

Latin Beats

Much of the music of South America, Central America, and the Caribbean is rooted in dance, but the myriad rhythms that evolved on the island of Cuba before its 1950s revolution have had perhaps the greatest influence on dance styles across the world.

Long before Fidel Castro and Che Guevara brought Communism to Cuba, the musical world knew the island partly through the 1930 hit “El Manisero” (“The Peanut Vendor”). At the time, success was measured by sheet-music sales, and this song, written by orchestra leader Moisés Simons, sold more than a million copies. The rhythm of the song was *son* (from the Spanish for “sound” or “rhythm”), the source of many Cuban dance styles.

The beat begins

Spanish settlers brought folk and flamenco (see pp.178–79) to Cuba, and the guitar soon became a popular instrument with provincial musicians. In the eastern province of Oriente, this Iberian mixture combined with African rhythms and percussion to produce *son*, which then migrated to the capital, Havana, in the early 20th century.



Getting hot in Havana

Zulena, a Cuban rumba dancer, performs on stage with a band at the Zombie Club on Zulueta Street, in February 1946. The years after World War I saw a tourism and nightlife boom in Cuba.

in the same year, formed a *son*-influenced *danzón* orchestra. Romeu was still performing *danzón* in the early 1950s, when Cuban violinist, Enrique Jorrín, playing in the Orquesta America, took the style and turned it into the “cha-cha-cha” – the name mirroring its shuffling rhythm. The dance soon travelled to the United States, where it became a craze and was soon established in the ballroom dancing repertoire.

Messing with Cuban roots

When “The Peanut Vendor” was released as a record, the label called it a “rumba”, a name that stuck as a catch-all for the fast-paced Cuban-style dancing that gripped the United States in the early 1930s. In fact, rumba (from the Spanish word for “party”) had been the name of a Cuban folk dance since the late 19th century.

Another craze began during the late 1930s, when a popular Havana-based *danzón* band, Arcaño y sus Maravillas, featuring cellist Orestes Lopez (1908–91), invited couples to improvise during rehearsals. The resulting hard-edged dance style became known as *danzón mambo*, named after a song, “Mambo”, written by Orestes and his brother, Cachao, in 1938.

The style was picked up by Cuban musician Pérez Prado (1916–89), who moved to Mexico in 1948 and began to record for the RCA label. In 1949, he released “Que Rico Mambo” and “Mambo No. 5” – the hits that set off the mambo fever of the 1950s.

BEFORE

Latin American folk rhythms and many of the hybrid musical forms that emerged during the course of the 19th century, such as Argentine tango and Cuban *son*, can be traced back to Africa as well as to Spain.

ROOTS OF THE RHYTHMS

The dance styles *danzón*, rumba, mambo, and salsa have their origins in West Africa. The five-stroke pattern of Latin dance music, known as *clave*, has its counterpart in sub-Saharan African music and is the element that binds the rhythms in both musical traditions.

SLAVE ISLAND

Cuba's prominence in the world of Latin dance music is a direct result of the island's role as a Spanish base where many slaves arrived, often via other countries, from Africa. Dances evolved as a social outlet for oppressed slaves and in musical theatre.



AFRICAN CONGA DRUM

The first *son* ensembles varied in their choice of instruments but usually consisted of guitar, *tres* (a guitar with its six strings in three groups of two), bongos, maracas, *claves* (two wooden sticks knocked together in rhythm), and a *marimbula* (a box-like plucked instrument) or *botija* (jug) – later replaced by the double bass. Early artists included the Cuarteto Oriental, who first recorded in 1917, and Isaac Oviedo, a self-taught *tres* player who helped to place that instrument at the centre of the *son* sound.

When radio arrived in Havana in the 1920s, the music took off, coinciding with an influx of Americans, who were escaping the anti-alcohol Prohibition laws at home. The best bands began to tour abroad, and Cuban singer Rita Montaner's first version of “El Manisero” in 1928, followed by bandleader Don Azpiázu's 1930 hit recording in New York, sealed *son*'s status as the music of the moment.

Dancing to different tunes

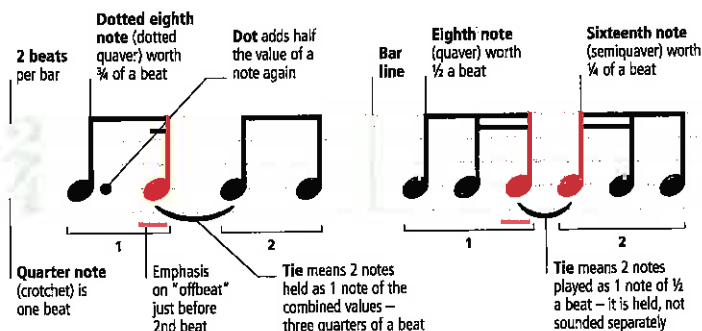
The flexibility of the *son* beat led to its influencing other Cuban styles, such as the *danzón*. This folk dance grew in the late 19th century from the *contradanza*, which in turn had evolved from the *contradanse*, introduced by French colonists in the late 18th century and performed by couples in a line or a

square. The *danzón* was one of the first Cuban dance styles where couples faced each other, its slow pace encouraging proximity and sensuous moves. But rather than gliding round the floor, the dancers stayed in a small area – a template that modern salsa and other Latin dances have followed.

Early *danzón* stars included clarinettist and composer José Urfé (1879–1957), who fused it with *son* in his 1910 dance “El Bombín de Barretto” (named after a friend's bowler hat), and pianist and composer Antonio María Romeu (1876–1955), who,

Rumba rhythm

Rumba is a generic term for a family of percussive rhythms, written in 2/4 or 4/4 time. These patterns are syncopated and stress the offbeat. Ties are used to hold notes across the onbeat, effectively skipping over it.



The moves of the moment

A couple dance cheek to cheek on the cover of sheet music for Emilio de Torre's translation of American jazz lyricist Walter Hirsch's "Poor Pedro", with music by the Cuban pianist Eliseo Grenet. The song was published in 1939, at the height of rumba mania.

KEY WORKS

Don Azpiazu "El Manisero"

Beny Moré and Pérez Prado "Bonito y Sabroso"

Tito Rodríguez "Mama Gueña"

Tito Puente and Celia Cruz *Cuba y Puerto Rico Son*

Fania All Stars *Cross Over*

AFTER

Salsa fills nightclubs across the world, and there are salsa classes in most towns from the United States to China. Cuba, meanwhile, keeps its beats alive.

CUBA CONTINUES TO EVOLVE

Despite its revolution, Cuba never stopped dancing – though some stars, notably **Celia Cruz 278–79** », went into exile. Nearly 50 years after it closed in the 1940s, the Havana-based **Buena Vista Social Club** of musicians became the subject of a film and album that were global sensations, putting Cuban music back in the spotlight. Beyond the traditional, since the late 1960s bands such as **Los Van Van** and **NG La Banda** have explored *son*, jazz, and *umbá* (local Cuban music mixed with styles like rock and funk).

"SON" IN THE GYM

In the 1990s, Colombian dancer Alberto Perez forgot his usual work-out tapes, put on some salsa and *merengue* (a fast-paced Afro-Hispanic style) music, and the dance-based **Zumba** exercise programme was born.



The king of Latin percussion

Tito Puente sits at his drum kit during one of his many shows. Puente performed right to the end of his life, dying of a heart attack in 2000, shortly after a performance in Puerto Rico, his family's homeland.



Everybody salsa

Two gifted percussionists – New York-born Puerto Rican Tito Puente (1923–2000) and the blind Cuban multi-instrumentalist Arsenio Rodríguez (1911–70) – are often credited with melding mambo and other Cuban styles into a form that became known as salsa. A product of the New York melting pot of immigrants – and often dubbed Nuyorican because of its popularity among Puerto Ricans – salsa, like rumba before it, was used as an umbrella term

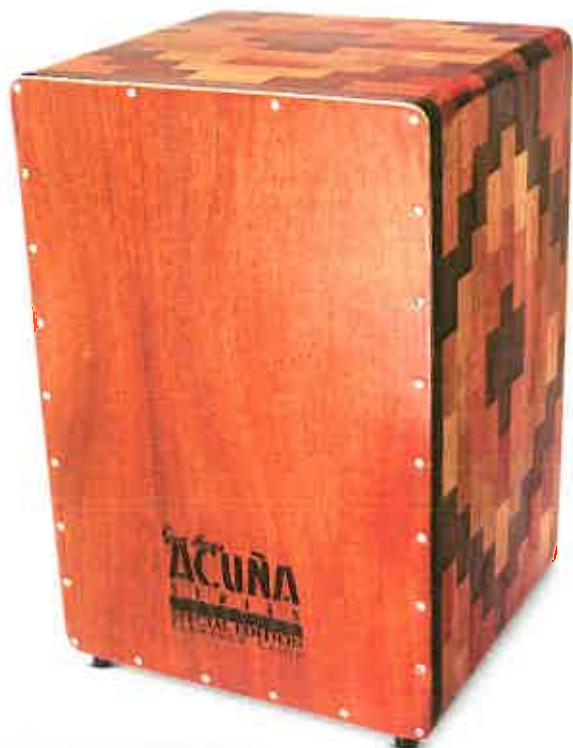
for a mix of Cuban genres. Since the 1950s, the dance has become popular far beyond the Americas, spawning subgenres such as *rueda de casino* – in which dancers swap partners in the round – and the Colombian and Miami styles. Salsa produced many singing stars from the 1960s onwards, including Puerto Rican Tito Rodríguez, or "El Inolvidable" (The Unforgettable One), Panamanian

Rubén Blades, and Cuban Celia Cruz (see pp.278–79). These, and many other salsa artists, were promoted by Fania Records, a New York-based label founded in 1963 by Dominican musician Johnny Pacheco and Brooklyn native Jerry Masucci. The salsa phenomenon is now embraced across the world, often by those without a Latin bone in their body. But at its heart is the beat of Cuban *son*.

160 The number of versions of the *son*-style hit "The Peanut Vendor" recorded between 1930 and the late 1980s.

Latin Percussion

From the syncopated sophistication of Afro-Cuban *son* to the festive fervour of samba, rhythm drives Latin-American music, and an array of percussion instruments has evolved around immigrant, creole, and indigenous cultures.



1 CAJÓN
Height approx. 50 cm (20 in)

1 *Cajón* This box-like instrument was introduced into Peru by African slaves. **2** *Timbau* This tall, tapered drum was first found in the Brazilian state of Bahia. **3** *Tan tan* Small samba groups use this low-volume cylindrical hand drum. **4** *Surdo* drum Worn with a waist belt or shoulder strap, the *surdo* – made of wood or steel – provides the main beat and syncopated flourishes in Brazilian samba and *axé* music. **5** *Bongo drums* Played in pairs, the Afro-Cuban drums are divided into a bigger *macho* (male) and smaller *hembra* (female) drums. **6** *Conga drum* The tall conga originated in Africa and developed among former slaves in Cuba. **7** *Caixa de Guerra* The “war drum” produces lively cross-rhythms for marches and carnival parades. **8** *Timbales and cowbells* The shallow metal *timbales* were first played by Cuban *danzón* musicians; cowbells are used to keep time when the drums are silent. **9** *Triangle* The triangle has a key role in Brazil’s *forró* music, where it provides a constant, hypnotic pulse. **10** *Chekere* The Cuban *chekere* is a gourd covered with beads, seeds, or shells woven into a net; it can be shaken or patted for a fast, soft-sounding beat. **11** *Ganzá* Basket-like, and filled with beads, the *ganzá* provides a back beat to Brazilian samba. **12** *Maracas* Originally made from

the shells of plants such as gourds, maracas are rattle-like instruments played in pairs. **13** *Cabasa* Based on an African gourd instrument, the *cabasa*’s rattlesnake hiss is a staple of Latin jazz and bossa nova. **14** *Chocalhos* When shaken by samba performers, this simple metal frame covered in jingles produces a frenzied “dirty” sound. **15** *Goat hoof rattle* From Bolivia, where goat hooves are plentiful, the rattle produces a dry, clacking rhythm. **16** *Marimba* The xylophone-like marimba is popular in Mexico and throughout Central America. **17** *Claves* This ancient percussive instrument, used in genres such as *son* and *guaguancó*, a kind of rumba, provides the clave – or key – pattern of beats. **18** *Clavéfono* Cuban composer Roberto Bonachea Entrialgo invented this combination of *güiro*, woodblock, and maracas in the 1990s. **19** *Güiro* Made from a hollow gourd, the *güiro* produces a harsh, scraping sound, used in *cumbia* and salsa music. **20** *Rainstick* Probably an Aztec invention, this hollow tube is filled with beans or pebbles, producing a sound like falling rain.



8 TIMBALES AND COWBELLS
Diameter of two drums 40 cm (16 in) and 30 cm (12 in)



5 BONGO DRUMS
Diameter of two drums 20 cm (8 in) and 15 cm (6 in)



3 TAN TAN
Diameter of head 35 cm (14 in)



4 SURDO DRUM
Diameter of head 60 cm (24 in)



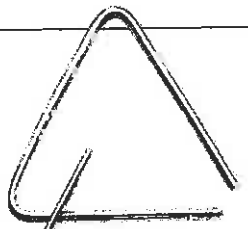
6 CONGA DRUM
Diameter of head 30 cm (12 in)



7 CAIXA DE GUERRA
Diameter of head 30 cm (12 in)

2 TIMBAU
Diameter of head 35 cm (14 in)

LATIN PERCUSSION



9 TRIANGLE
Length 10–25 cm (4–10 in)



10 CHEKERE
Diameter 20 cm (8 in)



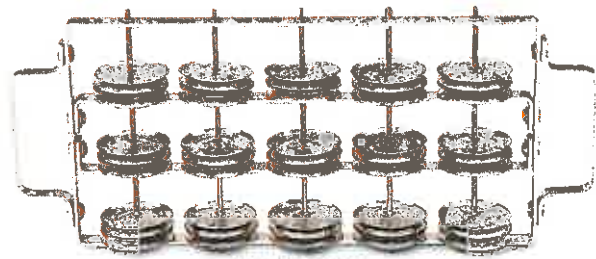
11 GANZA
Height 23 cm (9 in)



12 MARACAS
Diameter 10 cm (4 in)



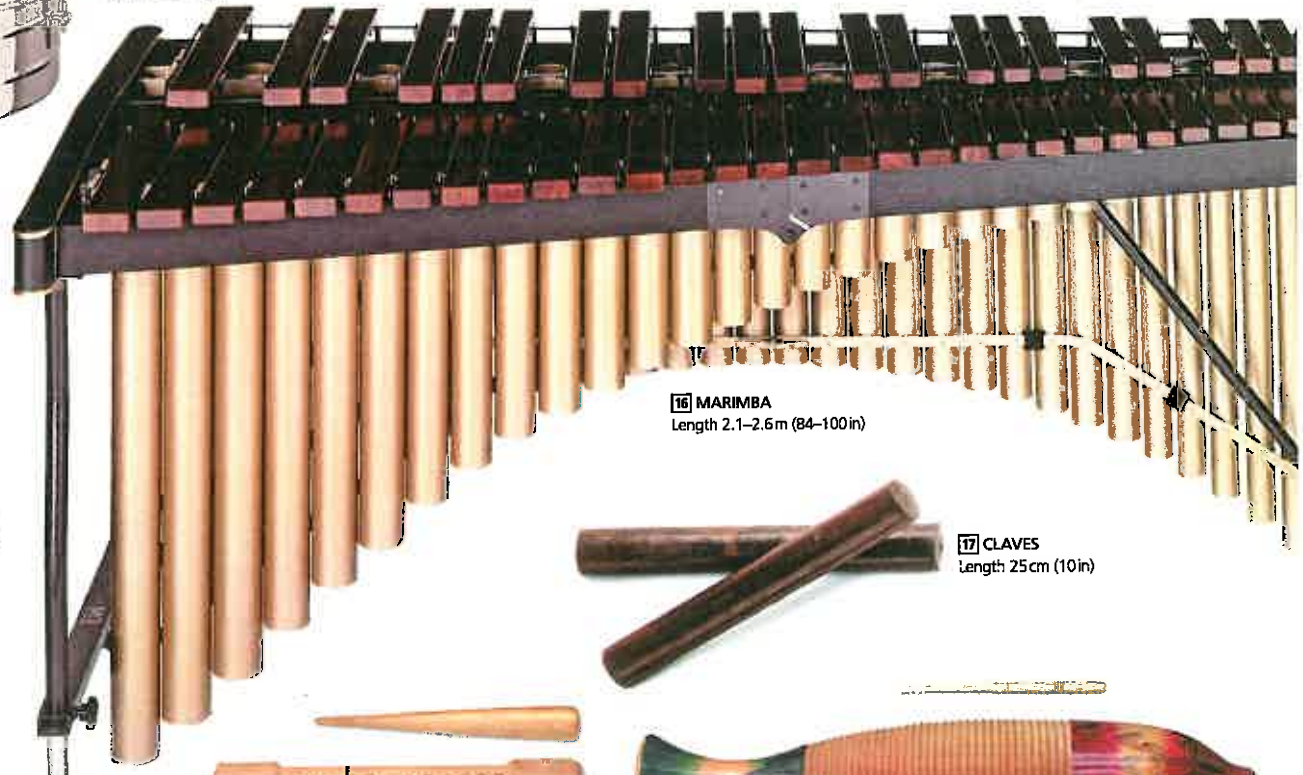
13 CABASA
Diameter of head
13 cm (5 in)



14 CHOCALHOS
Length 38 cm (15 in)



15 GOAT HODE RATTLE
Height 25 cm (10 in)



16 MARIMBA
Length 2.1–2.6 m (84–100 in)



17 CLAVES
Length 25 cm (10 in)



18 CLAVÉFONO
Length approx. 25 cm (10 in)



19 GÜIRO
Length 38 cm (15 in)



20 RAINSTICK
Length 1.2 m (47 in)

Melancholy music

Melancholia is a common theme in tango, as the elegant cover of this 1915 sheet music, entitled *Desdichas* (meaning "sorrows"), illustrates. The music was written by Pascual Contursi and Augusto Gentile.

BEFORE

Tango's genesis has been appropriated by Argentine historians, but the dance is rooted in West Africa.

AFRICAN CONNECTIONS

Drawings from the early 19th century show Afro-Argentines walking with a tango-like gait carrying a coffin. The word "tango" may have its roots in an African drum dance, and in the Niger-Congo word *tamgu* (to dance).

CONGO-BASED MOVES

Tango moves, such as *quebradas* (a hip twist) and *sentadas* (when the woman sits on the man's thigh) have been likened to the bumping of bellies, hips, or rears known as *bumbakana* in the Congo.

20 The number of newspapers for Afro-Argentine readers in the 1880s.

AFRO-ARGENTINE TANGO STAR

One early star of tango was pianist Rosendo Mendizabal (1868–1913), composer of the classic song "El Entrerriano", which became one of the most famous tango songs ever. He was almost certainly of African descent.

KEY WORKS

Gerardo Matos Rodríguez, Pascual Contursi, and Enrique Pedro Maroni
"La Cumparsita" (Tango Song)

Carlos Gardel and Pascual Contursi
"Mi Noche Triste" (My Sad Night)

Osvaldo Pugliese "La Yumba"

Enrique Santos Discépolo and Edmundo Rivero "Yira Yira"

DES DICHAS



TANGO
para
PIANO

LETRA DE P. CONTURSI
MUSICA DE A. A. GENTILE

PROPIEDAD DEL AUTOR

Editorial Argentiniana: EDELTA HERMANOS

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C 8 2 10
N° 1881

Let's Tango

One of the earliest examples of a genuine world music, the tango had its genesis in humble areas on the outskirts of Buenos Aires, but it was later embraced by the middle classes and soon conquered dance halls all over the world.

The tango evolved from a mixture of local and imported dance rhythms. Native guitar-based *milonga* rhythms blended with West African *candombe* rhythms, which had been introduced by the descendants of Argentina's slave population.

The music first became popular in Buenos Aires in the last 20 years of the 19th century. It was originally performed with violin, guitar, and flute, and soon the *bandoneón* (concertina) was added, bringing a sombre sensuality to the music.

Tango evolved first as dance music. Early photographs show pairs of men practising the steps in the streets, and the first tango halls were probably bars and general stores on the poorer margins of Buenos Aires, where *gauchos* (South American cowboys)

and African and European immigrants of humble origin socialized. Tango is often associated with the *bordello*, and may have been performed in the waiting rooms to keep impatient clients entertained.

The tango evolves

In the 1900s, the basic *orquesta típica* – a sextet made up of two violins, piano, double bass, and two *bandoneón* – became the standard line-up. In Buenos Aires venues such as the *Café de Hansen* and *El Velódromo*, pioneering bandleaders such as Roberto Firpo and Vicente Greco introduced the tango sound to the



Voice of the tango
Argentine baritone Carlos Gardel (1890–1935) visited the United States many times during his career. Here he is seen making a broadcast on the American NBC network during a trip in 1934.

could be heard all over the Argentine capital. Elegant venues, such as the Palais de Glace and Armenonville, attracted the sons and daughters of the landed *estancieros*, creole landowners who had grown rich thanks to booming meat exports.

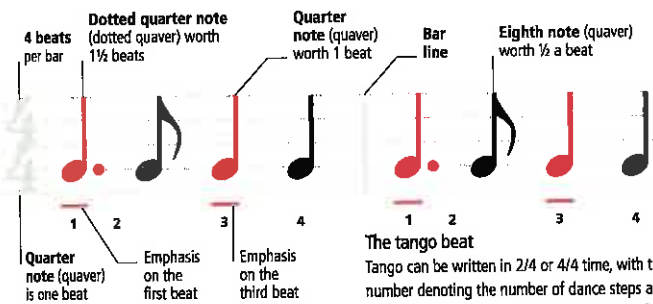
Musicians such as Agustín Bardi, Osvaldo Fresedo, and Pedro Maffia, and songwriters such as Rosendo Mendizábal and Angel Villoldo, became local legends. In 1916, Firpo rewrote a march composed by Uruguayan musician Gerardo Matos Rodríguez: “La Cumparsita” became the most famous orchestral tango ever. The early orchestras and songwriters are often grouped together as *La Guardia*



Street sign in Buenos Aires
This sign, painted in a style called *fileteada*, is typical of Buenos Aires. As well as being the name of a street in La Boca district of the city, *Caminito* is the name of a 1926 tango and the Argentine word for “little street”.

with saxophonist Gerry Mulligan, vibraphone-player Gary Burton, and Uruguayan poet Horacio Ferrer led him to increasingly daring experiments.

While Piazzolla had detractors among the conservative Buenos Aires tango establishment, songs such as “Adiós Nonino” (Goodbye, Grandad) and “Vuelvo al Sur” (I return south) are recognized as classics. When Piazzolla died in 1992, tango lost its last true maestro.



time on, singers became a key part of the tango scene. Meanwhile, Gardel became tango’s first superstar, touring Latin America and appearing in films.

With the *orquesta típica* established as the classic format, some daring bandleaders began to experiment. Julio de Caro was a virtuoso violinist and talented songwriter whose polished musical language and subtle melodies added a new intelligence to orchestral tango. Juan Carlos Cobián, who toured widely and helped popularize the tango in North America, was another innovator. He was the first arranger to fill in the bass line with embellishments during rests in the melody, and is widely regarded as the precursor of avant-garde tango.



Bandoneón
This double-action concertina, known as a *bandoneón*, was made by Wilhelm König in 1914. Its Argentine name is a corruption of Band Union, the name of a German manufacturer.

lower middle classes. Across the River Plate, tango was also being performed in the Uruguayan capital, Montevideo.

Most well-to-do South Americans had rejected the new dance, perhaps because of its unseemly embrace and footwork. Many bands decided to go abroad and enjoyed success in Europe, the United States, and Russia. When it became fashionable in Paris, the smart set of Buenos Aires also took it up.

Vieja (The Old Guard), and this first flourishing of tango lasted from approximately 1900 to 1924.

New tango sounds
The rise of the radio played a decisive role in spreading tango’s popularity, as did the appearance of the first gramophones (see below). This helped the career of Carlos Gardel, a French immigrant known for his tremulous baritone voice. In 1917, he recorded “Mi Noche Triste” (My Sad Night) for the Nacional-Odeon label, and from this

Tango maestros
In the golden age of tango that lasted from the mid-1930s to the early ‘50s, three giants stood out – the *bandoneón* players Aníbal Troilo and Astor Piazzolla, and the pianist Osvaldo Pugliese, all of them popular bandleaders who wrote and performed as much for the music-lover’s ear as for the dancer’s feet. Troilo’s mesmerizing performances on the *bandoneón* tested the limits of the instrument, while Pugliese wrote slower but challenging arrangements.

Piazzolla (see p.277) was one of the first global superstars of tango. Born in the coastal city of Mar del Plata in 1921, his family moved to New York when he was a child. Given a *bandoneón* by his father, young Astor excelled as a soloist, and when he returned to Buenos Aires he played with several leading orchestras, including the one fronted by Troilo.

Piazzolla was an iconoclast and his experimental style was not suited to the dance hall. After studying with classical composers Alberto Ginastera (1916–83) and Nadia Boulanger (1887–1979), he began writing classical movements with tango motifs and later wrote jazz-inflected works, tangos for synthesizers, and a tango-themed opera. Collaborations

Crossing class boundaries

Tango provided a rare neutral space in which the so-called *compadritos* (street hoods) could mingle with the higher echelons of society, and soon the tango

TECHNOLOGY

VICTROLA

In the 1900s, the United States Gramophone Company, and then the Victor Talking Machine Company, started to sell wind-up gramophones in Buenos Aires. Cafés and bars unable to afford to employ a house orchestra could buy a talking machine (or *victrola*, in Spanish) for the entertainment of clients,

thus helping to popularize tango more widely. The Victor Talking Machine Company later became RCA Victor. It was to be a major record label for tango, along with other musical genres.

In Argentina’s collective memory, *la victrola* is associated nostalgically with the golden age not only of tango, but of Buenos Aires itself.

AFTER

The golden age of tango is long past, but the music survives as a marginal dance scene, in stage shows, and as a hybrid popular form.

VICTIM OF IDEOLOGY
Piazzolla apart 277 >>, tango faded after the 1950s. Some blame the government of Juan Perón (1895–1975), which promoted rural folk music as part of its populist ideology.

MODERN REVIVAL
Tango went through a revival in the 1980s after the global success of the stage show *Tango Argentino*.

TANGO TODAY
A handful of Argentine tango stars, including singer Adriana Varela and pianist Sonia Possetti, keep the tango beat alive today.

The Music of Indonesia

The Republic of Indonesia is spread across 17,508 islands. Not surprisingly, it has a wide range of musical styles, but its signature genres are all based on the gamelan orchestra – a percussion ensemble made up of gongs, xylophones, flutes, and drums.

A gamelan orchestra is chiefly made up of tuned metal percussion, including gongs, metallophones (metal bars), and drums (see pp.298–99). Unlike Western orchestras, it has no conductor, no sheet music, and no soloists. Gamelan music is a community-based music based upon practice and performance. Each player learns all the different instruments and during a long performance musicians will frequently change places and roles.

BEFORE

The origins of the gamelan orchestra date back centuries. The music was embraced by Hindu, Buddhist, and Muslim religions.

EARLY ORCHESTRAS

The largest gamelan orchestras, **gamelan Sekaten**, are thought to have been built during the early days of Islam in 12th-century Indonesia, on the island of Java. They play once a year, on Muhammad's birthday.

SHADOW PLAYS

A centuries-old tradition in Indonesia is the *wayang kulit*, essentially an **all-night puppet show** accompanied by a gamelan orchestra. Stories from the Hindu epics *Ramayana* and *Mahabharata* are enacted by shadow puppets – the silhouettes of figures manipulated by a puppeteer behind a screen.



JAVANESE SHADOW PUPPET

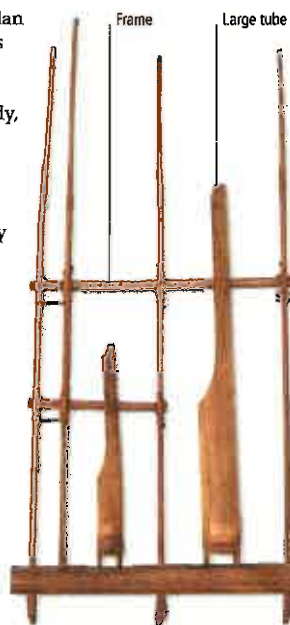
The structure of gamelan music is reflected in its layout. Metallophones in the centre of the ensemble play a melody, the instruments at the front then play variations on this, and the gongs at the back add slow, weighty interjections. There are two main modes, or scales, in which gamelan music is played: the five-note *laras slendro* and the seven-note *laras pelog*.

The main types of gamelan music come from the Indonesian islands of Java and Bali.

Gamelan in Java

The most important instrument in a Javanese gamelan ensemble is the *gong ageng*. It is the largest gong at the back of the ensemble. Typically forged from a single piece of bronze, it is surrounded by several smaller hanging gongs called *kempul* and various horizontally mounted gongs called *ketuk* and *kenong*, which play shorter, more melodic phrases.

At the front of a Javanese gamelan lie the main melody instruments: two small kettle-gongs called *boning*, several metallophones known as *gender*, wooden xylophones, zithers,



Religious purpose

The *angklung* is a four-note gamelan instrument. It is played by the older boys of the Balinese villages during the annual island-wide festival of Galungan, in which family processions take offerings to the temple.

Yogyakarta – the two styles are known as the Solonese and Yogyanese. The ruling Javanese sultans commissioned pieces from their in-house gamelan orchestras and dancers, and there was a creative rivalry between the two royal schools, in both dance and gamelan playing.

There is also a tradition of gamelan called *calung*, in Banyumas,

the western part of the province of Central Java, where the instruments are made of bamboo rather than bronze. They were initially constructed to provide portable substitutes for the metal gamelan instruments. Even the sounds of the heaviest gongs are imitated – by blowing down a huge bamboo tube.

Further west lie Javanese regions that are ethnically Sundanese, the second-largest ethnic group (after Javanese) in Indonesia. *Degung* gamelan is one traditional Sundanese form, and its key distinguishing feature

“Fantastically rich **melodically, rhythmically, texturally...**”

BENJAMIN BRITTEN, BRITISH COMPOSER, DESCRIBING GAMELAN, 1956

spike-fiddles, and *suling* (flutes). All of these play the most nimble and lithe melodies. A complete ensemble also includes a chorus of male singers and one of female singers – known respectively as *gerong* and *pesindhen*.

Javanese styles

The gamelan music of Java has two main styles, which date back to the 19th century and the two royal courts based in the cities of Surakarta and

is its particular use of the *suling*. The predominance of this bamboo flute lends *degung* a gentler ambience to Central Java's gamelan, despite the fact that it still uses similar clanging gongs and metallophones. *Degung* gamelan

Gamelan orchestra

Each orchestra has a unique character, for its instruments are tuned to each other rather than to a standard. Sets of instruments are often given fanciful names such as “Venerable Spirit of Perfection”.

KEY WORKS

- Gamelan Gong Kebyar of Belauan “Kebyar Ding”
- Court Gamelan of the Pura Paku Alar “Ketawang: Puspawarna”
- Sekaa Genggong Batur Sari “Angklung Sekar Jati”
- Gesang “Bengawan Solo”
- Rhoma Irama “Santai”
- Hetty Koes Endang “Cinta”

gave rise to a vocal-led music known as *pop sunda*, performed by stars such as Detti Kurnia (1961–2010) who began her career in the mid-1970s and recorded more than 150 albums.

Balinese gamelan

On the Indonesian island of Bali, gamelan playing is an essential part of village life, and most communities have several gamelan ensembles, generally made up of non-professional players. The two scales of *slendro* and *pelog* are played, but the tunings may vary, leading to distinct differences sound between Balinese and Javanese gamelan. In general, Balinese gamelan





Dance and the gamelan

Accompanied by a gamelan orchestra, Batak dance was traditionally used to invoke spirits and ward off disaster. Today, it is performed at weddings, celebrations, and to welcome guests.

In a parallel to the *calung* style of Java's Banyumas area, the impoverished Balinese villages began to construct gamelan instruments from bamboo. In order to replicate the massive bass sonorities of the largest bronze gongs, lengths of bamboo were suspended over a huge earthenware pot to amplify the sound.

Folk and pop

Kroncong is a folk style that evolved from the use of Western instruments brought by the Portuguese to Indonesia in the 16th century. It shares its name with a ukulele-like instrument used in this form of music and is usually played in small ensembles on instruments such as guitar, bass or cello, flute, and – most importantly – accompanied by a singer.

Kroncong had its commercial golden age from the 1930s to the 1960s. The lush, melancholic style of singers such as Hetty Koes Endang can at times sound like an exotic distant cousin to the slow, jazzy American ballad, and at other times resemble Hawaiian

The creative fusions of the 1960s and '70s laid the foundations for the cosmopolitan sounds heard across Indonesia today.

LEADING LIGHTS

SambaSunda, an Indonesian ethnic music fusion group, have had international success at world music festivals in Europe and America. Based in Bandung, the cultural centre of Sundanese culture in West

RITA TILA, SINGER WITH THE SAMBASUNDA ENSEMBLE



Java, the 17-strong group play a kind of **modern-day gamelan** that mixes and matches styles from across the Indonesian islands. As their name suggests, they are also influenced by the thunderous percussion of Brazilian samba bands.

INDONESIAN HIP-HOP

Another musician to have sprung from Bandung is the rapper **Iwa K**, who recorded the first Indonesian hip-hop album, *Ku Ingin Kembali*, in 1992. It was an overnight success.

music. *Dangdut* is the popular form that rivals gamelan in being a definably Indonesian music. It developed in the 1960s and the name derives from the sound made by the two-headed *kendang* drum – a percussion instrument similar to the Indian *tabla*.

Dangdut's eclectic blend of Indonesian, Arabic, and Latin

American music with jazz and pop instruments made it a fresh and entertaining sound, groovily evocative of its time. Rhoma Irama and Elvy Sukaesih became famous as *dangdut's* king and queen in the 1970s. Like most Indonesian pop legends, however, they have also experimented in many other styles during their long careers.

METALLOPHONE A xylophone, with metal keys rather than wood.

SULING A flute made from bamboo, one of gamelan's main melody instruments.

music is louder and more ebullient than Javanese gamelan, which is slower and softer.

A style known as *kebyar*, which translates as "blossoming", became very popular in Bali after the dissolution of the Balinese courts in the early years of the 20th century. The rhythms and tempos of the courtly gamelan had been slow and elegant, whereas *kebyar* was fast and dynamic.

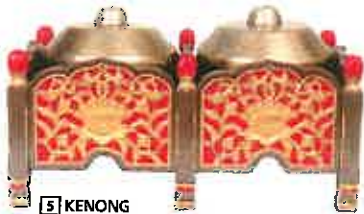




1 KENDHANG KETIPUNG
Length 50 cm (20 in)



2 GENDER BARUNG Length 1.1 m (3 ft 7 in)



5 KENONG
Height 40 cm (16 in)



6 KEMPYANG
Height 28 cm (11 in)



7 KETHUK
Height 28 cm (11 in)



8 SARON BARUNG Length 86 cm (34 in)



12 SARON PANERUS
Length 66 cm (26 in)



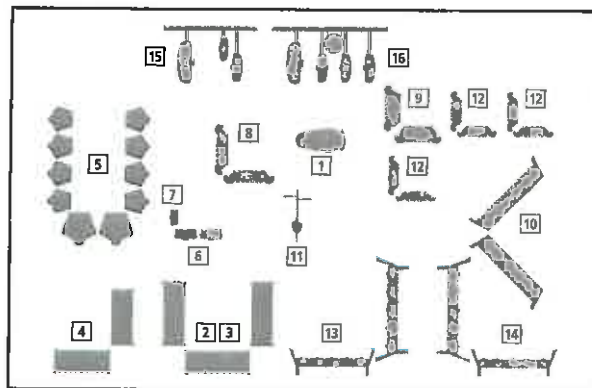
14 BONANG PANERUS
Length 1.5 m (5 ft)

Gamelan

Bronze gongs and metallophones make up the instruments of this traditional Indonesian orchestra. There are many types of gamelan, which vary from area to area. The set shown here is from central Java.

1 *Kendhang ketipung* Located at the center of the orchestra, this drum controls the tempo of the music as well as signalling a change of section and the end of a piece. Different styles of drumming are used for livelier or more serious pieces. **2** *Gender barung* Played with two soft mallets, the *gender barung* is one of the “soft instruments” of the ensemble, along with the *gender panerus*, *gambang*, and *rebab*. They are used to create a shimmering layer of elaborations over the lower, more percussive instruments. **3** *Gender panerus* This instrument plays running patterns at twice the speed of the larger and deeper *gender barung*. The keys are suspended on strings over bamboo or metal resonators. **4** *Slentem* Struck with a soft mallet, the *slentem* produces a sustained and resonant sound. It is used to play the same part as the *saron barung* and *saron demung*. **5** *Kenong* These large pot gongs mark out the structure of a piece, alternating with the *gong kempul* and *gong suwukan*. **6** *Kempyang* and **7** *Kethuk* are two pot gongs played by one player to mark the beats. **8** *Saron barung* Like the *saron demung*, the *saron barung* plays the central melody of the piece. **9** *Saron demung* Played with a hard mallet, this instrument is particularly important in loud and fast sections. **10** *Gambang* The only wooden instrument in the gamelan, this is played in octaves and

struck with horn-handled mallets. **11** *Rebab* This two-stringed spike fiddle plays a continuous, ornamented melody. Originating in the Middle East, the body was once made from a coconut shell. **12** *Saron panerus* Tuned to play an octave higher than the *saron barung*, the *saron panerus* is also played twice as fast. **13** *Bonang barung* A single player strikes this set of pot gongs using two mallets. **14** *Bonang panerus* Sounding an octave higher than the *bonang barung*, this instrument is often used to play interlocking patterns with its larger brother. The sound of these patterns is often said to be like “golden rain”. **15** *Gong ageng* The largest, lowest, and most revered instrument of the gamelan, the *gong ageng* is struck once to mark the end of a section or piece. Considered sacred, this gong is given offerings of flowers and rice. **16** *Gong suwukan* and *gong kempul* One player plays this collection of gongs, working in tandem with the *kenong* to mark out the structure of the piece.



Gamelan orchestra arrangement

This diagram shows the typical seating arrangement of instruments in a gamelan orchestra. The drum player is situated at the center, with: the softest instruments placed in positions at the front. The largest – and loudest – gongs are at the back.

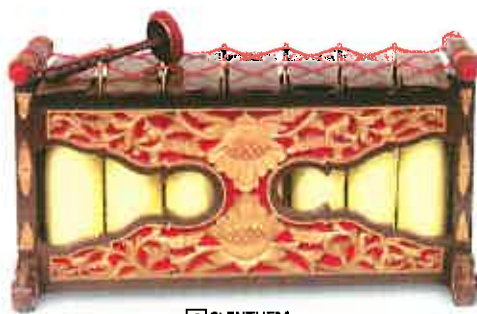


15 GONG AGENG
Length 2.8 m (9 ft 2 in)

GAMELAN



3 GENDER PANERUS Length 98 cm (39 in)



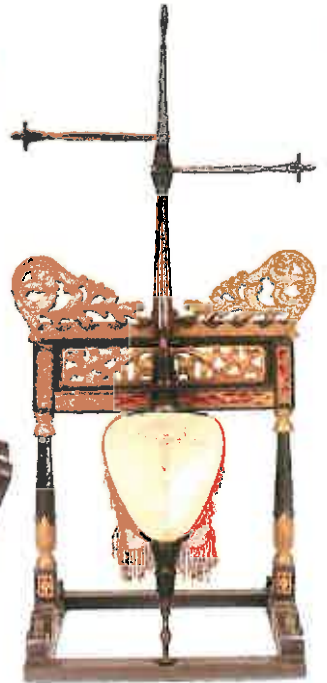
4 SLENTHEM Length 87 cm (34 in)



9 SARON DEMUNG Length 1 m (3 ft 3 in)



10 GAMBANG Length 1.4 m (4 ft 7 in)



11 REBAR Height 1.1 m (3 ft 7 in)



12 BONANG BARUNG Length 1.5 m (5 ft)



16 GONG SUWUKAN AND GONG KEMPUL Length 2.8 m (9 ft 2 in)

BEFORE

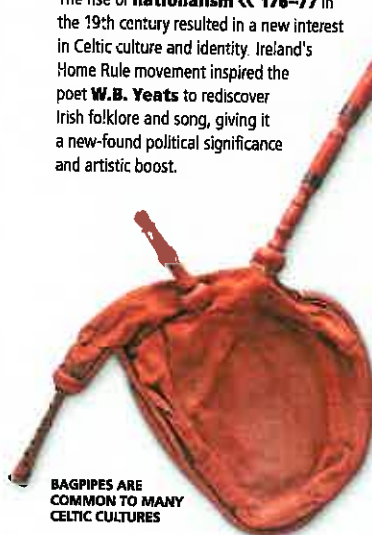
The rise of nationalism in the 19th century led to a surge of interest in ancient Celtic culture.

ANCIENT CELTIC CULTURE

The Celts were a group of tribal societies, probably with a shared language, that flourished in Europe during the **Iron Age** (from 800 bce). The domination of the **Roman Empire** << 24–25 led to a decline in Celtic influence, but Celtic culture survived in Ireland, the west and north of Britain, and western France. It then evolved along different lines.

IRISH REVIVAL

The rise of **nationalism** << 176–77 in the 19th century resulted in a new interest in Celtic culture and identity. Ireland's Home Rule movement inspired the poet **W.B. Yeats** to rediscover Irish folklore and song, giving it a new-found political significance and artistic boost.



BAGPIPES ARE COMMON TO MANY CELTIC CULTURES

Celtic Music

The traditional music of the ancient Celtic areas of Britain, France, Ireland, and Spain have many similarities, including common instruments. In recent years, these have inspired striking pan-Celtic collaborations and musical cross-pollination.

Celtic music means different things to different people. It often simply refers to traditional Irish music, but it is also a term used to describe musical traditions from nations with a Celtic history, such as Ireland, Scotland, the Isle of Man, Wales, Cornwall, Brittany, and Galicia in northwest Spain.

Breton revival

The Breton musician Alan Stivell, born in 1944, is probably Celtic music's best spokesperson. He is a master of the Celtic harp, which he began playing at the age of nine when he was given a re-creation of an ancient Celtic harp made by his father.

Stivell's musical career took off in the mid-1960s. The release of his album *Renaissance of the Celtic Harp* sparked a grassroots revival of Breton culture in northern France. His immersion in Celtic mythology, art, and history inspired him to master the Scottish bagpipes, Irish tin whistle, and the bombarde, a fearsome instrument from the oboe family with a piercing tone. On albums such as *Brian Boru*, named after the Irish chieftain who vanquished the



Celtic culture
During the Roman conquest of western Europe, the Celts were driven back to Scotland, Wales, Cornwall, the Isle of Man, Ireland, Brittany in France, and northwest Spain. Elements of Celtic culture, including music, survive in these areas today.

Over their long career, Moloney took the Chieftains in often surprising, pan-Celtic directions, investigating Brittany's music on albums such as *Celtic Wedding*, for example, and inviting the Galician musician Carlos Núñez to collaborate on the album *Santiago*, released in 1996.

Celtic pipers

Paddy Moloney plays both tin whistle and uilleann pipes. These small bagpipes produce a haunting but nimble sound, as essential to the atmosphere of Irish music as the fiddle or Irish banjo.

Moloney learned the uilleann pipes from the great Irish piping master Leo Rowsome (1903–70), who came from a long line of virtuoso pipers. A child prodigy, Rowsome became a teacher at Dublin's Municipal School of Music at the age of just 16. He impressed audiences with his Pipe Quartet, a

small-group format he favoured throughout the 1930s and '40s.

Pipe bands are common to many Celtic regions. Early in his career, Alan Stivell played in a traditional Breton

music group called Bagad Bleimor – a *bagad* being the name for the Breton version of the pipe band.

Galician notes

The pipe band has also been adopted for the *gaita* – a bagpipe played in the Galician region of northwest Spain. The instrument, in existence since the Middle Ages, was revived by Núñez and fellow Galician Susana

“The chain of tradition was broken. But what we are seeing now is the rebirth of it all...”

GALICIAN MUSICIAN CARLOS NÚÑEZ

Vikings in the 11th century, Stivell demonstrated the similarities between his own traditions and those of the Celtic British Isles.

The Chieftains

While Stivell championed Celtic music in France, Ireland's Paddy Moloney was raising the profile of traditional Irish music. His band the Chieftains, formed with master whistle player Sean Potts and flute player Michael Turbidity in 1962, became one of the most influential and respected traditional music groups in Ireland.

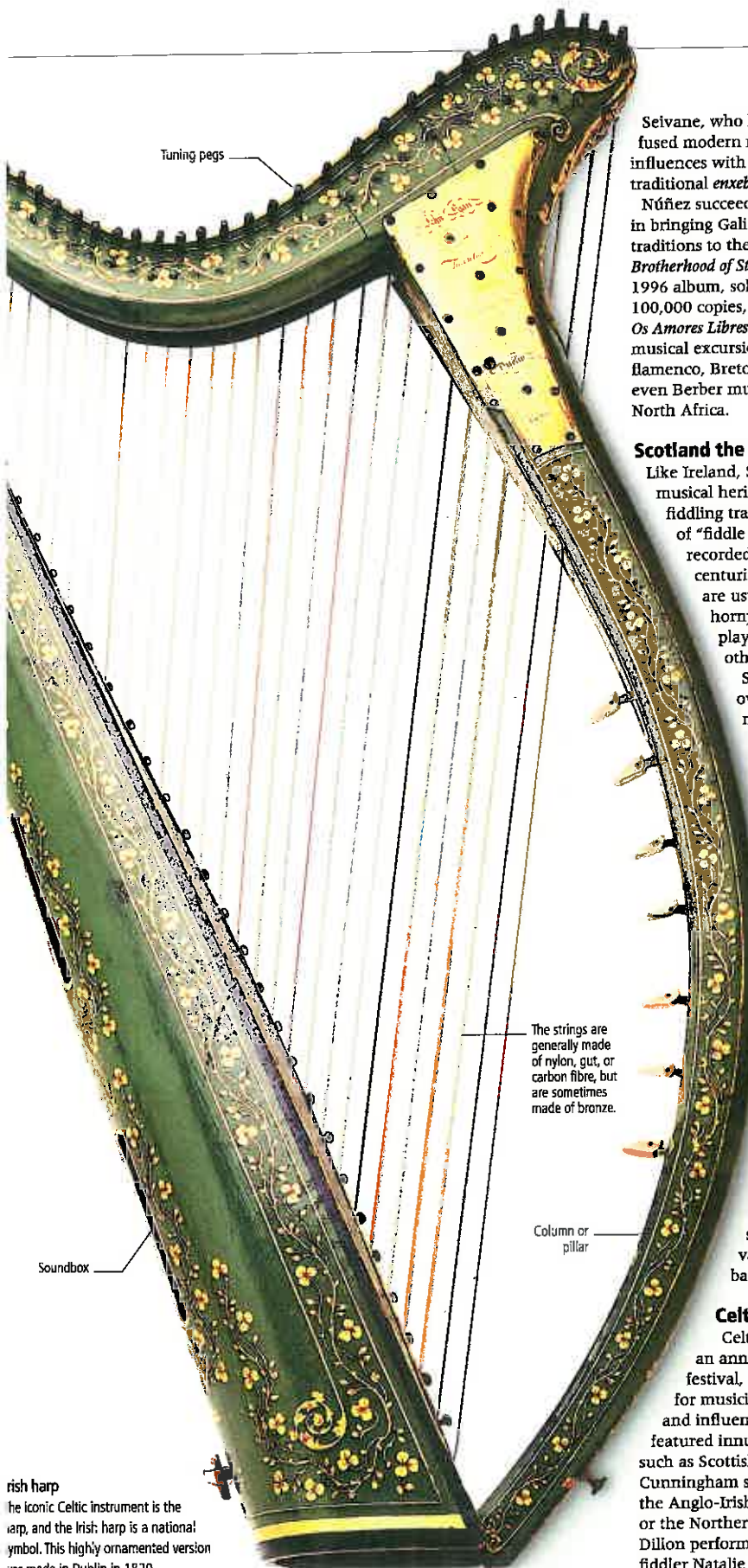
Almost entirely instrumental, the Chieftains' music was based on Ireland's folk dance repertoire of jigs, reels, and hornpipes. It comprised the same rich and varied material that pipers, fiddlers, accordionists, and banjo players were performing in pub sessions throughout Ireland.

Looking to the past

The 19th-century revival of Gaelic culture led to an interest in Celtic myths, such as that of Ossian, a third-century poet-warrior. Ossian's burial site was said to be this cairn in Cloughbrack, Northern Ireland.

220 The number of pieces composed by the 17th-century Irish harpist Turlough O'Carolan. This blind and itinerant musician is considered to be the godfather of Irish music, and many of his pieces form a core part of Irish music today.





Tuning pegs

Soundbox

The strings are generally made of nylon, gut, or carbon fibre, but are sometimes made of bronze.

Column or pillar

Irish harp
The iconic Celtic instrument is the harp, and the Irish harp is a national symbol. This highly ornamented version was made in Dublin in 1820.

Seivane, who have fused modern musical influences with Galicia's traditional *enxebre* style.

Núñez succeeded in bringing Galician traditions to the masses. *Brotherhood of Stars*, his 1996 album, sold over 100,000 copies, while *Os Amores Libres* featured musical excursions into flamenco, Breton, and even Berber music from North Africa.

Scotland the brave

Like Ireland, Scotland has a rich musical heritage including a strong fiddling tradition, with thousands of "fiddle tunes" collected and recorded over the last two centuries. These tunes are usually jigs, reels, or hornpipes, and can be played on instruments other than the fiddle.

Scotland also has its own type of fiddle music known as the Strathspey, a majestic-sounding folk form that some claim developed from a mimicry of the rhythms of Scots Gaelic – Scotland's form of the Celtic language. Modern Scottish fiddlers include Alasdair Fraser, Ali Bain, and Catriona MacDonald, and Duncan Chisholm. One of the leading lights in the younger generation is the singer and multi-instrumentalist Julie Fowlis, who sings Scots Gaelic songs and plays fiddle tunes on the Scottish smallpipes – another variant on the Celtic bagpipe design.

Celtic platform

Celtic Connections, an annual Scottish music festival, provides a platform for musicians to exchange tunes and influences. The event has featured innumerable collaborations, such as Scottish accordionist Phil Cunningham sharing a stage with the Anglo-Irish folk group Flook, or the Northern Irish singer Cara Dillon performing with Cape Breton fiddler Natalie MacMaster.



Beating the Irish bodhrán

The *bodhrán*, an Irish frame drum, made from taut goatskin, is played with a beater. The player can adjust the pitch by placing their hand inside the drum.

While it is impossible to pinpoint what all these different national musics owe to the ancient Celts, the existence of similar instruments, and the ease with which so many musicians borrow from each other, suggest a shared heritage.

KEY WORKS

- The Chieftains "The Ace and Deuce of Piping"
- Alan Stivell "Marv Pontkalleg"
- Alasdair Fraser "Cuillin Nights"
- Carlos Núñez "Brotherhood of Stars"
- John Doherty "Roaring Mary/Stormy Weather"
- Susana Seivane "Dous Mares"

AFTER

New generations of musicians are fusing Celtic traditions with pop, rock, and dance forms.

CELTIC ROCK AND DANCE FUSION

In the 1970s, many young bands began infusing traditional Celtic music with elements from rock music. In Ireland, the band **Horslips** brought electric rock band arrangements to Irish folk music and wrote lyrics inspired by Irish mythology. Some ten years later, the Scottish band **Capercaillie**, singing in Scots Gaelic, created their own blend of different Celtic influences. They invited dance remixers to take on their material, embraced drum 'n' bass beats, and experimented with pop production.

In the 1990s, the **Afro-Celt Sound System** proved popular at European festivals, melding West African influences with Celtic tunes, dub reggae, and electro. The band invited Senegalese singer **Baaba Maal** 000-00 to perform with Irish singers, and then dance producers to provide remixes.

BEFORE

Indian classical music is founded on sacred Hindu hymns and theoretical principles established in antiquity.

ORAL TRADITION

The earliest Indian music is found in the **Vedas, sacred Hindu hymns** thought to have been written in 1500–1200 BCE by Indo-European peoples who settled in India in the 2nd millennium BCE. Handed down orally, they are still in use today.

POEMS AND BARDS

Early in the first millennium CE, a system of art music emerged in India, incorporating **poetry and dance**. The tradition flourished between the third and sixth centuries CE.

Poetic bards in southern India performed songs with harp accompaniment in royal and domestic settings. **Invasions from Central Asia**, and the rise of **Islam** << 40–41, influenced the music.

SITARIST (1920–2012)

PANDIT RAVI SHANKAR



A legendary sitarist and composer, Shankar was born in Benares (now Varanasi) into an orthodox Brahmin family. Hearing Vedic chants as a child awakened Shankar's passion for music.

Shankar danced in his brother's classical Indian dance company in Paris from 1930–32 but took up the sitar on his return from India. He studied for seven years with Vilayat Khan (1928–2004) and married his daughter.

Shankar gave his first concert in 1939, and began writing scores for Indian films in 1946. He was founder-director of All India Radio's first National Orchestra. A consummate showman with flawless technique, he was showered with awards. The daughter of his second marriage, Anoushka, is a well-known sitarist, and his other daughter, Norah Jones, is a singer who has won several Grammy awards.

Ragas and Talas

With its hypnotic rhythms, elaborate melodies, and alluring mysticism, Indian classical music enjoys a worldwide following. Many are captivated by the music's links with spirituality and meditation, and a number of Western composers and performers have fallen under its spell.

Ancient philosophical ideas and Hindu spiritual principles provide the rules for the composition and performance of Indian classical music. Starting in the 12th century, the music divided into two main categories: Hindustani from northern India, and Carnatic from the south. Hindustani music is more expressive while Carnatic music

remains traditional and untouched by foreign influence. Though viewed as entertainment, Indian music retains its links with Hinduism, with the songs retelling the stories of the Hindu gods.

Patterns of melody and rhythm

The most popular musical form in both northern and southern India is the **raga**, a musical form usually for voice

and typically accompanied by **tabla** (drums) along with a plucked string instrument, often a sitar. Cycles of rhythmic patterns, known as **talas**, underpin the **raga**. These **talas**, along with the shimmering sitar, give the music its particular sound quality.

The mood and style of the piece depends on the choice of **raga** and **tala**, and, in contrast to Western classical



Musical partnership

The divine love between the god Krishna and his consort, Radha, is a popular subject in Indian art. This painting from 1800 shows Krishna playing the flute and Radha the **tambura**.

music, creating a harmonic sound is not a priority. Large ensembles are also rare in classical Indian music because the focus is on the solo *raga*, and the loud dynamic produced by a large number of players would detract from the clarity of this line, and drown it out.

Music to the ear

Ragas are patterns of notes from which melodies are constructed. However, the performers tune their instruments or sing the melodies so that some notes in the scale sound slightly sharp while others sound a little flat. To listeners more accustomed to Western music, this sounds as if the music is out of tune, but this is not so. Shifting the



Carnatic diva

Regarded as the finest exponent of Carnatic song, Madurai Subbulakshmi (1916–2004) made her first recording aged ten. During the 1960s, she sang in London, Moscow, and at Carnegie Hall in New York.

and concerts can last for up to three hours. The centrepiece may be a *ragam-tanam-pallavi*, a type of composition that allows the singer to improvise. The practice has been passed down from ancient times when competitions were held to showcase the ability of singers to perform dazzling improvisations.

Captivating the West

Legendary sitarist Ravi Shankar almost single-handedly introduced northern Indian music to the West and, at a time of a spiritual reawakening, the music spoke directly and powerfully to new audiences. In 1967, festival-goers heard Shankar play at Monterey, in California, and at Woodstock, New York, in 1969 (see pp.344–45).

Inspired by Indian music, Beatle George Harrison (see pp.324–25), learned to play the sitar. In 1965, he used it in the Beatles' song "Norwegian Wood" and, in 1966, on the album *Revolver*. Harrison studied sitar with Shankar, and performed and recorded with him in the 1970s.

Classical violinist Yehudi Menuhin (1916–99) recorded three albums of violin-sitar works with Shankar between 1966 and 1976, with both artists gliding in and out of each other's styles.

Shankar also worked with the American opera composer Philip Glass, co-composing a chamber music album in 1990. Entitled *Passages*, the music blended Hindustani classical music with Glass's classical American minimalist style (see pp.374–75).

Evolution at home

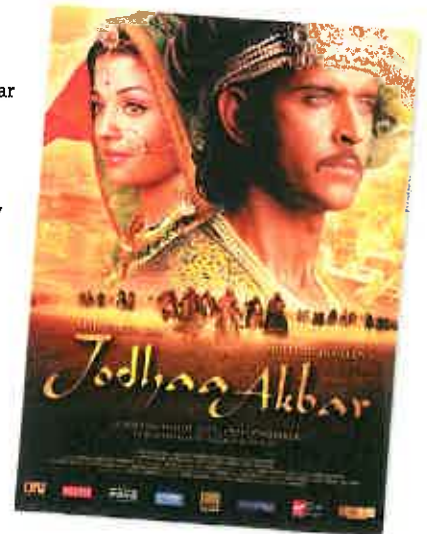
In India, after centuries of adhering to classical traditions and religious associations, Indian music is evolving. New styles of classical music are emerging that keep pace with India's fast-changing global environment.

And while Indian classical music continues to absorb new influences from its own culture, it adapts ideas from others. Although the films of Bollywood (the Mumbai-based film industry), for example, have long featured classical Indian music,

KEY WORKS

- M.S. Subbulakshmi *Madhuraashtakam*
- The Beatles "Norwegian Wood"
- Shankar and Menuhin *West Meets East*
- Nikhil Banerjee *Total Absorption*
- Zakir Hussain and Alla Rakha *Tabla Duet*
- Ravi Shankar and Philip Glass *Passages*
- A.R. Rahman *Slumdog Millionaire* (soundtrack)

Bollywood producers are now leaning towards using other styles of music for the soundtracks of films that have a modern theme.



Bollywood soundtrack

The well-known Indian composer A. R. Rahman is known for integrating classical Indian music with electro and Western genres. His soundtrack for the 2008 Bollywood epic *Jodhaa Akbar* won many awards.

"Unforgettable... a music-making that I could have only dreamt of."

YEHUDI MENUHIN, 1997, ON HIS COLLABORATION WITH RAVI SHANKAR

pitch of a note up or down gives Indian musicians a wider range of sounds in which to convey mood.

As in Western music, performers can use ornaments, including vibrato, trills, and grace notes to express the mood of the *raga* and their interpretation of what the music means to them. Underlying the music, the rhythmic patterns of the *tala* are played in repeating cycles. These patterns can be very complex, and a single *tala* may contain up to 15 beats. Often the beats are clapped. In addition, a performer in the ensemble (usually the drummer) emphasizes the first of each *tala* to let other musicians know that the cycle has begun again and to help them keep time. In Carnatic music, the drummer may have an independent part.

While systems for writing down music have existed in India for centuries, players of classical Indian music perform without

following written music because, as students, they learn by example directly from masters, and commit the music to memory. Even today teachers prefer to instruct their students orally.

Within the parameters of set notes and beats, the ability to improvise is a highly prized skill, and there are many approaches or styles. Performers freely use ornamentation.

In northern India, the performance of a piece can last up to an hour and usually has three parts: a freely improvised prelude to set the mood; a traditional composition on the *raga* and *tala* accompanied by *tabla*; and a final improvisation.

Carnatic performances are built around the popular *kritis* (songs),

40,000 The number of people who attended Ravi Shankar's two Concerts for Bangladesh in New York, in 1971.



Rhythmic drivers

The *tabla*, which consists of two small drums played by one seated performer, provides the rhythmic underlay in Indian music. One drum is conical, the other is bowl-shaped, and each is tuned to a different pitch.

AFTER

The assimilation of regional and outside influences into the classical traditions has taken Indian music in a number of new directions.

REGIONAL INFLUENCES

Performances of authentic Indian classical music have become less common in recent years. India's rich **regional folk traditions** and **Western popular music** have blurred the boundaries with the strict classical system.

WORLD MUSIC

The unique sonorities of Indian music, especially the rhythmic pulsing of the *tabla* and hypnotic, shimmering sitar music, have become staple additions to the broad genre of **world music**.

Indian Instruments

The richness and diversity of India's history and cultural heritage is reflected in the dazzling variety of its musical instruments. Strings, woodwind, and drums play distinctive roles in ceremonial occasions, classical music, and dance.



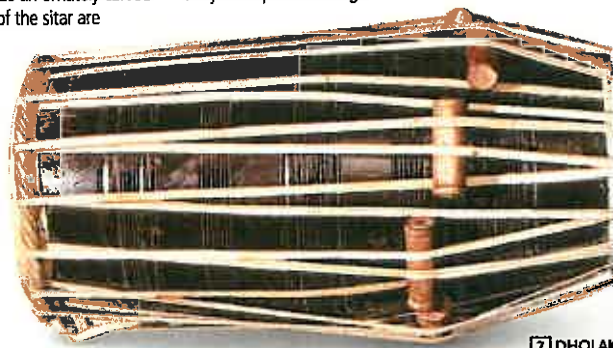
1] ORNATE SHEHNAI Length approx. 42 cm (17 in)
2] WOODEN SHEHNAI Length approx. 42 cm (17 in)
3] WOODEN FLUTE Length approx. 38–96 cm (15–38 in)
4] BAMBOO FLUTE Length approx. 38–96 cm (15–38 in)

1] Ornate Shehnai North India's *shehnai* has a double reed (attached on a cord) which is inserted into the mouthpiece to play. This rosewood example has a shapely, engraved bell made from nickel and brass. **2] Wooden Shehnai** This ceremonial instrument is played in temples, processions, and weddings. **3] Wooden Flute** The finger holes on this side-blown flute can be partially covered, creating slight variations of pitch. **4] Bamboo flute** This pipe is an expressive solo instrument in Indian classical music. **5] Ankle bells** Worn by dancers, these bells add rhythmic jingling as well as striking decoration. **6] Manjira** Pairs of small metal hand cymbals often accompany folk music and religious ceremonies. **7] Dholak** Cotton cords are strung across this wooden drum to maintain the tension across the two drum heads. It is played with the same subtle hand techniques as the *tabla* (see p.341). **8] Veena** Richly decorated gourd resonators amplify the sound of the *veena*'s plucked strings. **9] Saraswati veena** *Saraswati*, the Hindu goddess of knowledge, arts, and music, is often depicted playing this instrument. This example has an ornately carved head. **10] Sitar** When the main strings of the sitar are

plucked, its "sympathetic" strings resonate too, enhancing the sound. This richly decorated sitar has a small second resonator behind the long, hollow neck. **11] Esraj** Like the sitar, the *esraj* has sympathetic strings, which add a shimmering aural halo. **12] Rewāp** Resembling a long-necked lute, this *rewāp* has five metal strings and geometric decorations in ivory and camel bone. **13] Tambura** This elegant lute provides a drone accompaniment to solos on other instruments. **14] Sarangi** Expressive melodies are the speciality of this bowed fiddle, which resembles the human voice in its beautiful timbre. **15] Sarinda** The unusual shape of the *sarinda*, with its conveniently cut-out sections, allows for easy movement of the bow across the strings. **16] Pamir robāb** A long-necked lute from the Pamir mountains, this historic example dates from around 1650. **17] Mandar bahar** Similar to a bowed double bass, this instrument is used in orchestras. **18] Sarinda** The front of this folk fiddle's sound box is made from animal skin. **19] Mayuri veena** Resting on bird-like feet, this bowed "peacock" *veena* has a hollow body and up to 30 strings.



5] ANKLE BELLS Length 15 cm (6 in)
6] MANJIRA Diameter 10 cm (4 in)



7] DHOLAK Length 35 cm



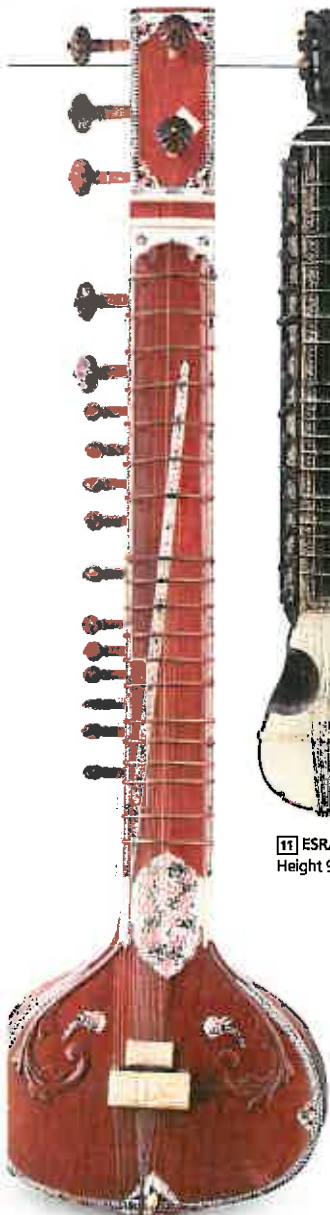
8] VEENA Length approx. 1.5 m (5 ft)



9] SARASWATI VEENA Length 1.2 m (4 ft)



INDIAN INSTRUMENTS



10 SITAR
Height 1.2 m (4 ft)



11 ESRAJ
Height 91 cm (36 in)



12 REWAP
Height approx. 1 m (3 ft 3 in)



13 TAMBURA
Height 1.2 m (4 ft)



14 SARANGI
Height approx. 65 cm (26 in)



17 MANDAR BAHAR
Length 1.2 m (4 ft)



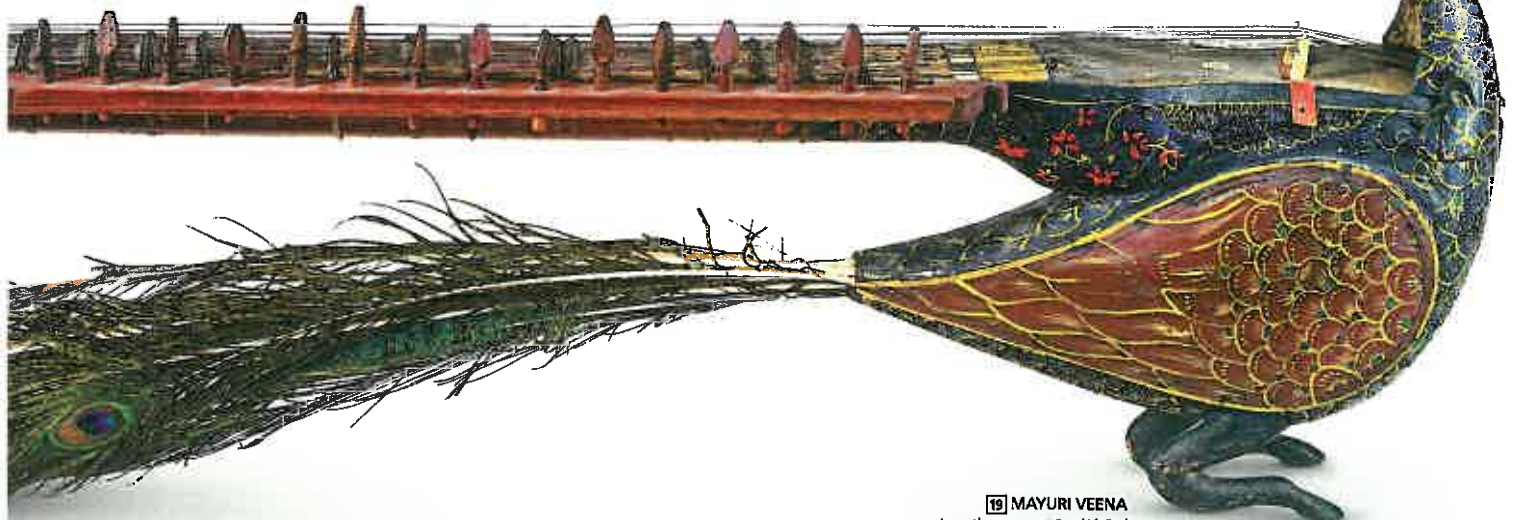
15 SARINDA
Height approx. 63 cm (25 in)



18 SARINDA
Height approx. 63 cm (25 in)



16 PAMIR ROBAB
Height 80 cm (31 in)



19 MAYURI VEENA
Length approx. 1.3 m (4 ft 3 in)