



Instruments from the 2003 Program



Membranophones (Drums)

Surdo – Brazilian

The surdo is the master of the samba in Brazil, essentially the bass drum of the band, and produces a very deep tone. It is often hung on a rope around the neck, so it can be used in a march or on parade. The surdo is played with a single large headed mallet, while the other hand is employed to vary the sound by sometimes pressing on the head to create a slightly higher pitch 'closed' or muffled sound.

Agogo bells – Brazilian

The agogo bells are similar to cowbells, they are small high pitched bells which traditionally come in hand held pairs, but modern versions often come as a set of three and/or ready for being mounted on a stand. They are usually tuned a small interval apart such as a second or minor third. Agogo bells are particularly used in Brazil, and play more elaborate rhythms than the hand cowbell.

Bombo – Brazilian

A cylindrical shaped drum from the Andean region and popular in the styles found in Argentina, Chile, Bolivia and Peru. The drum is played with a stick and a mallet, which strike the wooden rims and the head. The body of the drum is made out of a hollow tree, with the mounted skins retaining the animal's fur, thus producing a very distinctive mellow and deep tone.

Tar (Frame drum) – North African

A flat frame drum with a single head, played with the hand or the fingers, holding the drum in front of the body with one hand. This drum is found all over North Africa, the Mediterranean, and the Middle East, and has many names. About four inches deep and 14-24 inches in diameter, it often has a hole in the rim for the left thumb. Traditionally this drum is played with the fingers, holding the drum in front of you, drumhead facing out. It has a rich voice and produces clear bass tones and compelling side beats.

Tumbadora (Conga) – Brazilian / Caribbean

Tumbadora (Conga) These drums, of relatively recent popularity, are played with the hands. They are originally from the Antilles islands. They are commonly used in a set of three, standing on the floor or putting them in special stands. The medium sized drum is called conga, the large size (low tone) is the tumba, and the smallest and highest in pitch is called quinto. The two biggest have approximately the same height, the tumba the largest in diameter. The tumbadoras have one head, on the top, and are open at the bottom.

Ideophones (Instruments that are struck or shaken)**Mbira – Zimbabwe / African**

Zimbabwe's mbira "dzavadzimu" (mbira of the ancestor spirits) is the primary traditional instrument of the Shona people, and has been played for over 1,000 years at religious rituals, royal courts, and social occasions. It consists of 22 to 28 metal keys mounted on a hardwood soundboard and is usually placed inside a large gourd resonator (deze). The keys are played with the two thumbs plucking down and the right forefinger plucking up. An important feature of mbira music is its chiming, cyclical nature, with each new repetition varying slightly from the last.

**Hosho (shaker) – Zimbabwe / African**

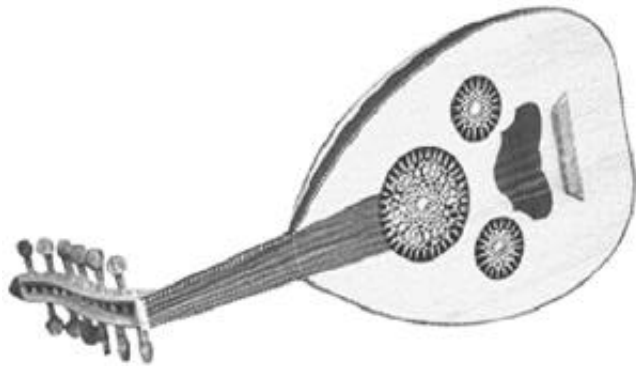
Hosho are traditionally made from gnarly maranka gourds, hollowed out and partially filled with hard hota seed. Snapping the hosho so that the seed cracks against its interior wall makes the desired sound. It sounds easy enough, but hosho can be one of the most challenging instruments to play well.

A common rhythm played on hosho to accompany mbira music is a triplet pattern. Often the back swing just before the beat is emphasized. Rather than accompanying the other instruments, the hosho often lead the way, cutting the rhythm and giving the music a fine edge. The heartbeat of a marimba or mbira ensemble is the hosho player, who uses a pair of these deceptively simple-looking instruments to keep the pace.

Chordophones (Stringed Instruments)

Ukulele– Polynesian

The ukulele, a string instrument traditionally associated with Hawaii, finds its roots in music from indigenous Hawaiian communities as well as Portugal, Spain, South America, Africa and European band music! Originating in Hawaii around 1880, this portable instrument has a distinctively small guitar-like body, a relatively short neck and gut (later nylon) strings. By the 1920s and 30s, its popularity was widespread throughout North America, and its sound was closely associated with the early music of Tin Pan Alley and vaudeville music shows. Inexpensive models made from plastic were widely marketed up until the 1980s in the United States.



Oud (Arabic Lute) – North African

This pan-Middle Eastern short-necked lute is the ancestor of the European lute. The name comes from al-oud (branch of wood). According to some oral histories, the oud is thought to have been created by a descendent of the biblical figure Cain. Shaped like half a pear with a short fretted neck, it has five pairs of strings, each pair tuned to the same pitch, plus a

single string, which is also the thickest, known as the bamteli in Turkish. The oud is played with a plectrum (often a trimmed eagle's feather) and produces a deep and mellow sound. It is the principal instrument of the Arab world, and is of secondary importance in Turkey, Iran, Armenia and Azerbaijan. It also plays an important role in north African countries, such as Morocco, Tunisia, Algeria, Egypt, and Sudan.

Chinese Instruments

Erhu, literally "2 string", a bowed fiddle where the bow-hairs are strung between the two strings – permanently attaching the bow to the fiddle.

Pipa, a plucked lute-like instrument with frets and four strings.

Di Zi, A Chinese flute with paper stuck over one of the holes with garlic juice to produce a bright, buzzing sound. (A similar flute is called Dong Xiao and is played straight out, not to the side).

Gu Zheng, A Chinese zither with 16 to 23 strings and movable bridges used to set the pitch of each of the strings.