

If you copied one or more sets of lyrics, remember that these variables and all that follow apply to ALL of them. If it's clear from the ethnography that they DON'T apply to ALL of them, you should remove those lyrics that they DON'T apply to and code a second line of the dataset for those lyrics.

53. How many singers are there? *

Be as specific as the ethnography allows, with a preference for numerals, eg: 2; 12; a small group; the whole tribe. Write "multiple" if there is an undetermined group size. If not available, type . in this box.

54. How many non-singers are there? *

Be as specific as the ethnography allows, with a preference for numerals, eg: 2; 12; a small group; the whole tribe. Write "multiple" if there is an undetermined group size. If not available, type . in this box.

55. Into what particular shape do singers arrange themselves? *

eg: circle; line. If not available, type . in this box.

56. Who is in the audience (ie, the non-singers)? *

eg: hunters, community at large, informal group. If not available, type . in this box.

57. At what time of day is the song performed? *

Be as specific as the ethnography allows, with a preference for a time of day written in 24HR MILITARY TIME, where 6am is 0600, 3:30 PM is 1530, etc, eg: 0800; 1630; very early morning; sunset; night. If not available, type . in this box.

58. Describe the duration of the singing. *

This question is about the whole event of singing, not a specific song; Be as specific as the ethnography allows, with a preference for duration in MINUTES, eg: 4; 240; a few hours; all night. If not available, type . in this box.

59. Do the singer or singers DANCE? *

Mark only one oval.

- ☐ Yes
- ☐ No
- ☐ Not specified

60. Do the listeners, audience, or non-singers DANCE? *

Mark only one oval.

- ☐ Yes
- ☐ No
- ☐ Not specified

61. Are there any TRANCE or trance-like behaviors reported? *

eg: speaking unintelligibly, falling to the ground and shaking, seizures, etc.

Mark only one oval.

- ☐ Yes
- ☐ No

Skip to question 62.

SONG CONTEXT: PART TWO

This section gives us details about the context of the song.

62. Is the performance of the song part of a ceremony? *

(eg: naming ceremony, yam preparation routine, marriage, funeral)

Mark only one oval.

- ☐ Yes
- ☐ No
- ☐ Unable to determine

63. Is the performance of the song in an informal context? *

(eg: singing while walking to get firewood, humming to the baby while foraging, singing in the shower)

Mark only one oval.

- ☐ Yes
- ☐ No
- ☐ Unable to determine

64. Does the ethnography state that the singing of the song is restricted to a subset of the population? *

(eg: "Only Manvir and other shamans are allowed to sing the song.")

Mark only one oval.

- ☐ Yes
- ☐ No

65. if YES: Give 1–2 keywords about which population subset is allowed to sing the song. *

eg: husband; initiates, adolescents **Only indicate . if no information whatsoever is present, or if no population restriction is stated. **

66. Does the ethnography state that the song is sung specifically BY children? *

eg: "Little boys sing this song."

Mark only one oval.

- ☐ Yes
- ☐ No

67. Does the ethnography state that the song is sung specifically FOR children? *

eg: "This song is for young children." (infants and babies count as children too!)

Mark only one oval.

- ☐ Yes
- ☐ No

68. Is it specified that the singer or singers alter their appearance in any way? *

eg: costume, headgear, makeup, ornaments, body paint

Mark only one oval.

- ☐ Yes
- ☐ No

69. if YES: Give a brief description of the alteration in appearance. *

eg: bright orange turban; stone earrings **Only indicate . if no information whatsoever is present, or if no alteration in appearance is stated.**

70. Is it specified that the singer or singers use their body/bodies in a fashion that mimics the content of the song? *

eg: dances like a gibbon, make a face like a lion

Mark only one oval.

☐ Yes

☐ No

71. if YES: Give a brief description of the action that mimics the content of the song. *

eg: "arms above his head like the horns of his ox" **Only indicate . if no information whatsoever is present, or if no mimicking is described.**

Skip to question 72.

SONG CONTEXT: LEADERS & FOLLOWERS

The next section focusses on leadership. We'll direct you to the appropriate questions based on your answer to the next question.

72. Is there a single singer who is clearly the leader of the song? *

ie: one particular person whose actions are followed by others, but NOT a single person singing alone (unaccompanied by other singers). If there are multiple leaders, choose No.

Mark only one oval.

☐ Yes *Skip to question 75.*

☐ No *Skip to question 73.*

☐ Not specified *Skip to question 73.*

SONG CONTEXT: NO LEADER / LEADER NOT SPECIFIED

You indicated that the song has no leader, or that nothing was specified about a leader. These questions are about the singer or singers, none of whom are leaders.

73. What is the gender(s) of the singers? *

Mark only one oval.

- ☐ Male
- ☐ Female
- ☐ Mixed
- ☐ Not specified

74. What is the singer's or singers' age? *

Be as specific as the ethnography allows, with a preference for a numeral referring to age in YEARS, eg: 12; 25; adult; elderly; adolescent; young child. If multiple, separate your responses with commas. If not available, type . in this box.

Skip to question 78.

SONG CONTEXT: YES LEADER

You indicated that the song has a leader. These questions are about the leader and the followers.

75. What is the gender of the leader (ie, lead singer)? *

Mark only one oval.

- ☐ Male
- ☐ Female
- ☐ Not specified

76. What is the gender(s) of the other singers? *

(not the leader)

Mark only one oval.

- ☐ Male
- ☐ Female
- ☐ Mixed
- ☐ Not specified

77. What is the leader's age? *

Be as specific as the ethnography allows, with a preference for a numeral referring to age in YEARS, eg: 12; 25; adult; elderly; adolescent; young child. If multiple, separate your responses with commas. If not available, type . in this box.

Skip to question 78.

SONG FEATURES

You're almost done! This section describes some possible features of the song performance.

78. Did the singer compose/write the song? *

If it's clear that for this type of song, the singer usually composes his/her own song, enter Yes (even if it's not totally clear for a particular case).

Mark only one oval.

- ☐ Yes
- ☐ No
- ☐ Unable to determine

79. Does the ethnography state that there is improvisation present in the singing? *

Mark only one oval.

- ☐ Yes
- ☐ No

80. Is there clapping? *

Mark only one oval.

- ☐ Yes
- ☐ No
- ☐ Not specified

81. Is there stomping or thumping on the ground? *

Mark only one oval.

- ☐ Yes
- ☐ No
- ☐ Not specified

82. Does the ethnography describe an instrument or instruments used during the song? *

Mark only one oval.

- ☐ Yes
- ☐ No

83. If YES: Copy/paste ethnographic description of instrument(s) *

Be succinct; don't describe the action, just the instrument. eg: sticks, 28-string lute; hollow drum.

****Only indicate . if no information whatsoever is present, or if there are no instruments specified****

84. Is a notated musical transcription of a song referenced? *

Check all that apply.

- ☐ Yes, and the transcription is in this document
- ☐ Yes, and the transcription is not here but is available in a separate document
- ☐ No

85. Are any images or drawings relevant to the song referenced in this or another document? *

Mark only one oval.

- ☐ Yes
- ☐ No

Skip to question 86.

GENERAL

This is the last page! Here you can give us some general information about what you just finished coding. Please use discretion with these variables! You should answer "yes" infrequently.

86. Is there anything fishy about this ethnography, eg, behaviors occur among missionaries?

(or ethnography was translated from another language and seems off, or any other reason)

Check all that apply.

- ☐ Yes

87. if YES: Why? Be succinct.

88. Is this a particularly fascinating instance of ethnography?

Check all that apply.

- ☐ Yes

89. if YES: Why? Be succinct.
