MUSICAL INSTRUMENTS OF SIERRA LEONE

BY

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PREFACE

From September, 1964 to July, 1966 I worked as a Peace Corps volunteer in Moyamba, Sierra Leone, where I taught music and French at Harford Secondary School for Girls. While teaching music I discovered that African music was not included on the West African Examination Council's syllabus for Sierra Leone, and was told that this was because no written material on the music of Sierra Leone was available. My students and I were concerned about this fact, and it is for them that I have decided to write this thesis.

Although I spent most of my time in Moyamba, a town of about 4,000 people in the heart of Mende land, I was also able to take short trips throughout most of the country. Most of the musical instruments which I saw and heard were in Moyamba, whose population is predominantly Mende but also includes small communities of most of the other tribal groups of Sierra Leone. The students of Harford School come from all over Sierra Leone and represent most of the tribal groups. As well as observing local performances and festivals, I was able to learn much about Sierra Leone music from the students in my music classes who performed and discussed the music of their different tribes for the classes and allowed me to tape much of their music.

The only complete study of musical instruments of any tribe residing in Sierra Leone is Les Kissi: une société noire et ses instruments de musique by André Schaeffner, 1951. Otherwise, information for this thesis, in addition to my own observations, was obtained from anthropological reports, travellers' journals, general studies of African

musical instruments, dictionaries of Sierra Leone languages, museum collections, Sierra Leonean informants, and phonograph records. A valuable source has been a tape made in Sierra Leone by Mr. Herbert Clark and Miss Cootje van Oven in 1966-7.

Research of all types in Sierra Leone has not been extensive, and cultural aspects have been especially neglected. This neglect may be partially due to the very dense rain forest which covers part of Sierra Leone and has, until recently, made travel and communication difficult. Fourah Bay College in Freetown, founded in 1827, was West Africa's first institution of higher learning, and much early West African linguistic study was done there in the mid-nineteenth century. Unfortunately, most of the study of Sierra Leone languages was abandoned and has only recently been continued, both at Fourah Bay College and at the School of Oriental and African Studies in London. Little is known about Sierra Leone's history before the coming of the first Europeans, Portugese sailors who landed there in the mid-fifteenth century. History up to that time, concerning tribal migration and wars, is based entirely on oral tradition which is only now beginning to be recorded and studied. Although several short anthropological studies have been done on Sierra Leone tribes, only the Mende have been studied in depth, by Kenneth Little in The Mende of Sierra Leone, 1957, and by Jules Staub in Beiträge zur Kenntis der materiellen Kultur der Mendi in der Sierra Leone, 1936.

Because this thesis draws on sources which use several different systems of orthography, a summary of the orthographies used is given below. If both French and English terms are given, the English term is used in the text.

French sources

â sounds like a in father

è sounds like e in bed

é sounds like a in say

ï sounds like oy in boy

ô sounds like o in roll

Orthography used for Sierra Leone languages

ạ sounds like u in but

ɛ sounds like e in bed

ə sounds like e in the

o̅ sounds like o in row

o̲ or ɔ sound like ough in bought

u̲ sounds like u in rule

n' or ŋ sound like ng in sing

~ (tilde) over a vowel indicates a nasal sound

Temne words from A. K. Turay (1966, pp. 27-33)

` indicates a low tone

^ indicates a falling tone

I have used the metric system of measurement in this paper since the majority of sources which contained measurements of musical instruments used that system (2.54 cm. equal 1").

The term griot used especially in connection with Madingo musicians refers to a member of a class of professional musicians. The word, probably from Wolof, has been adopted into the French language, but has no English equivalent. In traditional life the griot combined the functions of "minstrel, jester, herald, annalist, troubadour, gleeman, poet"

(Niane, 1965, p. vii).

Secret societies, Wunde and Poro for men and Bundu and Sande for women, are groups to which almost every Sierra Leonean, excluding Creoles, belongs. These societies play an important part in the political, social, cultural and economic life of Sierra Leone. Young boys and girls go to their respective society school or "bush" near the age of puberty and are then initiated into the society and taught the traditions of that society. Society members are sworn to secrecy and never reveal what takes place in the "bush." In respect for these societies I have provided no details as to specific activities except for references to musical instruments used by the societies.

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I would like to thank Oxford University Press for permission to use Map 2 from Creoledom by Arthur Porter.

The following have been most helpful in providing information and answering questions: Dr. Frank Gillis, Indiana University, Mr. Rod Knight, U.C.L.A., Dr. Edris Makward, University of Wisconsin, Dr. Alan Merriam, Indiana University, Mr. Colin Turnbull, New York Museum of Natural History, and Dr. William Welmers, U.C.L.A. I am grateful to many Sierra Leoneans, especially Mr. Kpange Kolokoh, Moyamba, Miss Badiyatu Turay, Moyamba, Mr. Seltzer Conteh-Morgan, Rotifunk, and Mr. Alie Sahid, Freetown.

I especially appreciate the use of the tape recording made by Mr. Herbert Clark and Miss Cootje van Oven.

I am grateful for information received from the following institutions: University of Pennsylvania Museum, Pitt Rivers Museum, Oxford, Horniman Museum, London, and the Chicago Field Museum of Natural History.

Finally, I would like to express my sincere appreciation to my advisor, Dr. Lois Anderson, for her patience and for the help she has given to me in writing this thesis.

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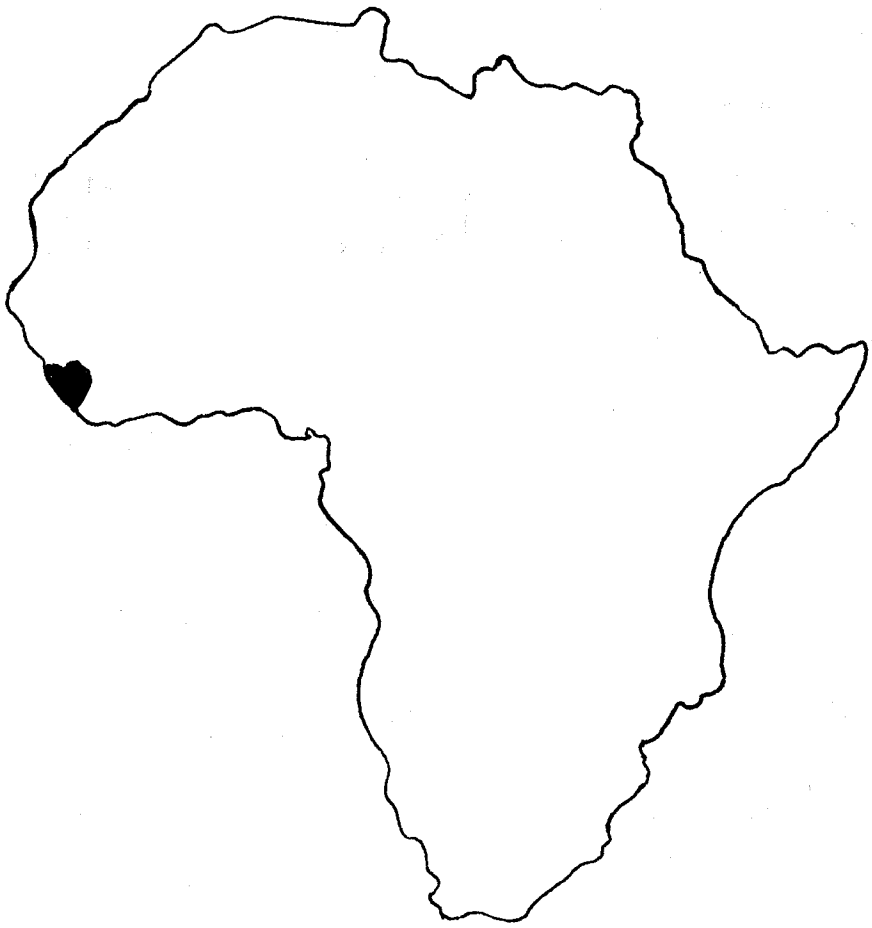
INTRODUCTION

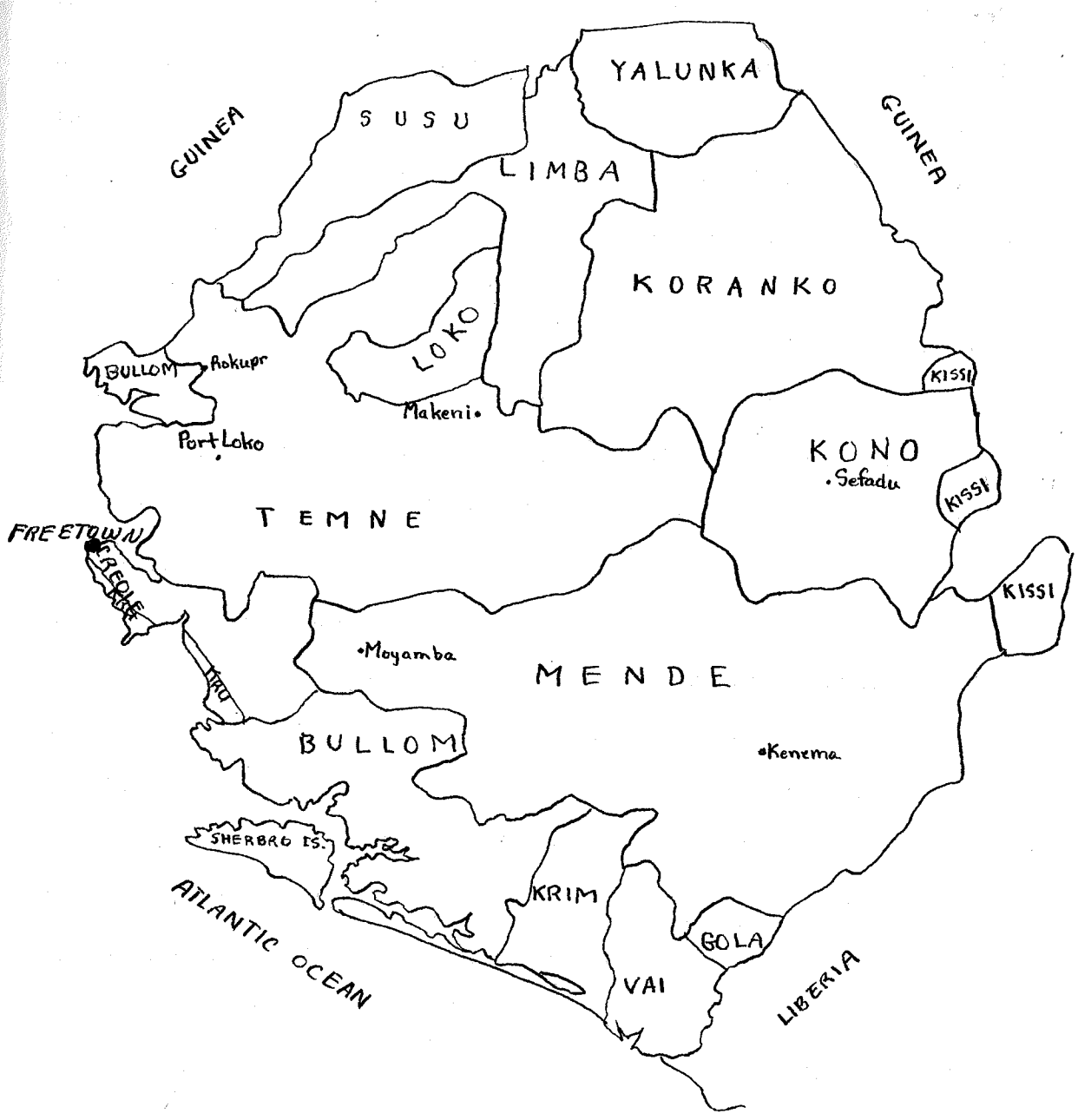
Sierra Leone is a country of 27,925 square miles on the southwest coast of West Africa, bordered by French-speaking Guinea to the north and east, by Liberia to the south, and by the Atlantic Ocean to the west (See Map 1). Although the British have been in Sierra Leone since the mid-eighteenth century, little research has been done there, whether in history, linguistics, anthropology, or other fields. Although there are some speculations on when migrations into Sierra Leone took place, specific dates are unknown. After migrating from the north, east, northeast and south, the tribal groups of Sierra Leone became geographically distinct. In the late nineteenth and early twentieth centuries, with the growth of trade, missionary activity, education, transportation, and communication facilities, the geographic distinctiveness of these ethnic groups gradually diminished, especially in the coastal area.

The first national census in Sierra Leone in April, 1964, gave a population of 2,180,355 (Clarke, 1966, p. 40). These people belong to about seventeen different ethnic groups: Creole, Fula, Gola, Kissi, Kono, Koranko, Krim, Kru, Limba, Loko, Madingo, Mende, Sherbro (also called Bullom), Susu, Temne, Vai (also called Gallinas), and Yalunka. The populations of the various ethnic groups, according to Harvey (1966, p. 37) are: Mende, 672,831; Temne, 648,931; Limba, 183,496; Kono, 104,573; Koranko, 80,732; Sherbro, 74,674; Susu, 67,288; Fula, 66,824; Loko, 64,459; Madingo, 51,024; Kissi, 48,954; Creole, 41,783; Yalunka, 15,005; Krim, 8,733; Vai, 7,986; Gola, 4,854; Kru, 4,793.

The largest group, the Mende, make up 30.9% of the population



Map 1. Sierra Leone in Africa



Map 2. The People of Sierra Leone (after Porter, 1963, p. 15)

(Harvey, 1966, p. 36). The Mende occupy much of the central and most of the southeast of Sierra Leone (See Map 2). Under pressure from other tribes to the north they migrated to the forest zone in the southeast of Sierra Leone at some time in the past (Anene, 1966, p. 238). A branch of this group which was cut off by inter-group warfare is that of the Loko people farther north.

The Temne, who make up 29.8% of the population, live in the central zone which stretches east from the coast. The Temne are usually regarded as some of the earliest arrivals in the area, although it is not known from where they came or exactly when they came. According to tradition they came from the northeast, possibly as invaders from Guinea (Jarrett, 1966, p. 73).

One of the oldest groups is that of the Sherbro or Bullom, whose origins are unknown, although legends suggest that they arrived by sea (Jarrett, 1964, p. 75). The main group lives in the coastal area south of Freetown (See Map 2). The Krim may be a branch of the Sherbro. The Limba occupy two belts in the north (See Map 2) and have also migrated to most of the large towns and to the diamond mining area in the northeast.

The Fula and Madingo are widely scattered throughout the country and are both parts of large groups outside of Sierra Leone. The Madingo also live in Guinea, the Gambia, Niger, Sudan, Senegal and Mali where they are known as Mandinka, Maninka, Manike, Malinkẻ or Mandingo. The Fula are spread all over West Africa where they are also known as Peul, Fulbe or Fulani.

The Kono, Susu and Kissi are frontier tribes. The ethnic core of the Kono is within Sierra Leone in the east central area while that of

the Susu on the northwest border is in Guinea and that of the Kissi, neighboring the Kono, is in Liberia. According to Jarrett (1964, p. 75), the Kono, Kissi, Vai, Koranko and Susu may be related to the large group of Mandinka peoples who originally came from farther north. The Kru are a sea-going community from Liberia who live in the Freetown area.

The Creoles, living almost entirely in the Freetown area, are the descendents of slaves who were returned to Africa in the late eighteenth and early nineteenth centuries from the United States, Britain, Nova Scotia and the West Indies as well as those who were taken from outward bound slave ships. They are a unique mixture of descendents of various African tribes who have adopted many European cultural traits.

The various ethnic groups of Sierra Leone are given below, after Harvey (1966, p. 36):

Ethnic Composition of Sierra Leone, 1963 (Per Cent)

Creole	1.9	Loko	2.9
Fula	3.1	Madingo	2.3
Gallinas	0.1	Mende	30.9
Gola	0.2	Sherbro	3.4
Kissi	2.3	Susu	3.1
Kono	4.8	Temne	29.8
Koranko	3.7	Vai	0.3
Krim	0.4	Yalunka	0.7
Kru	0.2	No Tribe	1.3
Limba	8.4	Others	0.2

Linguistic groups in Sierra Leone do not always correspond to ethnic groups; in fact, peoples maintaining separate identities may speak a single language. In the southwest many Sherbro, Krim, Vai and Gola people speak only Mende while in the northwest speakers of northern Sherbro consider themselves Susu or Temne. Sherbro is slowly being

replaced by Temne and Susu in the north and by Mende in the south. Mende is also replacing Krim, Vai and Gola in the extreme south and is becoming widely used in the Kissi and Kono areas (Dalby, 1966, p. 38). Krio is spoken as a mother tongue by the Creole community and serves as the principal lingua franca of the country, while English serves as the official language.

Little work has been done in the complete classification of the languages of Sierra Leone, and those linguists who have worked with Sierra Leone languages do not agree in their classifications. T. D. P. Dalby (1966, p. 38) has classified the languages as follows:

I. Mande Languages
  A. Northern Mande
    1. Susu
    2. Yalunka
    3. Kono
    4. Vai
    5. Koranko
  B. Southwestern Mande
    1. Mende
    2. Loko

II. Mel Languages
  A. Northern Mel
    1. Temne
    2. Bullom [Sherbro]
    3. Krim
    4. Kissi
  B. Southern Mel
    1. Gola

III. Limba; not closely related to any other African language

IV. Kru

Fante is spoken along the coast by small migrant communities of fishermen from Ghana. Yoruba or "Aku" is spoken by a small group in the Freetown area. Arabic is spoken by the Lebanese trading community and is used as the language of Islam.

Joseph H. Greenberg (1963, p. 8) has classified the languages of Sierra Leone, all part of the Niger-Congo family, as follows:

I. West Atlantic
   A. Northern
      1. Fula
   B. Southern
      1. Temne
      2. Kissi
      3. Bullom [Sherbro]
      4. Limba
      5. Gola

II. Mande
   1. Malinke
      Vai
      Kono
      Koranko
      Susu
      Dyalonke [Yalunka]
   2. Mende
      Loko

III. Kwa
   1. Kru

Although Greenberg's classification is widely accepted, it does not include Krim, while Dalby's system does not include Fula and Madingo. These discrepancies serve to emphasize the need for further linguistic study in Sierra Leone.

CHAPTER I

THE CHORDOPHONES

A chordophone is an instrument on which "one or more strings are stretched between fixed points." (Hornbostel & Sachs, 1961, p. 14) In the present work the chordophones of Sierra Leone are described according to the Hornbostel-Sachs classification system of musical instruments. The numbers in parentheses which appear with each instrument, for example, Simple zither (31), are those assigned to the instruments in that system. While some instruments may be unique to one group of people, others may be found in several societies. Chordophones are always played by men in Sierra Leone. The instrument usually belongs to the player, who is often its maker. Some instruments belong collectively to members of the ensemble who participate in music-making.

An extraneous rattling device is a common feature of several different musical instruments in Sierra Leone. An optional addition at the top of the neck of most chordophones of Sierra Leone is a flat tin plaque to which are attached metal rings that rattle as the strings are plucked or bowed (See Plates 6, 7, 9 and 17). The thin plaque, usually in a rectangular or oval shape, may be attached to any of the chordophones except the musical bow. The same type of rattling plaque is also an optional part of some Sierra Leone drums and hand pianos. These plaques are attached at their lower ends to the instrument and extend above the top or upper surface of the instrument itself.

In Sierra Leone lutes and harps are the most commonly played chordophones. The Fula, Kissi and Madingo have several varieties of chordophones while most of the other tribes, according to the available

information, have only a few chordophones (See Map 3).

Simple Zither (31)

A simple zither consists of a string and a string bearer. In addition, it may include a resonator which is not an integral part of the instrument.

The Kono woinâ, which is considered to be the ancestor of all Kono string instruments, consists of a string tied to one end of a stick and held at the other end by one hand (See Figure 1). The string passes over an overturned calabash which serves as a resonator. Presumably a person other than the performer holds the string, since Charles Béart said that the sound is produced by striking the string with two sticks. By changing the tension of the string which is held with the hand the pitch is varied (Béart, 1955, p. 678).

Mono-Heterochord Musical Bow without Resonator (311.121.1)

The musical bow played in Sierra Leone consists of a flexible wooden string bearer and one string (See Plate 1). The mouth serves as a resonator for the musical bows which are played in Sierra Leone by the Fula, Kissi and Madingo.

The Fula musical bow is called baïlol. One end of the cord is held between the player's lips and the mouth acts as a resonator (See Plate 1). The thumb and index finger of the left hand vary the pitch by pulling and releasing the string while the thumb and index finger of the right hand pluck the string (Notes on tape by Herbert Clark and Cootje van Oven, 1966-67).

The Kissi musical bow, called papande, is similar to that of the Fula. The half-open lips of the musician are placed level with the cord while the left hand moves and plucks the cord. André Schaeffner (1951, p. 63) reported having seen the Kissi musical bow used as a toy by young boys who used two small sticks, one to vary the length of the cord, the other, more tapered, to strike the cord. Schaeffner also mentioned a Kissi musical bow called kilamale which is used for initiation rites in some Kissi villages on the Liberian border. Although he did not see the instrument, he learned that it accompanies training exercises of the initiates when they are in their society bush. An informant told him that the musical bow is used there when wooden drums are not permitted (Schaeffner, 1951, p. 64).

Mungo Park, in describing the musical instruments of the Madingo of West Africa, said, "they make use of small flutes, bow-strings, elephants' tusks and bells" (Park, 1816, p. 271). The term "bow-strings" may refer to a musical bow without resonator.

Frame Zither with Resonator (316.2)

This instrument consists of a triangular frame of wood attached to a half-calabash resonator at one angle (See Figure 2). The five to seven strings are tied around one side of the wooden frame and extend to the opposite side where they are threaded through holes in the frame and attached to it. One of the angles formed by two sides of the frame penetrates the surface and is tied to the calabash (Ankermann, 1901, p. 22). This instrument, found among the Kissi, Kru, Madingo, Mende, Temne and Vai, has often been referred to in the literature as the "Kru harp" (Ankermann, 1901, p. 22; Baumann & Westermann, 1962,

p. 382).

Béart said that the Kissi instrument, called kèssé-kèssé, a frame zither with resonator, is played with the calabash resting on the knees. The fingers of both hands are used in playing (Béart, 1955, p. 687). Schaeffner described a similar instrument used by the Kissi called toa. He said that it is made of the wood of the yuo or flamboyant tree (spathodea campanulata, Dalziel, 1948, p. 445), has six or seven strings and a calabash resonator. Each string is knotted on one side of the frame after being twisted around it twice. The opposite side of the frame, pierced with holes, provides fixed points for attaching the strings. The distance between the strings is almost uniform, except toward the middle where they get closer to one another. After going through the hole, each string is wound twice around that side of the frame and is secured between the loops of the other strings. The length of the individual strings on three Kissi frame zithers measured by Schaeffner varies from 22.5 cm. to 32.5 cm. The strings of instrument 1 with six strings are 22.5 to 28.5 cm. from the shortest to the longest. The six strings on instrument 2 are 26 to 32.5 cm. in length. The seven strings on instrument 3 are 24 to 29.5 cm. Neighboring strings on instruments 1 and 2 differ in length by 1 or 1.5 cm. while on instrument 3 the lengths differ by .7, .8 or 1 cm. The height of the frame without the resonator on instrument 1 is 27 cm. while on instrument 3 the height of the frame is 22.5 cm. On one frame zither which belonged to a musician Schaeffner noted some burned-in designs in the form of arrows decorating the bottom of the calabash. All of the frame zithers which he saw in Kissi country had tin plaques attached to the two upper ends of the frame which served as rattling

devices (See Figure 2).

Schaeffner described some details of the playing techniques used with the Kissi frame zither. It is always held vertical to the player's body; the musician places the calabash on the left side of his chest or on his abdomen. The right hand is always placed underneath the strings, the left hand above them. The thumb and index finger of the right hand play the four lowest strings while the index and middle fingers of the left hand play the higher strings; but often only the fingers of the right hand pluck the strings while the fingers of the left hand rest on some of the other strings to damp them. Schaeffner saw one musician who played all of the strings with a plectrum while he damped some of them with his left hand, but when asked to do so he was also able to pluck the strings with both hands (Schaeffner, 1951, pp. 66-68).

The Kru in Liberia call the instrument kani while the Kru in Sierra Leone call it obah (Sachs, 1964, pp. 275, 64). The Philadelphia Commercial Museum has a frame zither identified only as an obah from Sierra Leone which has seven strings (Barone, 1961, p. 43). This is the term used by the Kru of Sierra Leone. The American Museum of Natural History in New York has a frame zither from Sierra Leone with strings made of trade wire (Colin Turnbull, Personal Correspondence, 1968). Victor Mahillon described a frame zither called kani in the collection of the Conservatoire royal de musique of Brussels which has seven strings made of vegetable fiber. The height of the triangular frame is 50 cm. and the diameter of the calabash is 20 cm. (Mahillon, 1909, p. 94). F. Harrison Rankin, who visited Sierra Leone in the early nineteenth century, described this instrument of the "Kroo":

> a soft clear-toned lyre, formed by three short sticks in the figure of a triangle, strung with seven cords of tough grass and tuned to the minor scale. This lyre is inserted at one angle into the side of a hollow calabash, or dried gourd, to give depth to the tones. An accomplished Kroo troubadour can strike his light guitar to very pretty native melodies, and combine with them harmony of considerable beauty. (Rankin, 1836, pp. 157-8).

The frame zither with resonator is also played by the Mende who call it koningeh. It has a triangular frame, seven strings made of piassava, and a half calabash resonator (Notes on tape by Herbert Clark and Cootje van Oven, 1966-7). It is described in C. F. Schlenker's Temne vocabulary as having seven grass strings, and being played with the fingers (Schlenker, 1861, p. 226).

The Vai also play the frame zither with resonator. S. W. Koelle in his Vai dictionary gave the word bárá for "a country harp with seven cords, played with the fingers" (Koelle, 1851, p. 145). That this instrument, in fact, was the frame zither is evidenced by a photograph of the instrument provided by George Ellis in his study of the Vai. The Vai frame zither in the photograph has a triangular frame and seven strings (Ellis, 1914, p. 138).

Schaeffner reported that the frame zither with resonator is quite widespread in West Africa. It is found east of Liberia, at least as far as Grand-Bérêby in the western part of the Ivory Coast. It is also found in the northwest of Liberia and in upper French-speaking Guinea, used by the Kissi, Toma and Guerzé. In all of these areas the instrument consists of a triangular frame with six or seven strings. Farther north in the savannah area between the Ivory Coast and the Sudan there is a type which is similar except for the shape of the frame which is simply curved and has no crosspiece. The number of its strings varies between four and five. It is found among the Birifor in the area of

the Black Volta in Upper Volta and in Mali to the southwest of Sikasso near Koutiala where it is used by the Bambara and Minianka (Schaeffner, 1951, p. 67). A five-stringed instrument of the same type is used by the Baoulé of the Ivory Coast (See the record Music of Occidental Africa, "Music of the Malinké and Baoulé," Everest CPT 579, Side 2, Band 5). A six or seven-stringed instrument is found in a few parts of Ashanti territory in Ghana where it is called seperewa (Nketia, 1962, p. 96). In Table 1 a summary of the details of the frame zithers found in Sierra Leone is given along with other occurrences in West Africa.

Lutes (321)

The plane of the strings runs parallel to the sound table on a lute which consists of a sound table and a neck. In Sierra Leone lutes are bowed or plucked. They can be further subdivided into one-string bowed lutes and polychord plucked lutes. They are found among the Fula, Limba, Koranko, Madingo, Sherbro, Susu, Temne, Vai and Yalunka. The material used for the resonator may be a half calabash covered with skin, a coconut shell, wood, or a tin box.

One-String Bowed Lutes (321.311) (Spike Bowl Lute, Hornbostel & Sachs, 1961, p. 23)

One-string bowed lutes are found in Sierra Leone among the Fula, Madingo, Sherbro, Susu and Temne. The one-string lute called nyanyaru or kalandé by the Fula, kalandé or ngime by the Madingo, and kundye by the Susu has a half calabash covered with skin for its sound-bowl. A rectangular sound-hole is cut in the upper surface of the sound-bowl,

Table 1. Frame Zithers in West Africa

Tribe	Name	No. of Strings	Material used for Strings
Triangular Frame			
Guerzé	----	6-7	----
Kissi	Kɛ̀ssé-kɛ̀ssé	----	----
Kissi	Toa	6-7	----
Kru	Kani, Obah	5-7	Vegetable fiber, trade wire
Mende	Koningeh	7	Piassava
Temne	Pánkạl	7	"Grass"
Toma	----	6-7	----
Vai	Bánạ	7	----
Curved Frame without Crosspiece			
Birifor (Upper Volta)	----	4-5	----
Bambara (Mali)	----	4-5	----
Minianka (Mali)	----	4-5	----
Ashanti (Ghana)	Seperewa	6-7	----
Baoulé (Ivory Coast)	----	5	----

in back of the neck (See Plate 2). The neck passes through the sound-bowl from the upper edge of the sound-skin and protrudes from the bottom of the sound-bowl. The one string, made of twisted horsehair, is supported by a bridge made from a piece of calabash (Mahillon, 1909, p. 93). The lute is held by the left hand and rests below the player's shoulder and against the upper part of the left arm. It is played with a bow made of a bent wooden branch and horsehair (See Plate 2).

Mahillon (1901, p. 93) described a one-string Susu lute, called kundye, in the Brussels collection; the length of the skin covering the calabash is 15 cm., the length of the neck extending above the sound-bowl is 20 cm. Godel (1892, p. 166), in his study of the Susu, said that they have a kind of "violin or guitar made with a calabash cut in the middle and covered with the skin of a large lizard." Schlenker's Temne dictionary gives a Temne word akonde which is defined as a Susu "fiddle" (Schlenker, 1880, p. 143). Perhaps this instrument is the Susu lute, kundye.

The Fula one-string lute is played by griots to accompany the recitation of historic legends (Béart, 1955, p. 680). It is also played in a Fula ensemble with flutes, oboes, sistra, and calabash idiophones (See Plates 3 and 16). The Temne one-string lute, called rafon or angbulu (See Figure 3), was described by A. K. Turay as:

> A stringed instrument with a single string of horse-hair running along the handle and across a skin-covered gourd. The instrument is held in the left hand, with the gourd resting on the shoulder and the handle pointing away from the player. It is played with a bow (anbəntã) held in the right hand, and the note is varied by pressure on the string with the fingers of the left hand. This 'fiddle' is used by professional travelling minstrels, who sing the praises of chiefs and other important people (Turay, 1966, p. 29).

Turay (1966, p. 28) described the bow or anbəntã as "a curved stick, with a single string of horsehair, used as a bow for the rafon. A number of round metal 'shakers' or ɛsɛkɛ are attached to the bow." Major Alexander Laing described the same instrument which he saw at Masimera in Temne territory:

> a sort of fiddle, the body of which was formed of a calabash, in which two small square holes were cut to give it tone; it had only one string, composed of many twisted horse-hairs, and although he could bring from it but four notes, yet he contrived to vary them so as to produce a pleasing harmony. (Laing, 1825, p. 148)

A Sherbro one-string lute, called bondobai, is in the University of Pennsylvania Museum. It consists of a rectangular tin box which is the sound-box, and a wooden neck which passes through and protrudes at the bottom of the sound-box. Although it has only one string, "a considerable range of notes is obtained by stopping the string at various points against the stave [neck], while the string is struck with a short section of reed or a light stick" (University of Pennsylvania Museum File, 1937, #37-22-35). The Madingo, who call the one-string lute kalandé, also have a word, jurukélẽ, for a one-string lute and another word, soké, for a bowed one-string instrument (Zemp, 1963, p. 623). No further information about these terms is available. The one-string bowed lutes of Sierra Leone are shown in Table 2 below, along with their vernacular names and the materials used for their sound-boxes.

Table 2. One-String Bowed Lutes in Sierra Leone

Tribe	Name	Material Used for Sound-Box
Fula	Kalandé, Nyanyaru	Half calabash covered with skin
Madingo	Kalandé, Ngime	Half calabash or coconut shell
Madingo	Jurukélẽ	----------
Madingo	Soké	----------
Sherbro	Bondobai	Tin box
Susu	Kundye	Half calabash or coconut shell
Temne	Rafon, Angbulu	Half calabash

Polychord Lutes (321.321) (Necked Bowl Lutes, Hornbostel & Sachs, 1961, p. 23)

These lutes are played in Sierra Leone by the Fula, Koranko, Limba,

Madingo, Vai and Yalunka. All of the polychord lutes are plucked, either with the fingers or with a plectrum.

The Fula and Madingo play a three or four-string lute called ordou by the Fula and chalam or cambreh by the Madingo (See Figure 4 and Plate 4). The instrument is commonly known as the Fula guitar in Sierra Leone. Henry George Farmer (1928, p. 25) said that the Arab gunbri is the same as the Negro cambreh or chalam. The earliest reference to the gunbri was made by the Arab traveller, Ibn Battuta (d. 1377), who visited the king of Mali in 1352. He described the court music of the king of Mali and among the musical instruments he mentioned quanibar made of gold and silver (Ibn Battuta, 1853-8, iv, p. 406). According to Farmer (1928, p. 26), gunbri is probably the singular of quanibar. The gunbri has from two to four strings, with three strings being the usual number.

The sound-bowl of the Fula and Madingo lute (ordou, chalam, cambreh), carved from the wood of the bileke tree, is long and oval-shaped, sometimes slightly waisted. In profile it is shallow and curved at the edges. The sound-bowl is covered with skin from coro, sheepskin, or parchment. The skin is laced to the sound-bowl with a thong which passes through a hole in the skin on one side of the instrument, passes under the instrument, and is threaded through a hole in the skin of the opposite side. This process is continued for the entire length of the instrument. A straight neck, sometimes made of ebony, penetrates the sound-bowl, passes just underneath the skin which covers the sound-bowl, and reaches as far as the sound-hole which is cut in the sound-skin. The end of the neck which shows through the sound-hole is carved in a fork shape with a hole in each prong and serves as a string

holder to which the strings are fastened. At the edge of the sound-hole the bridge, a small piece of wood with holes in it, is attached to the neck just above the fork-shaped end (Mahillon, 1909, p. 118). The three or four horsehair strings are fastened to the upper end of the neck by means of leather thongs which can be slid up or down to tighten or loosen the strings (Chauvet, 1929, p. 406). The same type of leather thongs or tuning rings are used on the Mading harp lute called kora. The three or four-string lute is plucked with the fingers or with a plectrum called colonde which is made from the tooth of an animal similar to the agouti, a small rodent of the guinea pig family, about the size of a rabbit (Mahillon, 1909, p. 118).

The Museum of Natural History in New York has an instrument identified as a halam from Sierra Leone which has strings made of "rolled vine" (Colin Turnbull, Personal Correspondence, 1968). The Brussels collection has three such instruments identified as cambreh from Sierra Leone. The total length of one of them is 80 cm.; the length of its sound-bowl is 42 cm., and the width of the sound-bowl is 10 cm. The two other lutes are 70 cm. long; their sound-bowls are 9 cm. long and 8.5 cm. wide (Mahillon, 1909, p. 118). An instrument in the Stearns Collection at the University of Michigan, identified as a cambreh from Sierra Leone, is 71 cm. long, the sound-bowl is 38.5 cm. long, 10 cm. wide and 7 cm. deep (Stanley, 1921, p. 184). The five-string lute called halam is also played by the Wolof of Senegal and the Gambia (Prof. Edris Makward, University of Wisconsin, Personal Communication, 1968). (See David Ames, notes to the record Wolof Music of Senegal and the Gambia, Ethnic Folkways, FE 4462, 1955) The Senegalese poet Léopold Senghor has written several poems to be

accompanied by the halam (Senghor, 1964).

The Fula and Madingo also play a six-string lute which is constructed exactly like the three or four-string lute described above. The six-string lute is called keronaru by the Fula and konding by the Madingo (Marcuse, 1964, p. 281; from the Collection of the Commonwealth Institute, London).

The Vai have a lute with three strings. Its sound-bowl is a half calabash covered with skin. The three strings which are attached to the upper part of the neck with leather tuning rings pass over a bridge and are attached to the end of the neck below the sound-bowl (Ellis, 1914, p. 138).

The Yalunka have a chordophone which may be a lute. When Laing was at Falaba in Yalunka territory he saw "a droll-looking man, who played upon a sort of guitar, the body of which was a calabash . . ." (Laing, 1825, p. 244). He may have been referring to an instrument called kondeneh which has ten strings and a calabash or metal cooking pot for a sound-bowl and is used for hunters' music (Notes on tape by Herbert Clark and Cootje van Oven, 1966-67).

Although little concrete information is available, there is evidence that lutes are also played in Sierra Leone by other tribes. Laing (1825, p. 429) reported seeing "fiddles" played by members of the Koranko tribe. The Limba dictionary includes the word hutoko ha which is defined only as a "fiddle" (Clarke, 1929, p. 94). The Madingo dictionary includes the word koni-mbara which refers to a calabash serving as the sound-bowl for a "guitar" and also to a "guitar" with a calabash sound-bowl (Delafosse, 1955, p. 395). The Madingo dictionary also includes the word konibara which is defined

as a "guitar" with four strings (Delafosse, 1955, p. 432) Koni is the Madingo term for a plucked string instrument. It is interesting to note the similarity between koni-mbara and konibara and quanibar, the term used by Ibn Battuta in describing a string instrument at the court of Mali in the fourteenth century. Another Madingo word given by Hugo Zemp (1966, p. 623) is jelikóñi (literally a string instrument of the griot), which he said is a four-string lute.

Table 3 below gives the various polychord lutes of Sierra Leone. The number of strings, materials used for the resonators, and vernacular names are given according to tribe.

Table 3. Polychord Lutes of Sierra Leone

Tribe	Name	Number of Strings	Resonator
Fula	Ordou, Fula Guitar	2-4	Carved wood, covered with skin
Fula	Keronaru	6	Carved wood covered with skin
Koranko	"Fiddles" (?)	---	-----
Limba	Hutoko ha	---	Calabash (?)
Madingo	Chalam, Cambreh	2-4	Carved wood covered with skin
Madingo	Konding	6	Carved wood covered with skin
Madingo	Koni-mbara	---	Calabash
Madingo	Konibara	4	---
Madingo	Jelikóñi	4	---
Vai	---	3	Skin-covered half calabash
Yalunka	Kondeneh	10	Calabash or cooking pot

Bow Lutes (Fr. Pluriarc) (321.1)

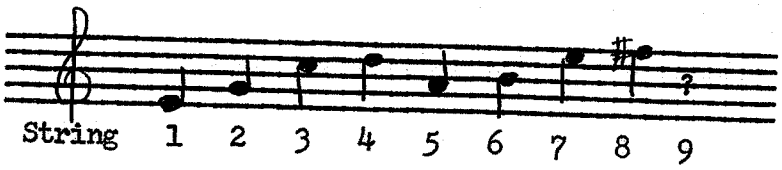
A bow lute consists of a resonator and a flexible neck for each string. All of the bow lutes played in Sierra Leone have calabash sound-bowls which is a distinguishing characteristic in comparison to the wooden resonators of the bow lutes of the Congo and the adjoining western equatorial regions. In Sierra Leone the necks pass through holes in the top of the resonator, cross the open section of the calabash which is the back of the sound-bowl, and protrude through holes in the lower part of the calabash (See Plate 5). A picture taken in Bathurst, Gambia by David Gamble of a musician from Mali shows a large bow lute on which the necks are clearly seen piercing the top and bottom of the sound-bowl. Bow lutes are played in Sierra Leone by the Fula, Kissi and Madingo.

Bohumil Holas (1952, p. 305) described the Kissi boundoma (or bundoma) as a five-string bow lute decorated with small duiker horns. Schaeffner did not use the term boundoma but called the Kissi bow lute a bangã. This bow lute has a calabash sound-bowl and the strings pass over individual bridges. The six or nine strings are metallic, thus differing from those of the bow lutes of equatorial Africa which are made of tropical creeper. The convex surface of a half calabash constitutes the top of the sound-bowl of the Kissi bow lute. The upper and lower edges of the sound-bowl are pierced with enough holes (six or nine) for the multiple necks. The flexible necks are made of woven palm fiber. The lower ends of the necks, sharpened to points, pierce the upper part of the calabash and project out of holes in the lower part of the calabash. The strings, wound around the lower ends of the necks, are separated from the sound-table by small bridges

placed flat on the sound-table. The upper ends of the strings are inserted between the split upper ends of the necks.

On the nine-string Kissi bow lutes which Schaeffner saw, he reported that only one string had its own bridge; the other eight strings passed over four slightly larger bridges. The calabashes are pierced with two or three sound-holes, either round or square. A small rounded piece of calabash fits over the calabash sound-bowl forming the entire top surface of the bowl. A string, wound around some of the necks, passes through a hole in the middle of the top surface of the sound-bowl and is knotted around a small piece of wood which is attached on the outside against the bottom. From one to four thin sheets of tin with metal rings attached to their edges constitute rattling devices which are attached to pegs behind the holes where the necks penetrate the sound-bowl.

The strings are not tuned in ascending or descending order and are viewed by Schaeffner as two groups of four pitches outlining the interval of a seventh. The following example gives the approximate tunings for each string on one instrument, as measured by Schaeffner:



Tuning varies from instrument to instrument but is based on a common principle: facing the sound-table, the two lowest strings are on the left. According to Schaeffner they are a little less than a "minor third" apart. The interval between the pitches of the next two strings is a "major second." The lowest and highest pitches of the first four strings form an interval of a seventh. If the instrument has nine

strings, the pitches of the fifth, sixth, seventh and eighth strings are similar in their intervallic structure, starting on another pitch level.

The Kissi bow lute is plucked. Schaeffner stated that by plucking strings three and five, four and six, the player can continuously sound alternate "thirds," but he did not state whether this is in fact a typical playing technique. Schaeffner reported that he saw the player of a nine-string bow lute pluck the first three strings with his left hand and the other five with the four fingers of his right hand. The little finger was put into a sound-hole on the sound-table. Although nine necks were found on the instrument, the last string was missing (Schaeffner, 1951, pp. 64-66).

Béart (1955, p. 683) described a similar Madingo bow lute called dân (See Figure 5) which he said is an instrument of the young people who also make it. It too is made of a calabash, pierced with six holes at the top of the calabash where the necks enter the sound-bowl and six holes on the bottom from which the six necks made of dried creeper protrude. The necks are attached to bamboo strips which pass horizontally through the necks and keep them separated from each other. The six strings pass over the rounded part of the calabash resonator. The index fingers and thumbs pluck the strings which vibrate against the calabash.

The Fula bow lute also has a calabash sound-bowl. The calabash is cut open and another piece of calabash is placed over the opening with the convex portion on the surface. Five string holders pass through this collar of calabash. The Museum für Völkerkunde in Vienna has an example of this Fula bow lute. The total length is 62 cm., the diameter

of the calabash is 13 cm. (Janata, 1961, p. 43). The bow lutes of Sierra Leone are shown in Table 4 below.

Table 4. Bow Lutes in Sierra Leone

Tribe	Name	Number of Strings	Bridge?
Fula	---	5	---
Kissi	Bangã	6-9	Yes
Kissi	Boundoma	5	---
Madingo	Dân	6	No

Harps (322)

Harps are instruments on which the plane of the strings is "at right angles to the sound-table; a line joining the lower ends of the strings would point towards the neck"(Hornbostel & Sachs, 1961, p. 23).

Ground Bows

The simplest harps used in Sierra Leone are ground bows, played by the Fula and Madingo. Dr. Maclaud reported one which he saw played in the Futa Djallon, a mountainous area of Guinea north of Sierra Leone. Although the instrument was found in Fula country, Maclaud (1908, p. 271) said that its name, dioulou-tama, is obviously a Madingo name, leading him to believe that its origin must have been Madingo. Maclaud (1901, pp. 272-3) described its construction (See Figure 6). A hole is dug in the ground; it is approximately 45 cm. in diameter and of equal depth. Over this hole a depilated sheepskin is stretched. The edges of the skin are fixed to the ground by means of wooden hooks stuck into the ground. A string of palm fiber about one meter long passes through a hole in the middle of the sheepskin. The end of this string below the

skin is knotted to a piece of calabash which keeps the string secured at this end. A flexible branch which is bent in an arch-shape is stuck into the ground a short distance from the hole. Its free end extends vertically above the skin. The other end of the string is attached to the top of the free end of the branch.

This ground bow can be played in two ways. If it is struck with a stick the skin emits a low sound; if the player coats his fingers with resin and rubs the strings he produces a "raucous, jerky" sound. By combining both playing methods a virtuoso can produce, in the words of Maclaud (1908, p. 273), "actual howling sounds."

One of the ground bows which Maclaud saw was used to drive birds away from the crops. The other, different in that the skin was replaced with a sheet of tin from an old petrol can, was used to accompany the dancing of young people of the village. The cord was struck, producing a metallic sound.

Béart described a similar ground bow used by the Madingo called kirigbi (See Figure 7), which he said is found in all Madingo areas, although it is disappearing gradually. On the Madingo kirigbi tension is maintained by a supple curved branch. The resonance chamber is a hole in the ground in the shape of a vertical cylinder. The Madingo ground bow is played by plucking the string, and the pitch produced by the string is varied by raising or lowering the branch (Béart, 1955, p. 678).

Arched Harps (322.11)

An arched harp or bow harp (Wachsmann, 1956, p. 393) is a harp whose neck curves away from the resonator. A characteristic of the arched harp played in Sierra Leone is the vertical string holder which is attached to the sound-skin at one of its small ends, allowing

the string holder to stand in relief from the sound-bowl. A thong which is fastened to the free end of the string holder is tied to the end of the neck which protrudes from the bottom of the sound-bowl, thus keeping the string holder rigid. Two of the arched harps, the Mende mbake and the Kissi silamando, have rods which pierce the sound-skin, also a characteristic of the harp lute which will be examined later. The Mende mbake, the only harp which has a wooden sound-box and a shelf, has two vertical rods which pierce the sound-skin and run parallel to the neck, while the Kissi arched harp, silamando, with a calabash sound-bowl, has four rods, two vertical and two horizontal, which pierce its sound-skin. On all of the arched harps in Sierra Leone, the strings are fastened to the upper end of the neck by leather tuning rings. The arched harp is played with the neck curving toward the player (See Plates 6, 7, 8, 9 and 17).

A large three-string harp with a calabash sound-bowl is played in Sierra Leone by the Kissi (bolindo), Fula (bolon, bolonbata), Madingo (bollon, bulonbata), and Susu (bolon, bolonyi, bolongin (See Plates 6, 7, 8, 9, and 17). The calabash sound-bowl is covered with skin or fabric. The neck pierces the calabash and the lower end of it protrudes from the bottom of the calabash. The strings pass through three holes bored in a vertical string holder and are knotted behind it (Marcuse, 1964, p. 58; from the Collection of the Commonwealth Institute, London).

There are two different Kissi arched harps, the three-string bolindo, and the six-string silamando which will be discussed later. Schaeffner (1951, pp. 68-70) gives the following description of the bolindo, which has three strings made of rolled strips of leather. It

is one meter long and including its large tin plaque and attached rattles at the top of the neck the instrument is almost 1.30 m. long. The neck, a curved pole about 3.5 cm. thick, goes through the large calabash sound-bowl which is about 40 cm. in diameter. A skin stretches over the open part of the calabash to form the sound-table. This skin actually covers almost two-thirds of the surface of the calabash and is laced to a second skin of smaller dimensions covering the bottom of the calabash. If there is no second skin the lacing holding the upper skin curves around a rim attached to and encircling the base of the calabash. This rim is made of strips of leather twisted several times and covered by a thin strip of rafia. A large square sound-hole is cut in the skin-covered calabash. The upper end of the neck is pointed and topped with a holder to which a large sheet of tin (about 33 cm. long and about 30 cm. wide at its widest part) is attached with a thong. The tin sheet resembles a horseshoe and serves as a rattling device. The edges of the tin sheet have holes from which tin rings are suspended. On one of the arched harps which Schaeffner saw, the three strings measured 60, 50 and 42 cm. long. Their tuning was close to "two superimposed fourths." Their timbre was similar to that of a string bass. Seated or squatting on the ground, the player holds the instrument between his legs, the sound-table facing him. The neck of the harp is held in the left hand while the thumb of the right hand plucks the strings. Three Kissi harpists usually play together to accompany the singing of praise songs.

A Fula arched harp, the bolonbata, in the Museum für Völkerkunde in Vienna is 128 cm. long. The diameter of the calabash sound-bowl is 37 cm. (Janata, 1961, p. 53).

The Madingo arched harp, called bollon, is also sometimes called

bulon bata, meaning "harp drum," because in the former days of tribal warfare the musician who played it led the king and warriors to battle, beating on the calabash sound-bowl as though it were actually a drum (Laura Boulton, Notes to record African Music, Folkways FW 8852). It is interesting to note that the arched harps of two different people, the Fula and the Madingo, have similar names, bolonbata and bulonbata. According to E. T. Niane (1965, p. 89) the arched harp bollon is used for war music, whereas the harp lute kora, to be discussed later, is used for domestic music. Laura Boulton (Notes to record African Music) said that the three strings are tuned to "approximately Eb, Bb and g." G. Tellier said that the strings of the Madingo bollon are tuned to "the low G of the violin and to octave C's," and added that the player sometimes shakes the instrument, sounding the tin rattling devices on the neck, while he strikes the calabash with a large leather or lead ring which he wears on the middle finger of his right hand (Tellier, 1902, p. 178). Béart (1955, pp. 680-2) said that the arched harp is used by Madingo griots to accompany praise singing and the chanting of tales of former wars. The three-string arched harps in Plates 6, 7 and 8 were played by Madingo musicians of the troupe of Les Ballets Africains of Guinea. They explained that an eight-string arched harp, which is also called bollon, is also played by Madingo musicians.

The Susu arched harp, called bolonyi, bolongin, or bolon, is similar to the Madingo instrument, but the Susu instrument is slung across the shoulders while it is played. "It consists of three strings which produce deep resonant tones" (Gorvie, 1944, p. 36).

The Mende word mbaka means "music or any stringed instrument," according to Migeod (1908, p. 137). Jules Staub, in his study of Mende culture, included a photograph of a Mende arched harp called mbake. He

mentioned that this harp, which was peculiar to the Mende, was a widely-used instrument (See Figure 8). Harps of this type, with a shelf, are also found in the Ivory Coast, the Cameroons and Gabon (Wachsmann, 1964, p. 85). The instrument which Staub collected from Sherbro Island is carved from a piece of yellow-red hardwood with the outside stained or varnished black. A shelf protrudes from the sound-box, runs parallel to the straight part of the neck near the entrance of the neck into the sound-box, and a cord is wound around the neck and the shelf. The shelf, which is cut from the same piece of wood as the neck, terminates with a carving of a woman's head. Two rods pierce the sound-skin and run parallel to the neck beneath the sound-skin. They protrude on either side of the neck and at the bottom of the sound-skin near the string holder. In the photograph the knotted ends of the strings, five in number, remain in the vertical string holder. From the string holder a cord passes to the bottom of the sound-box, presumably secured around the protruding end of the neck. The length of the sound-box is 26 cm., the total length of the instrument is 56 cm. (Staub, 1936, p. 48).

Schaeffner (1951, pp. 70-2) described a Kissi arched harp which is similar to the Kissi bolindo but smaller. This instrument, called silamando, has six rafia fiber strings (See Figure 9). The length of the neck of the silamando is about 92 cm., the diameter of the sound-table is 20 to 23 cm. The sound-bowl consists of a half calabash covered with doeskin. A high, narrow string holder extends upward from the sound-skin. Four wooden rods, two vertical and two horizontal, pierce the sound-skin, each in two places, and serve to secure the string holder to the sound-table. The two longest rods (35 cm.) are

arranged almost vertically on either side of the neck, extending well beyond the top of the sound-table, and converge toward the other end where they protrude below the sound-table. The two shorter rods (21 to 22 cm.), placed in an almost horizontal position, cross the first two rods under the sound-skin and rest against them. The vertical rods support the horizontal rods to which the string holder is fastened. The string holder consists of a rectangular plaque (15 x 3 cm.), pierced with six holes, which is bent in an arch-shape. The small end which is fastened to the horizontal rods presses on the sound-table against the bulge caused by the pressure under the skin of the horizontal rods. From the free end of the string holder, three thongs are wound around the bottom of the neck and around the ends of two of the horizontal rods to keep the string holder rigid. The lengths of the six strings are 44, 41, 36.5, 32, 29.5 and 25.5 cm. respectively.

There is evidence that harps are used by other tribes in Sierra Leone, although little information about them is available. The Gola have three words, kegeaũ, ogeĩ and kegenda, which are defined simply as harp (Westermann, 1921, p. 168). The Temne dictionary includes the word a-kalumbe for a harp (Schlenker, 1880, p. 183).

In Table 5 a summary of the arched harps played in Sierra Leone includes the number of rods which pierce their sound-skins.

A common feature of the six-string Kissi arched harp, silamando, and the harp lute is the presence of vertical and horizontal rods piercing the sound-skin. The three-string arched harps do not have these rods while the five-string Mende arched harp with wooden sound-box, the mbake, has two vertical rods piercing its sound-skin. The presence of these wooden rods appears to have some relation to the

Table 5. Arched Harps in Sierra Leone
(All with vertical string holders)

Tribe	Name	Number of Strings	Number of Rods*	Resonator
Kissi	Bolindo	3	0	Calabash covered with goatskin
Kissi	Silamando	6	2 v., 2 h.	Half calabash covered with goatskin
Fula	Bolon, Bolonbata	3	0	Calabash covered with goatskin
Madingo	Bollon, Bulonbata	3-8	0	Calabash covered with monkey skin or fabric
Mende	Mbake	5	2 v.	Carved hardwood with shelf
Susu	Bolon, Bolonyi, Bolongin	3	0	Calabash covered with skin

*v. refers to vertical rods, h. refers to horizontal rods

increase in the number of strings in that the rods appear only on those instruments with five or more strings. Without the presence of the rods the vertical string holder, which is attached at one of its small ends to the instrument, probably could not maintain the taughtness of the six strings of the silamando. With the addition of the rods the string holder is secured through the sound-skin to the horizontal rods which are supported by the vertical rods. In addition, the vertical rods serve as a means of holding the instrument. With the little fingers hooked around the vertical rods the other fingers are free to pluck the strings near the top of the sound-bowl. The characteristics of the three-string arched harp, the five-string Mende arched harp, the arched harp silamando, the harp lute silamando, and the harp lute kora are given in Table 6 below, suggesting a possible evolution from the simple arched harp to the complex harp lute. It is interesting

to note that the Madingo have a three-string arched harp, a harp lute with curved neck, and a harp lute with straight neck, while the Kissi have a three-string arched harp, a six-string harp with rods, and a harp lute with curved neck.

Table 6. Comparison of Characteristics of Arched Harps and Harp Lutes

Description	Arched Harp	Harp with Shelf	Harp with Rods	Harp Lute Type 1	Harp Lute Type 2
Tribe	Madingo, Fula Kissi, Susu	Mende	Kissi	Madingo, Fula, Kissi	Madingo, Yalunka
Name	Bolon, Bollon	Mbake	Silamando	Silamando, Soron	Kora
No. of Strings	3	5	6	6-24	16-24
Neck	Curved	Curved	Curved	Curved	Straight
String Holder	Vertical	Vertical	Vertical	None	None
Bridge?	No	No	No	Yes	Yes
Rods	None	2 v.*	2 v. 2 h.	2 v. 1 h.	2 v. 1 h.

*v. refers to vertical rods, h. to horizontal rods

If one can speak of an evolution from the harp with the vertical string holder to the harp lute, the Kissi arched harp silamando could be considered the intermediate form between the arched harp and the harp lute, since its features include the curved neck and vertical string holder of the three-string arched harp and the four rods piercing the sound-skin as on the harp lute.

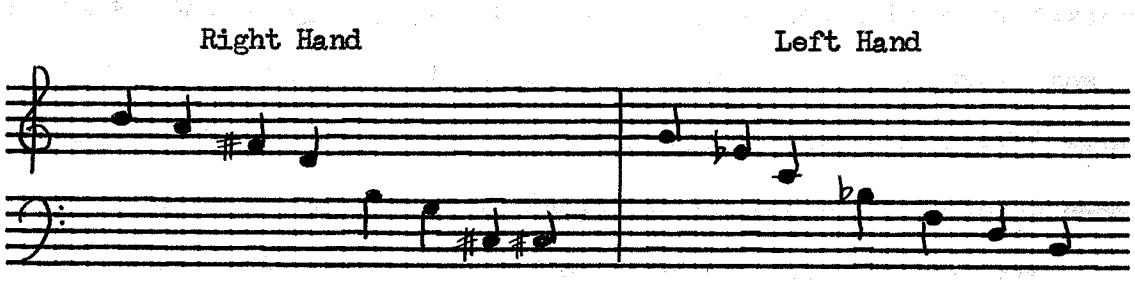
Harp Lutes (323)

According to Hornbostel and Sachs (1961, p. 25) a harp lute is an instrument on which "the plane of the strings lies at right angles

to the sound-table; a line joining the lower ends of the strings would be perpendicular to the neck." Harp lutes in Sierra Leone, found among the Madingo, Kissi, Fula and Yalunka, have their strings divided into two sections passing on either side of a high notched bridge. The strings run almost parallel to the sound-skin from the bridge to the top of the neck and run perpendicular or at right angles to the sound-skin from the bridge to the bottom of the instrument. The disposition in the first case resembles a lute while in the latter it resembles a harp. Some harp lutes have curved necks like the arched harps, and others have straight necks.

Silamando is a Kissi word meaning two different instruments, the arched harp described above, and the harp lute. The harp lute silamando, or silamandu, which has a curved neck, is similar to the arched harp silamando except that the harp lute has a bridge, while the arched harp has a vertical string holder and no bridge. The sound-bowl consists of a half calabash covered with skin. As on the arched harp silamando, the Kissi harp lute has three rods, two vertical and one horizontal, piercing its sound-skin. The number of strings varies from six to twenty-four. The strings are fastened to the curved neck with leather tuning rings, are separated into two rows as they pass on either side of the notched bridge, and come together again at the base of the instrument where they are fastened to the protruding end of the neck. The Kissi harp lute is played by hunters or by their griots. The same instrument is played by the Madingo who call it soron (Schaeffner, 1955, pp. 71-2), or dunsukoni (literally "hunters' harp"), and by the Fula who call it sorong (Senghor, 1964, p. 246). Stephen Chauvet gave the following tuning of one fifteen-string sorong which

measured 1.50 m. long:



The player, who may be either seated or standing, holds the instrument with the neck curving toward him and plucks the strings with the thumbs and middle fingers of both hands while his little fingers are hooked around the two vertical rods which extend from the sound-skin on either side of the neck (Chauvet, 1929, p. 99).

The harp lute kora is much like the silamando, soron or sorong except that the kora has a straight neck instead of a curved one (See Plates 10, 11, 12, 13 and 14). The sound-bowl of the kora is a half calabash covered with skin and the number of strings varies from sixteen to twenty-one, according to various authors. The straight neck passes through the sound-bowl and extends for several inches beyond it. The strings are attached to the upper part of the neck with leather tuning rings, extend on either side of the high notched bridge, and are fastened at their lower extremities to the end of the neck which protrudes from the bottom of the sound-bowl. Lasnet described the kora as a sixteen-string "harp" mounted on a calabash covered with sheepskin (Lasnet, 1900, p. 95). Leo Frobenius described a kora, saying that the body is a half section of gourd which is pierced with a wooden neck extending 10 cm. from the bottom of the sound-bowl and 64 cm. above it. Three rods, two vertical and one horizontal, each 30.8 cm. long, run through and protrude over the

sound-skin, similar to the arrangement on both the Kissi harp and harp lute called silamando. Eighteen strings of garon bark are fastened to tuning rings on the neck and led over a high bridge to the bottom (Frobenius, 1898, p. 138). Tolia Nikiprowetzky (n.d., pp. 80-81) said that the kora, an instrument of the griots of Senegal, originally came from Guinea. Nikiprowetzky said that some forms of polyphony are possible on the kora, and that griots who specialize on the kora display a "spectacular virtuosity." Hugo Zemp (1967, pp. 80, 88) said that the kora, with twenty strings, is played by Madingo griots and by members of hunters' associations. The record "Music of the Malinké and Baoulé" includes a hymn of praise, "La illah ila Allah," a prayer from the Koran, with an accompaniment played on a Madingo kora which has twenty-one strings, some of which are metallic (Music of Occidental Africa, "Music of the Malinké and Baoulé," Everest CPT 529, Side 1, Band 3). The kora is often used by griots to accompany the recitation of historic legends such as the legend of Sundiata, a famous emperor of Mali who reigned from about 1230 to 1255 (Niane, 1965).

There is evidence that the harp lute kora is also played by the Yalunka. Laing mentioned the kora when describing the instruments played by the "Soolima" or Yalunka: "The principal instruments used are the kora, in sound and shape resembling a guitar . . ." (Laing, 1825, p. 369).

Table 7 below gives the harp lutes of Sierra Leone with their vernacular names, number of strings and type of necks.

Table 7. Harp Lutes of Sierra Leone

Tribe	Name	Number of Strings	Type of Neck
Kissi	Silamando, Silamandu	6-24	Curved
Fula	Sorong	6-24	Curved
Madingo	Soron, Dunsukoni	6-24	Curved
Madingo	Kora	16-24	Straight
Yalunka	Kora	16-24	Straight

In Table 8, Chordophones of Sierra Leone, the instruments are classified by tribe, including vernacular names and descriptions of the instruments. No information is available on the chordophones of the Creoles, Loko and Krim.

Map 3 shows the geographic distribution of chordophones in Sierra Leone. The chordophones of the Fula and Madingo, who live scattered throughout the country, are not shown on this map. For the chordophones of the Fula and Madingo see Table 8.

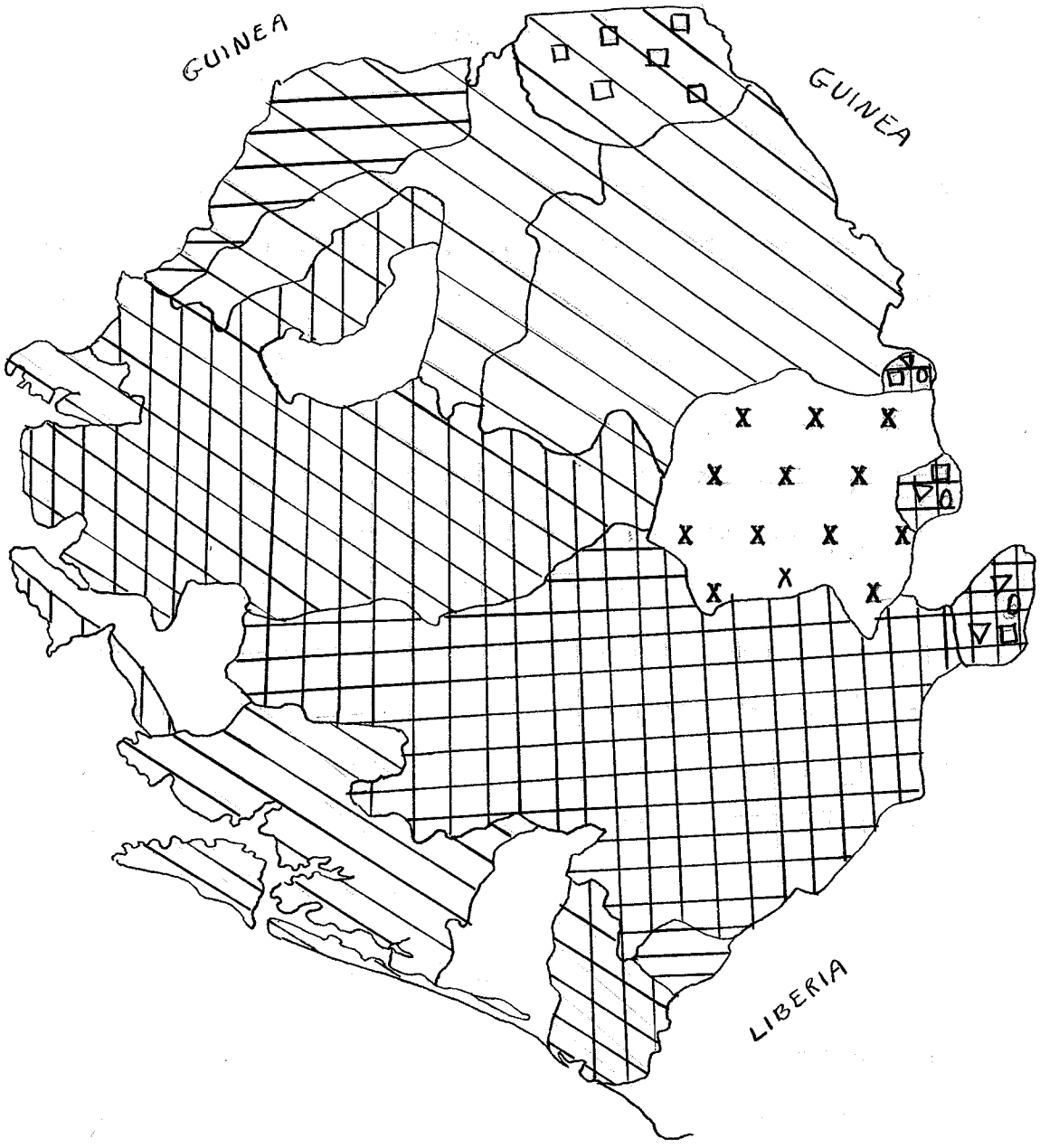
Table 8. Chordophones of Sierra Leone

Tribe	Simple Zithers	Musical Bows	Frame Zithers	Lutes	Bow Lutes	Ground Bows	Arched Harps	Harp Lutes
Fula	---	Baïlol	---	Nyanyaru Kalandé Ordou Keronaru	*	Dioulou-tama	Bolon Bolonbata	Sorong
Gola	---	---	---	---	---	---	Kegeaũ? Ogeĩ? Kegenda?	---
Kissi	---	Papande Kilamale	Kèssé-kèssé Toa	---	Boundoma Bangã̀	---	Bolindo Silamando	Silamando
Kono	Woinâ	---	---	---	---	---	---	---
Koranko	---	---	---	*	---	---	---	---
Kru	---	---	Obah Kani	---	---	---	---	---
Limba	---	---	---	Hutoko ha?	---	---	---	---
Madingo	---	*	---	Kalandé Ngime Jurukélé	Dân	Kirigbi	Bollon Bulonbata	Soron Kora

Tribe	Simple Zithers	Musical Bows	Frame Zithers	Lutes	Bow Lutes	Ground Bows	Arched Harps	Harp Lutes
Madingo	---	*	---	Sokó Chalam Cambreh Konding Koni-mbara Konibara Jelikóní	---	---	---	---
Mende	---	---	Koningeh	---	---	---	Mbake	---
Sherbro	---	---	---	Bondobai	---	---	---	---
Susu	---	---	---	Kundye	---	---	Bolon Bolonyi Bolongin	---
Temne	---	---	Pánkạl	Rafon Angbulu	---	---	A-kalumbe?	---
Vai	---	---	Báña	*	---	---	---	---
Yalunka	---	---	---	Kondeneh	---	---	---	Kora

* indicates that that tribe does have an instrument of the type indicated, but the name of the instrument is not known.

Map 3. The Chordophones of Sierra Leone



||| Frame Zithers
Arched Harps
Lutes
▽ Bow Lutes

O Musical Bows
X Simple Zithers
□ Harp Lutes

For chordophones played by the Fula and Madingo see Table 8.

CHAPTER II

THE AEROPHONES

Aerophones are those instruments in which sound is produced by vibrating air. The vibration can be induced, in the case of an instrument which is made to spin, causing the air around it to vibrate (whirling aerophones, e.g. bull-roarers), or air can be blown into an instrument and sound is produced by the vibrating column of air (wind instrument, e.g. flutes and trumpets). The aerophones found in Sierra Leone are bull-roarers, panpipes, oboes, side-blown flutes, vessel flutes, European tin whistles and tubas, and side-blown horns. Side-blown flutes and horns are found throughout the country, while oboes, panpipes and vessel flutes are quite rare (See Map 4). Aerophones in Sierra Leone are often associated with men's secret societies, and are always played by men. The instruments usually belong to the men who play them.

Whirling Aerophones (412.22)

The only whirling aerophone used in Sierra Leone is the bull-roarer, found among the Fula, Kissi, Madingo, Sherbro and Temne. It consists of a piece of wood, bamboo or metal which is fastened to the end of a string. The other end of the string is wound around a stick which is held by the player (See Figure 10). When the stick is whirled around in the air the solid object spins, producing a whirring sound. The pitch rises and falls as the speed of the whirling is increased or decreased. Because most bull-roarers in Sierra Leone are associated with men's secret societies, little reliable information about

their use is available. Bull-roarers often represent the voice of a devil, spirit, or animal of the society.

The Fula have two kinds of bull-roarers, both called fuwu fu (Béart, 1955, p. 659). One is made from the dried flower of the kapok tree. The other type has a piece of carved bamboo as its whirling device. The bamboo is usually rectangular, or it may be carved in a spiral shape.

The Kissi bull-roarer called nayundo is used by boys in the initiation bush. Another Kissi bull-roarer called fɛlɔ̀ is used, according to Schaeffner, by a magician. The one which Schaeffner saw had, as its whirling device, a strip of bamboo which measured 47 cm. long and 3.5 cm. wide (Schaeffner, 1951, pp. 74-5).

The Madingo have four different bull-roarers which are called sôn zôn, fonfon, kodo and komo. The sôn zôn, which Béart said is most well known, is made of leather and wood. The fonfon is made of leather, often by apprentice shoemakers. Béart did not describe the komo but said that it is found in all Madingo areas. The kodo, which is found in Guinea, is made in various sizes (See Figure 10). The "male" is large and has a low, muffled sound, the "female" and "child" are smaller and have higher-pitched sounds (Béart, 1955, p. 659). Curt Sachs (1929, p. 11) mentioned a bull-roarer belonging to the Madingo of "upper Guinea," which he saw in the Völkermuseum in Berlin, as having a metal whirling device.

The Temne bull-roarer made of bamboo is called kasùl. Turay (1966, p. 32) described it as follows:

One end of the cane is left open, the other being blocked, and a hole is made through the cane near the closed end. A rope is tied through this hole and the cane is swung round very fast, thus producing a roaring sound. This instrument is used by the angbangbani society.

In Table 9, a summary of the various bull-roarers, their vernacular names, materials used, and uses are given.

Table 9. Bull-Roarers of Sierra Leone

Tribe	Name	Material	Use
Fula	Fuwu fu	Bamboo or kapok flower	---------
Kissi	Nayundo	---------	By secret society
Kissi	Fɛlo	Bamboo	By magicians
Madingo	Fonfon	Leather	---------
Madingo	Kodo	---------	---------
Madingo	Komo	---------	---------
Madingo	Sônzôn	Leather and wood	---------
Temne	Kasûl	Cane	By angbangbani society

Panpipes (421.122)

Panpipes consist of two or more end-blown flutes of different sizes which are combined to form a single instrument. Béart (1955, p. 693) said that they are quite widespread in West Africa where they are played by the Bassaris, Diolas, Sérères, Wolofs and Fula. These panpipes are made of two to nine tuned pipes. In Sierra Leone panpipes are found only among the Fula who call them tulmuru and balambalé.

Side-Blown Flutes (421.121)

Side-blown flutes are quite widespread in Sierra Leone (See Map 4). They are played by the Fula, Kissi, Koranko, Limba, Madingo, Mende, Sherbro, Susu, Temne, Vai and Yalunka and by members of the Poro, a secret society for men which is found throughout Sierra Leone. The flutes are made of hollow pieces of cane, reed, or bamboo with three to seven fingerholes. The cane is sometimes wrapped with string, strips of leather or cloth, or nylon fishing line. Metal flutes are beginning to appear in Sierra Leone.

The Fula have three flutes, the tuni, serdu and tulmuru. Marcuse (1964, p. 550) lists tuni as the term for both the side-blown flute and the oboe. She described the flute tuni as:

> a cross flute of the Fula of Sierra Leone, made of cane, slightly conical, tapering to the lower end and bound with strips of snake-skin. It has three equidistant fingerholes near the lower end and a blow hole cut very close to the upper end. (From the Collection of the Commonwealth Institute, London)

The serdu may be the same instrument. It is made of cane, has three fingerholes, and is wrapped with string or nylon fishing line (See Plate 15). The serdu is played in Sierra Leone either as a solo instrument or in an ensemble with two one-string bowed lutes, two pair of sistra, two oboes, and a calabash struck with metal rings (See Plate 16) or with a plucked lute and drums to accompany solo singing (Notes on tape by Herbert Clark and Cootje van Oven). The tulmuru is a flute with a large calabash bell (Béart, 1955, p. 695). In Niger the Fula shepherds play a four-holed flute. According to Nikiprowetzky (n.d., p. 84) there is a tendency to substitute a metal body for the traditional

stalk of sugar cane. Some players, he said, add a small mouthpiece of calabash which is intended to amplify the sound.

The Madingo play two kinds of flutes. One which is called fuli is made of bamboo. The largest end is stopped with a disc of calabash and beeswax. The embouchure is fitted with two small balls of beeswax in order to decrease the size of the opening. The fuli has four to six holes (Béart, 1955, p. 691) and the notes encompass an octave and a half (Tellier, 1902, p. 180). Another kind of Madingo flute is found in the Museum für Völkerkunde in Vienna. It is described in the museum catalogue as a reed flute with two fingerholes. The lower end of the instrument is wrapped with string (Janata, 1961, p. 62).

The Temne flute called akùlen is now disappearing and Turay (1966, p. 27) said that, "one now has to travel far to find a musician playing akùlen . . . the imported flute having largely taken its place." He described the akùlen as:

> a long flute, played sideways from the mouth, made of a length of bamboo-cane or maize stem about two and one-half feet long, with a series of pitch holes at one end. This instrument is played by professional musicians for public entertainment, and is not used to accompany dancing or singing (Turay, 1966, p. 31).

Flutes are often mentioned but few details are given in various travelers' journals and dictionaries. A summary of the side-blown flutes found in Sierra Leone is given in Table 10, including the less detailed reports. Speaking of the Kissi, H. Neel (1913, p. 465) reported, "one hears the pleasant sounds of a long flute of six holes," and Arthur Alberts, in a photograph of Kissi warriors from Liberia, showed them blowing bamboo flutes studded with cowrie shells (Alberts, 1951, p. 281). In describing the funeral of a Koranko Paramount

Chief, Migeod (1926, p. 67) wrote, "There arose a distant piping of flutes to which was joined in swift succession a sad chant of female voices." Maud Hare (1936, p. 408) said that, "the Madingo, the Buzi and the Temne and Mende of Sierra Leone are among the tribes that are fond of flute music." A Sherbro flute has been described by John Matthews (1791, p. 106) as a "kind of pipe made of reed, with four stops for the fingers." Joseph Corry (1807, p. 153) observed that "among the Foolas and Soosees [Susu] they have a kind of flute, made of a hard reed, which produces sounds both unmusical and harsh." Some of the Susu Bundu dancers observed by Pearce Gervis (1952, p. 153) had "flute-like whistles." Laura Boulton included in her article on West African music a photograph from Guinea showing Susu musicians playing xylophones, side-blown bamboo flutes and drums (Boulton, 1941, p. 642). These may be the flutes Gervis observed. In Yalunka country, according to Laing (1825, p. 369), a flute with two notes "is used as an accompaniment to other instruments, and is sometimes introduced with tolerable effect." The Limba dictionary includes a Limba word, huyeńkiruma ha, which is defined as a flute and another word, fońkili ha, which is defined as a whistle (Clarke, 1929, pp. 95, 28). The Vai dictionary includes the word kōro for flute (Koelle, 1851, p. 193).

Vessel Flute (421.221.42)

A vessel flute or ocarina is a flute whose body is non-tubular. The only vessel flute used in Sierra Leone is played by the Vai who "have a gourd with holes made in it, which is blown and fingered like a fife" (Ellis, 1914, p. 44).

Table 10. Side-Blown Flutes of Sierra Leone

Tribe	Name	Description
Fula	Tulmuru	Metal or cane, four holes, optional calabash bell
Fula	Tuni, Serdu	Cane, three holes
Kissi	---	Bamboo, six holes
Koranko	---	---
Limba	Huyeŋkiruma ha	---
Madingo	Fuli	Bamboo, four to six holes
Madingo	---	Reed, two holes
Mende	---	---
Sherbro	---	Bamboo, four holes
Susu	---	Bamboo
Temne	Akùlen	Cane or bamboo
Vai	Kōro	---
Yalunka	---	Three pitches

Imported Whistles (421.22)

Hornbostel and Sachs (1961, p. 26) have classified European tin signalling whistles as flutes with internal ducts, i.e. the duct is inside the tube. Both the Temne and the Mende use an imported European whistle to accompany dancing. In Temne it is called anbɔ̀sinpâyp, from the English 'bosun's pipe' (Turay, 1966, p. 28). Both the Temne and the Mende use the whistle as a rhythm instrument along with drums, and it is often blown by the leader of a men's dancing group.

Oboes (422.1)

An oboe is a wind instrument which consists of a pipe and a double vibrating reed made of two flat strips or plates. The oboe is played in Sierra Leone only by the Fula. Marcuse (1964, p. 550) described a Fula oboe from the Collection of the Commonwealth Institute in London called tuni as a

> slightly conical reedpipe of the Fula of Sierra Leone made of cane with an upcut idioglott reed.[1] A bulbous gourd bell is attached at the lower end, with rectangular holes cut in the walls. A number of metal chains terminating in coins dangle freely from the bell.

Helen Hause (1948, p. 19) said that the Fula algaitaru (from the Arabic ghaita) is a wind instrument of the type which is widespread in north Africa. According to Sachs (1929, p. 198) the Fula algaitasu is a conical oboe. In Plate 16 an ensemble of Fula musicians in Sierra Leone includes two oboes, two bowed one-string lutes, two side-blown flutes, a calabash struck with rings, and two pair of sistra.

Side-Blown Horns (423.122.2)

Horns are lip-vibrated wind instruments made of animal horn or elephant tusk, or made of wood or metal to imitate the shape of an animal horn or tusk. All horns in Sierra Leone are side-blown. Most of them are made of ivory or animal horn; a few are made of wood. Ivory horns are found all over Sierra Leone. They are often beautifully carved by the famous ivory carvers of Sierra Leone (See Plates 17-22).

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1. An idioglott reed is one cut from the body of the instrument itself. If an idioglott reed is cut upward toward the top of the instrument (the end nearest the player's mouth) it is termed an upcut reed (Marcuse, 1964, p. 440).

Ivory horns are associated with chiefs and a horn is blown by one of the chief's attendants, who often owns the horn, to announce the coming of the chief when he travels or whenever he takes part in an important event, such as a religious celebration or a political rally. The chief's horn is always blown at his funeral. Ivory horns also announce the coming of other important persons. The ivory horns in Plate 18 were being blown in honor of the visit of Mrs. Constance Cummings-John, Mayor of Freetown, to Moyamba in 1966. In this case, several horns from various Mende and Sherbro chiefdoms around Moyamba were blown together. The players preceded the Mayor who was carried in a hammock, the traditional way of carrying a chief. The horns were used to play continuous rhythmic patterns. The horns were played with the bell facing either to the player's left or to his right, as in Plate 18.

The University of Pennsylvania has a Krim chief's horn with a woman's head carved at the smaller end which is described as follows:

> Side-blown; the rectangular mouthpiece is cut in an elliptical relief area. The ornamentation consists chiefly of raised rings and of flat bands in low relief bearing an incised herringbone pattern. The middle portion is hexagonal in sections. The horn is carried by an attendant of the Chief when the latter is on tour and blown to give notice of his approach. It is also blown to summon the people of his own town for any purpose, when he is at home. Length, 60 cm. (University of Pennsylvania, Museum File, 1937, #37-22-34)

The Temne use the word kathɛ̌ma for "a large horn blown with a long continuous note, in the presence of a chief. When an elephant's tusk is used, the horn is called by its literal name ratəŋkà, 'tusk'." (Turay, 1966, p. 33)

The Madingo use the word buru for two types of horns, one made of

wood, and one made of elephant tusk. The wall of the tusk is thinned down but an oval block is left standing to form a prominant mouth-piece (Chauvet, 1929, p. 67).

The Mende use the term buru (Hause, 1948, p. 22) or burifé (Sachs, 1964, p. 64) for a signal horn made of wood or ivory. The Mende horn in Plates 19-22 belonged to the ruling Coker family of Jimmi Bagbo. It has a lateral hole in its solid end. Hornbostel (1933, p. 281) said that the African transverse horn needs, for technical reasons, a lateral blow-hole in the solid tip. This hole alters the pitch very little, and the Mende ivory horn is not used to play more than one tone. The carvings on this horn consist of a crocodile, with concentric circle designs on its back, and a board used for a popular West African board game called warri. The total length of the horn is 64.8 cm. The embouchure, in a diamond shape, measures 3.8 by 3.2 cm. The diameter of the solid end is 4.5 cm. and the diameter of the bell is 8.9 cm. The embouchure is located 7 cm. from the small end of the horn.

The Susu also use the term burifé for an ivory horn (Sachs, 1964, p. 64). The Gola have a word, bulu, which is defined only as a "musical instrument" (Westermann, 1921, p. 171). Its similarity to the above terms for horn point to the possibility of its being a horn. The Vai make "war horns" from ivory or bushcow horn (Ellis, 1914, p. 44). The Vai word buru is described by Koelle (1851, p. 153) as a trumpet or horn.

It is made of the horns of cattle and deer, is open at either end, and has a hole, large enough to put the mouth in, about one fourth its whole length from the thin end. The sound is very deep and mournful, and by putting the finger before the opening at the thin end a modulation of the sound is effected.

The Kono, according to Parsons (1964, p. 137), have "elephant tusks that they use for horns to announce the chief's coming as they pass along the roads." Schaeffner (1951, p. 77) called the Kono horns tu lu. Ivory horns in a Koranko procession were described by Laing (1825, p. 429), "The cavalcade was preceded by a most motley crew of grotesque musicians, some of whom by puffing with their utmost strength succeeded in eliciting, at intervals, single notes from long elephants' tusks, bored for that purpose."

The Kissi play ivory or wooden horns, called bulo, in ensembles, as do the Dan of Liberia and the Ivory Coast (See the record UNESCO Collection, Anthology of African Music, "Music of the Dan," OCORA Series, OCR 13). Schaeffner (1951, pp. 77-8) said that orchestras of horns are common also among the Madingo and Guerzé of Liberia. The side-blown horns are usually wood, sometimes ivory. The ensemble is composed of instruments of various sizes, each producing one tone; thus melodies are produced by the interlocking of different pitches played on single horns.

Schaeffner (195, p. 78) reported having seen a Kissi ensemble of six wooden horns. The two largest were straight, white, and elaborately carved to look like ivory. The four others were slightly curved and covered with bands of skin or fabric. The horns ranged from 44 to 77 cm. in length and were accompanied by two drums called yimbɔ. The musicians placed themselves in a line, the horn players in front of the drummers. Only the leader, who played the lowest horn, was out of the line. He produced two pitches by opening and closing the bell. The Dan of Liberia and the Ivory Coast also have an ensemble of six horns and two drums. The lowest and highest pitched horns in the Dan

ensemble each produce two tones (Zemp, Notes to the record "Music of the Dan").

The Kissi side-blown horn made of cow horn is called lɛo. One which Schaeffner saw was 24 cm. long with a square embouchure. The point of the horn was cut off and the opening was covered by a piece of spider cocoon. Near the bell there was a small lateral hole which was not covered by any type of membrane or by the player's finger. Another Kissi horn, lɛo, which Schaeffner saw had the point cut off but the opening was not covered; instead it was used to change the pitch. A mirliton, consisting of spider cocoon covering two holes, was on the lateral surface of the horn. The instrument was 39 cm. long; the rectangular embouchure was 2 cm. long and 1.5 cm. wide (Schaeffner, 1951, p. 80).

Side-blown horns made of antelope, goat, deer or cow horn are often used for signaling in Sierra Leone. Staub (1936, p. 48) described a side-blown Mende signal horn made from the horn of a swamp antelope which was used for signaling on ships or riverboats to prevent accidents when visibility was poor. The horn which Staub collected is 59 cm. long (See Figure 11).

The Madingo horn called namat is made of the horn of a gazelle or antelope. It has a lateral embouchure and different pitches are produced by placing the little finger over a hole cut in the pointed end. The namat is a shepherd's instrument (Béart, 1955, p. 696). Chauvet (1929, p. 64) said that the bondofo is a side-blown antelope horn of the Madingo.

The Sherbro horn, called bu, is the horn of the panggil antelope. It is used to call hunters and beaters when game is found and is

sometimes used as a chief's horn. The Sherbro horn in the University of Pennsylvania Museum is 45 cm. long (University of Pennsylvania, Museum File, 1937, #37-22-37).

The Temne horn called kalɛ̀n was described by Turay as:

> a horn, made frequently from a goat's horn, with a hole cut near but not at the point--since this instrument is played sideways from the mouth like a flute. Varying notes are produced by partially blocking the flow of air with the right hand, at the wide (open) end of the horn. It sometimes serves as a means of communication, and is also used to wake farmers early during the weeding and harvesting seasons, one member of each 'company' of farm workers being made responsible for sounding the horn (Turay, 1966, p. 31).

Turay (1966, p. 27) also said that, "instruments like . . . kalɛ̀n are now rarely used."

Trumpets made of cow or buffalo horn, cowskin or wood are used in Sierra Leone by members of a men's secret society. Because society members are sworn to secrecy regarding activities of the society little information about the use of these trumpets is available.

Several dictionaries of Sierra Leone languages include words which are defined as horn or trumpet, but do not give further descriptions of the instruments. The kututu ko of the Limba is defined as trumpet and the word kɔse ko as horn (Clarke, 1929, pp. 143, 103). Temne dictionaries include words for trumpet and horn. Schlenker's dictionary includes the word sū, trumpet (Schlenker, 1861, p. 250). Thomas included the Temne term a-yabi for a horn (instrument), a-turma for a small trumpet, and kə-su for a pipe or trumpet (Thomas, 1916a, pp. 132, 125 and 105).

In Table 11 a summary of side-blown horns includes those horns for which little information is available.

Table 11. Side-Blown Horns of Sierra Leone

Tribe	Name	Description
Gola	Bulu	Ivory horn?
Kissi	Bulo	Ivory or wood, played in ensembles
Kissi	Lɛo	Cow horn
Kono	Tu lu	Ivory horn
Koranko	---	Ivory horn
Krim	---	Ivory, rectangular embouchure
Limba	Kututu ko	"Trumpet"
Limba	Kose ko	"Horn"
Madingo	Bondofo	Antelope horn
Madingo	Buru	Ivory or wood horn
Madingo	Namat	Gazelle or antelope horn, hole in pointed end
Mende	Buru, Burifé	Wood or ivory horn
Mende	---	Antelope, goat or deer horn
Sherbro	Bu	Ivory or antelope horn
Susu	Burifé	Wood or ivory horn
Temne	Kathɛ̃ma	Animal horn
Temne	Ratəŋka	Ivory horn
Temne	Kalɛ̃n	Goat horn
Temne	Kə-su	"Pipe or trumpet"
Temne	Sū	"Trumpet"
Temne	A-turma	"Small trumpet"
Temne	A-yabi	"Horn"
Vai	Buru	Ivory, cow or deer horn, open at both ends.

European Tuba

The Creoles of the Freetown area play a European tuba in a small ensemble called "Gumbay" which consists of the tuba, a scraped saw, a triangle, a wooden box used as a drum, a six-cornered drum, and other assorted struck idiophones (Renner, 1963, p. 444). These ensembles which play High Life, the modern dance music, are very popular throughout the Freetown area.

In Table 12, Aerophones of Sierra Leone, the instruments are classified by tribe, including vernacular names and descriptions of the instruments. No information is available on the aerophones of the Loko.

Map 4 shows the geographic distribution of aerophones in Sierra Leone. For the Fula and Madingo see Table 12.

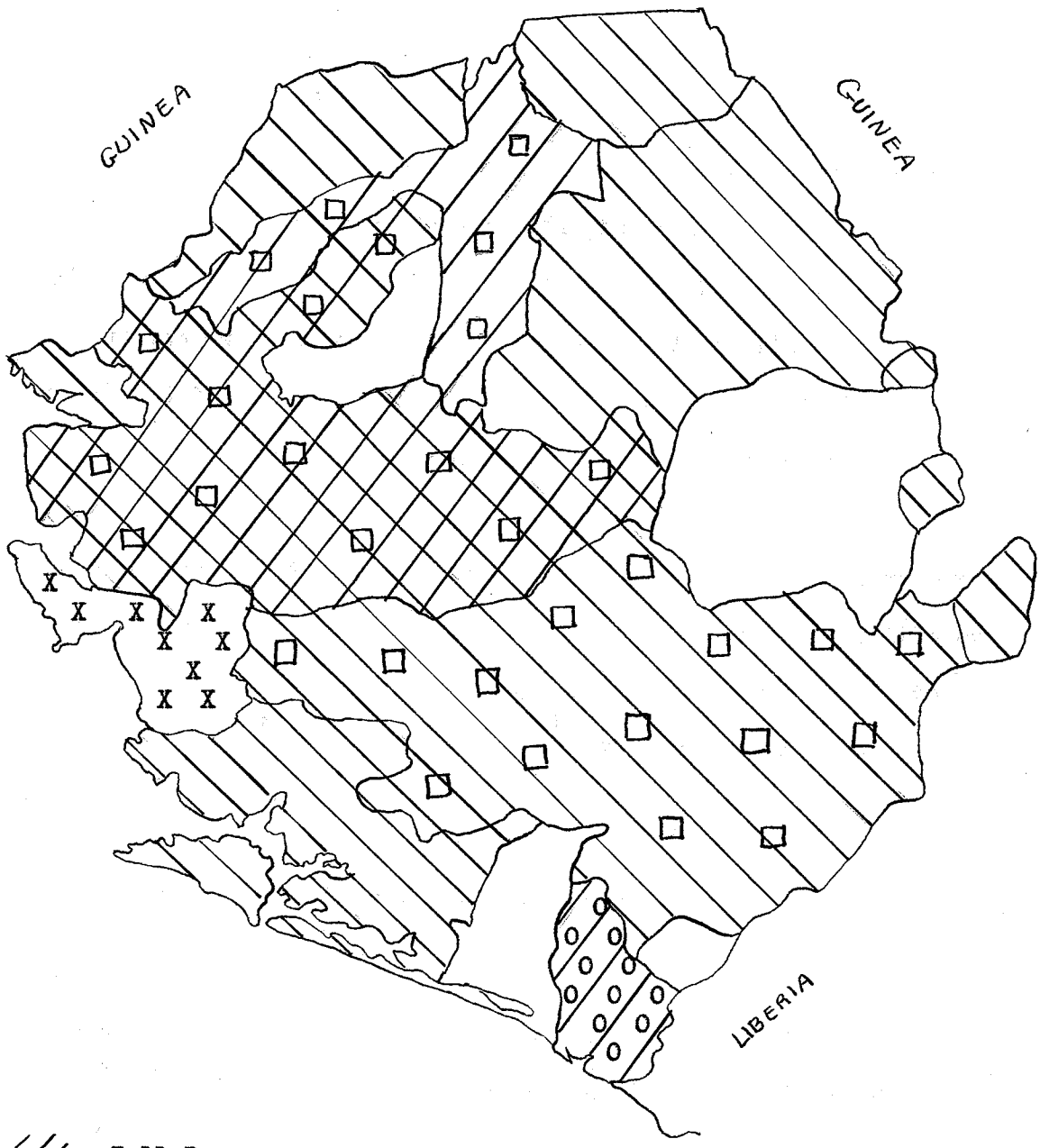
Table 12. Aerophones of Sierra Leone

Tribe	Bull-roarers	Panpipes	Side-Blown Flutes	Vessel Flutes	Whistles	Oboes	Side-Blown Horns	European Tuba
Creole	---	---	---	---	---	---	---	*
Fula	Fuwu fu	Tulmuru Balambalê	Tulmuru Tuni Serdu	---	---	Tuni	---	---
Gola	---	---	---	---	---	---	Bulu	---
Kissi	Nayundo Fɛlo	---	*	---	---	---	Bulo Lɛo	---
Kono	---	---	---	---	---	---	Tu lu	---
Koranko	---	---	*	---	---	---	*	---
Krim	---	---	---	---	---	---	*	---
Kru	---	---	---	---	---	---	*	---
Limba	---	---	Huyeṅkiruma ha	---	Foṅkili ha	---	Kọse ko	---
Madingo	Fonfon Kodo Komo Sôŋzɔ̂n	---	Fuli	---	---	---	Bondofo Buru Namat	---

Tribe	Bull-Roarers	Panpipes	Side-Blown Flutes	Vessel Flutes	Whistles	Oboes	Side-Blown Horns	European Tuba
Mende	---	---	*	---	*	---	Buru Burifé	---
Sherbro	*	---	*	---	---	---	Bu	---
Susu	---	---	*	---	---	---	Burifé	---
Temne	Kasùl	---	Akùlen	---	Anbɔ̀sinpâyp	---	Ratəŋkǎ Kalɛ̂n Kathɛ̂ma Sū A-turma A-yabi Kə-su	---
Vai	---	---	Kõro	*	---	---	Buru	---
Yalunka	---	---	*	---	---	---	*	---

* indicates that, although the name of the instrument is not known, it is played by that tribe.

Map 4. The Aerophones of Sierra Leone



//// Bull-Roarers
\\\\ Transverse Flutes
O Vessel Flutes
X European Tuba
□ Whistles

For the aerophones of the Fula and Madingo see Table 12.
Side-blown horns are played throughout Sierra Leone.

CHAPTER III

THE IDIOPHONES

The diversity of the aerophones and chordophones in Sierra Leone is comparable to the wide variety of idiophones played there. These include double and single clapperless bells, bells with clappers, wooden and bamboo slit drums in various sizes, iron triangles, ankle and waist rattles, gourd and wicker basket rattles, struck tortoise shells, sistra, water drums, calabashes struck with metal rings, sansas, and xylophones.

Improvised idiophones are among the most widely used accompaniments to Sierra Leone music. A coin or stone is used to strike a bottle or tin can and sticks are beaten on tin or wooden boxes or buckets to provide accompaniment to performances of both traditional and modern music.

Percussion Idiophones (111.2)

Triangles

Metal triangles are played in Sierra Leone by the Creoles and Temne. A triangle is played as a member of the Creole "Gumbay" ensemble which includes a tuba, a scraped saw, a wooden box used as a drum, a six-cornered drum, and other assorted idiophones. The Temne rafât ('iron') is an iron rod bent into a triangle. The triangle is held by a string in the left hand and it is beaten by a straight iron rod (Turay, 1966, p. 29).

Tortoise Shells

Hollow tortoise shells are beaten with a wooden stick by the

Temne, Mende and Sherbro. It is used by an official of the Poro society when he appears in public to make official announcements, and by local "town criers" when they make announcements to the local people. The tortoise shell is called konttho in Sherbro and anbɔrɛ̀ in Temne (University of Pennsylvania, Museum File, 1937, #37-22-31 a, b and Turay, 1966, p. 28).

Percussion Gourds

The Fula strike half calabashes, which are held against the chest, with metal rings which are worn on the fingers (See Plate 16). These calabashes are played in an ensemble with bowed lutes, flutes, oboes and sistra.

Water Drums

A water drum, consisting of a calabash bowl filled with water on which a smaller calabash floats upside-down, is played by the Madingo who call it d'iriki. The player strikes the convex surface of the overturned calabash with a small pair of half calabashes with necks (Béart, 1966, p. 675). The drums are played in pairs and are tuned in fourths. A pair of water drums is played on the record "Music of the Malinké and Baoulé" (Music of Occidental Africa, Everest CPT 529, Side 1, Band 4).

Bells (111.242)

Clapperless Bells

Clapperless bells, often referred to in the literature as iron gongs, are played in Sierra Leone by the Fula, Limba, Koranko, Temne and Mende. Single clapperless bells are played by the Fula and Temne.

The Fula single clapperless bell, called agogo, is used to accompany xylophones for festive ceremonies (Alie Sahid, Personal Communcation, 1968). The Temne akɛŋkɛ is a conical-shaped instrument, without clapper, made of a single piece of metal bent double, leaving an opening along one side (See Plate 23). It is hooked on the left index finger and struck with a metal beater or by a number of metal rings worn on the other fingers of the same hand (Turay, 1966, p. 30).

Double clapperless bells are played by the Limba, Koranko, Temne and Mende. The Koranko clapperless bell is played, with a drum, by members of a Koranko men's society (Thomas, 1916a, II, p. 20). The double clapperless bell played by the Mende is called njɛkɛi (Seltzer Conteh-Morgan, Personal Communication, 1968).

Clapper Bells

The clapper bell is played by the Temne. The Temne angbelên is a hand-bell, locally made of iron, "with two separate leaves and a clapper between them." The bell is shaken and used as an accompanying instrument (Turay, 1966, p. 29).

Rattles (112)

Rattles, called "indirectly struck idiophones" by Hornbostel and Sachs (1961, p. 15), are found in several varieties in Sierra Leone. Metal leg rattles, palm leaf and cane waist rattles, sistra, gourd rattles, and wicker-work rattles are all used in Sierra Leone.

Leg Rattles

Leg rattles are used by Sherbro men to accompany dancing. Made of metal, they are worn below the knee by members of a men's society

(Migeod, 1926, pp. 250, 265).

Waist Rattles

Mende women sometimes wear waist rattles, a type of strung rattle. The rattles, called bunjue, consist of a foundation of palm leaf rope to which short pieces of cane are attached. Hard seed pods, fastened to the other end of the cane, rattle against each other and against the cane as the women dance (Alldridge, 1901, p. 244).

Sistra

Sistra, or stick rattles, are played in Sierra Leone by the Madingo, who call them tegè-le (Delafosse, 1955, p. 736), by the Kissi, and by the Fula (See Plates 3 and 16). The sistra consist of a forked stick (with one fork missing) which is threaded with round pieces of calabash or dried seed pods. While the player holds the vertical part of the stick, the rattles are strung on the horizontal part of the stick. In Plate 3 three pair of sistra are played in a Fula ensemble with two bowed lutes, while in Plate 16 two pair of sistra are played in a Fula ensemble with a flute, two oboes, two bowed lutes, and a calabash struck with metal rings.

Vessel Rattles

Both gourd and wicker-work vessel rattles are played in Sierra Leone. The Sherbro and Mende play bell-shaped rattles made of wicker-work. The opening of the rattle is closed with a calabash disc and it has a rattan loop for a handle. The rattle contains pebbles and is played to accompany dancing. These rattles are played in pairs by men (University of Pennsylvania, Museum File, 1937, #37-22-33).

A gourd rattle, different from the wicker-work rattle in that

its rattling devices are on the outside of the vessel, is the sehgura, played throughout Sierra Leone. Although most musical instruments of Sierra Leone are made and played by men, the sehgura, along with the Bundu drum, is a woman's instrument. The sehgura is made of a gourd with a long neck which is covered with a loose, detachable meshwork made of string (See Figure 12). The meshwork is worked into diamond-shaped patterns, and dried seed pods or small plastic buttons are woven into the corners of the diamonds. The top of the meshwork is gathered into one skein which is braided or knotted at the top. One hand holds the long handle of the gourd and shakes it while the other hand holds the braided or knotted strings' ends. As the gourd is shaken the meshwork slackens and tightens and the sound is produced by the hard seed pods or buttons striking against the gourd. The sehgura is played in women's singing and dancing groups. It is also used with men's drums and sometimes a women's chorus to accompany dancing by both men and women. Women, singing in groups or alone, often accompany their singing with one or more sehguras.

Scraped Idiophone (112.2)

A carpenter's saw is sometimes used as a musical instrument in Sierra Leone. Called ansɛrà in Temne, the handle of the saw is held away from the body in the left hand with the end of the saw pressed against the body. An imported metal file is passed over the teeth, and the pitch is varied by pressure applied to the blade (Turay, 1966, p. 32). The saw is also played by the Creoles as a member of the "Gumbay" ensemble described above.

Slit Drums (111.231)

Slit drums, called percussion tubes by Hornbostel and Sachs (1961, p. 15), made of wood or cane in various sizes, are played throughout Sierra Leone. The slit drums range in size from about two feet to about seven feet in length. Wooden or metal discs with holes in the center are nailed to both ends. From three to five slits are cut lengthwise in the drum, producing two to four wooden strips of varying lengths (See Plate 24). It is these strips on which the player beats with two wooden sticks; the wider the strip, the lower the pitch. The lowest strip is nearest the drummer. The small slit drums, some of which are made of cane, are carried on a rope around the player's neck and are usually played in pairs. The larger slit drums are played by two men as the drum lies on the ground. Called akẽlen in Temne and kele in Mende, the slit drums of Sierra Leone are sometimes referred to as talking drums (Turay, 1966, pp. 29-30). Slit drums are used in Sierra Leone both for signalling and for accompanying dancing.

Sansas (112.12)

Sansas, commonly called thumb pianos in Sierra Leone, are made in two sizes there. The larger instrument, with only three or four keys, is played by just one hand, while the smaller instrument, with more keys, is played by both hands. The larger sansa, with a wooden box for its resonator, is called kongoma by the Mende and Temne. The instrument, approximately 45 cm. long, 25.4 cm. wide and 12.7 cm. thick, has three or four metal keys which extend over a large round sound-hole cut in the box. The parallel metal keys, which are placed

vertically on the sound-box, are fastened to a thick horizontal wooden pressure bar which extends almost the whole width of the instrument. Only one bridge is found, located in back of the pressure bar. It is a very short piece of wood in comparison to the long wooden pressure bar (See Plate 25). The player holds the box against his chest with the lowest end nearest his shoulder. He plucks the keys with his right hand while he beats a different rhythm on the front of the sound-box with his left hand, which also supports the instrument (Turay, 1966, p. 30).

A smaller sansa is played by the Kono, Limba and Temne, who call it kondi, and by the Sherbro, who call it bondoma. It consists of a hollow oblong box, often a biscuit tin, with sound-holes cut in two sides and the top. A tin rattling device, in the shape of two "ears," is attached to the top of the box (See Figure 13). The rattling device consists of a thin sheet of tin with a series of holes around its edges through which small metal rings are attached. The body of the kondi in Figure 13, as measured by Miss van Oven (1962, p. 112), is 25.4 cm. long and 16.5 cm. wide. From eight to thirteen long narrow metal lamellae are attached to the box. The parallel lamellae, placed vertically on the sound-box, pass over the rear bridge, under the horizontal pressure bar, and over a front bridge. The approximate pitches, as measured by Miss van Oven (1962, p. 112), are given below, although she stated that it is likely that these pitches are not accurate, since the instrument had been tampered with by a person who was not a kondi player. The numbers correspond to the numbering of the keys in Figure 13, from the lowest to the highest pitch. With the lowest pitched keys in the center of the instrument,

alternate keys on either side are in ascending order of pitch.

1-E, 2-G, 3-A, 4-c, 5-d, 6-e, 7-g, 8-a, 9-c'

There are small pebbles inside the sound-box, and the instrument is held with the bottom edge of the sound-box against the player's body. The metal keys are plucked by the thumbs while the hands hold the instrument and move it up and down, causing the metal rings and pebbles to produce a rattling sound.

Xylophones (111.212)

Both free and fixed-key xylophones, all called balanji, are played in Sierra Leone. Free-key xylophones in Sierra Leone include a pit xylophone, played by the Kru and Madingo (Boone, 1936, p. 109) and a leg xylophone, played by the Temne and Loko (Turay, 1966, p. 29 and John, 1952, p. 1045). A Loko folk tale describes the origin of the leg xylophone, called balangi, as shown in Plate 26:

> Balangi music was introduced by a small boy of about ten years of age. It is said that while he was going to his father's farm early in the morning, he heard a little bird whistling in the woods, and, greatly impressed by the melodious voice of the bird (as small boys always are), the lad stopped and listened to a song. After carefully listening, he went on his way, cut some sticks and shaped them flat. He cut another two sticks, and, after arranging the former on his lap, he began to strike them with the latter. By constantly practising, this lad succeeded in playing the song which he picked from the mouth of the bird. This song is known and played by every balangi player (John, 1952, p. 1045).

There is some argument as to which tribe invented the balangi; both the Loko and the Madingo claim to be its inventor.

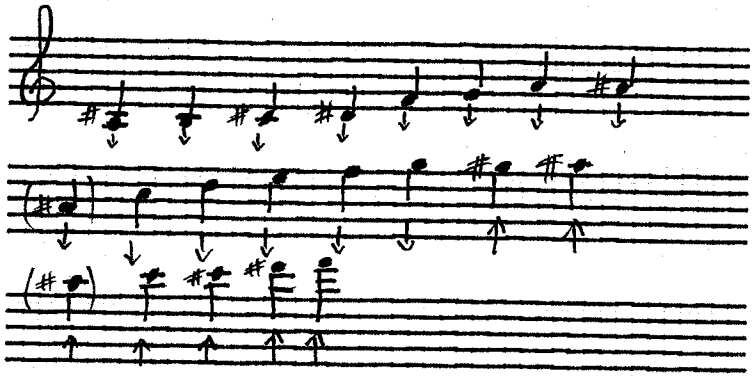
The Temne leg xylophone, called tagbenthbla, consists of three to six flat sticks, approximately one to two feet long and three

inches wide, which are arranged loosely across the thighs of the player who sits flat on the ground (See Plate 26). This instrument is usually played on farms toward sunset and serves both as a form of entertainment and relaxation after a hard day's work and as a means of sending greetings to workers on other farms (Turay, 1966, p. 29).

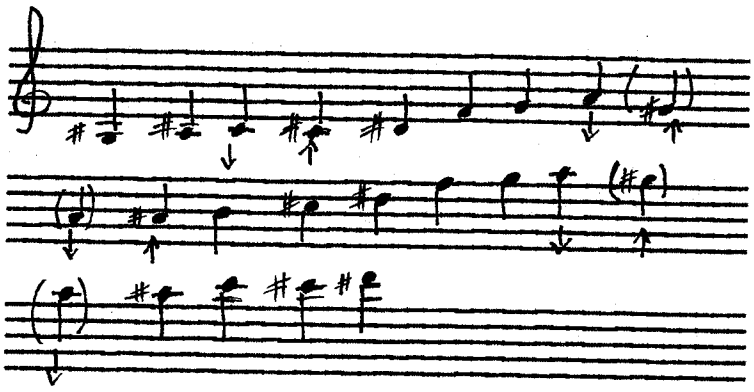
Fixed-key xylophones are played in Sierra Leone by the Fula, Madingo, Mende, Loko, Koranko, Limba, Susu and Temne. Madingo xylophones in West Africa were first mentioned in 1685 by the French explorer Michel de la Courbe, who called them balafons (Cultru, 1913, pp. 195-6). The Madingo noun bala refers to the wooden keys, and the suffix -fo or -fon is a verb meaning "to sound or to cause to sound" (Nicolas, 1957, p. 81). Thus the term balafon means the xylophone or the player. The term balangi has probably been adopted in Sierra Leone from the term balafon, the suffix -ngi possibly having the same function as -fon.

The fixed-key xylophone has from twelve to twenty keys which are made of African rosewood (pterocarpus erinaceus). On each side of the instrument a gut string is wrapped twice around each key and joins the keys to each other. The keys rest on a trapezoid-shaped wooden frame with ogee ends. A round calabash resonator, fitted with a mirliton consisting of a spider cocoon covering a hole, is attached underneath each key. A pair of rods is strung through loops of string coming out of two pair of holes on either side of each calabash. The free ends of these rods are secured to the wooden frame, between the keys, by a thong which passes underneath the keys. Because of the narrowness of the keys in contrast to the overall dimensions of the calabashes, the calabashes are staggered underneath the instrument, one calabash near the end of one key, the next calabash near the opposite

end of the preceding key. The tuning of the nineteen-key balangi in Plate 27 is shown below. The arrows indicate the direction in which the pitch differs from that shown. The pitches were measured by means of an electronic counter in the laboratory of the School of Music, University of Wisconsin.



Another Sierra Leone balangi with nineteen keys in the Indiana University Folklore Institute's collection has the following tuning (Frank Gillis, Personal Correspondence, 1968):



In regard to tuning, one of A. M. Jones' informants from Sierra Leone said that a new Madingo balangi is always tuned by matching the pitches of a new instrument with those of an old one (Jones, 1964, p. 16). On a tape of a balangi in the author's private collection the left hand plays an ostinato pattern while the right hand plays a contrapuntal

melody in relation to the ostinato.

Balangis are often carried on a cord around the player's neck. They are played only by professionals who strike the keys with wooden mallets which have natural rubber wound around their ends. The balangi provides music for dancing, ceremonial gatherings, and home entertainment. In ensembles balangis may number from two to six, and they may be accompanied by drums and harp lutes. Some balangi players, such as the one in Plate 27, wear metal rattles on their fingers or wrists when they play, so as to provide a rattling accompaniment to their music. A single balangi may be used by solo singers to accompany themselves.

The various idiophones found in Sierra Leone are shown in Table 13. Because available information concerning idiophones is rather sketchy and the author is of the opinion that many of the individual idiophones are used by more people than have been demonstrated, a distribution map of idiophones would not be complete, and therefore is not included.

Table 13. Idiophones of Sierra Leone

Instrument	Tribe	Name
Triangles	Creole	---
	Temne	Rafât
Tortoise Shells	Mende	---
	Temne	Aŋbɔrɛ̀
Struck Calabashes	Fula	---
Water Drums	Madingo	D'ikiri
Clapperless Bells		
(Single)	Temne	Akɛŋkɛ
	Fula	---
(Double)	Limba	---
	Koranko	---
	Temne	---
	Mende	Njɛkɛi
Clapper Bells	Temne	Aŋgbelêŋ
Leg Rattles	Sherbro	---
Waist Rattles	Mende	Bunjue
Sistra	Madingo	Tegè-le
	Kissi	---
	Fula	---
Vessel Rattles		
(Wicker-work)	Sherbro	---
	Mende	---
(Gourd)	All tribes	Sehgura
Scraped Saw	Creole	---
	Temne	Aŋsɛrà
Slit Drums	All tribes	Kele (Mende)
		Akèleŋ (Temne)
Sansas		
(Large)	Mende	Kongoma
	Temne	Kongoma
(Small)	Loko, Limba, Temne	Kondi
	Sherbro	Bondoma

Instrument	Tribe	Name
Xylophones		
(Free-key)		
a. Pit	Kru	---
	Madingo	---
b. Leg	Loko	Balangi
	Temne	Tagbenthbla
(Fixed-key)	Fula	Balangi
	Madingo	Balangi
	Loko	Balangi
	Koranko	Balangi
	Limba	Balangi
	Mende	Balangi
	Susu	Balangi
	Temne	Balangi

CHAPTER IV

THE MEMBRANOPHONES

Since drums play an important part in the different musics of Sierra Leone, many different types of drums are employed. While most people who write about Sierra Leone mention the many drums which are played there, few detailed descriptions about the drums are available, other than a "skin drum," "men's drum," etc. The Hornbostel-Sachs classification of membranophones is dependent on the shape of the drum. In this section the author has found it more satisfactory to classify the various drums according to the number of skins on the drum. The shape of the drum is considered secondarily, since individual drums such as the sangboi may be carved in several different shapes.

A common feature of many drums is the method of attaching the skin head which extends over the edges of the drum to a tension ring. The ring encircles the top of the drum and the edges of the skin are then turned up around the ring which is made of leather strips or rafia. The ring is then laced, usually with a W-shaped lacing, to a second tension ring which encircles the bottom of the instrument, if the instrument has only one skin. The lower tension ring encircles the second skin head if the instrument has two skins.

Single Skin Drums

Single skin drums in Sierra Leone include kettle-shaped drums, conical-shaped drums, goblet-shaped drums and half-calabashes covered with skin.

Kettle-Shaped Drums

A kettle-shaped drum is played by the Mende, Temne, Koranko, Fula, and in the Islamic communities of all tribes. The skin head is secured to a rawhide tension ring which encircles the upper part of the drum, as described above (See Plate 28). The tension ring is then laced to a second ring which encircles the bottom of the instrument. The leather band which serves as the upper tension ring may also serve to attach the two leather carrying handles which are found on either side of the instrument. Wooden wedges are inserted into the lower tension ring to keep it taut, thus helping to regulate the tension of the skin head. This drum is beaten with two flexible leather beaters. The Temne have two drums of this type: the large one, called anthabùle, is often used in the presence of a chief, as a means of communication; the smaller drum, akârô, is carried on a rope around the player's waist and is beaten with two straight sticks. It is used by farming companies during the weeding season (Turay, 1966, pp. 29, 32). Most mosques in Sierra Leone have a large kettle drum which calls people to prayer.

Calabash Drums

The Fula use a large hollow calabash covered with skin as a drum, which they call tabala (Chauvet, 1929, p. 46). This drum is always stored in the chief's house and is considered a symbol of his command. A smaller drum of the same type, consisting of a small calabash covered with fish skin, is played by Fula children who call it bolo (Béart, 1955, p. 669).

Sangboi

The sangboi is a single-skin drum which is widely-used throughout

Sierra Leone. It is made in several different sizes and shapes. Some sangbois are cone-shaped with cylindrical stems while others are goblet-shaped with cylindrical stems. The lower part of the drum is open, and the drummer straddles the drum while he plays it, holding the cylindrical stem between his legs (See Plate 29). The resonator is carved out of wood, and the head is made of antelope skin. The sangboi is beaten with both hands. The head is fastened to a tension ring which is fastened, with a W- or X-shaped lacing, to a second tension ring which is located just above the stem (See Plate 30). Wedges are placed in the lower tension ring to regulate the tension of the head. The sangboi is often fitted with metal rattling plaques whose edges may be threaded with metal rings. These plaques are in various shapes: rectangular, oval or square, and vary in size from a few inches long to as much as two feet long, extending above the skin head (See Plate 29). The lower end of the plaque is fastened to the edge of the skin head near the tension ring. The sangboi may be elaborately decorated with feathers, beads and fabric. Sometimes sticks with tin rattling plaques attached to them are inserted into the lacing and extend above the head.

Double-Skin Drums

Double-skin drums in Sierra Leone include the Bundu drum, a drum made from a gasoline can, a drum similar to the European bass drum, a drum similar to the European snare drum, a long cylindrical drum played by the Poro society, and an hourglass-shaped tension drum. All of the double-skin drums, except the tension drum, are cylindrical. On some double-skin drums both skins may be played at the same time, while on others only one skin is played, although both skins are playable, and the choice of which skin to play is left to the player.

Bundu Drums

The Bundu drum is the only drum played by women in Sierra Leone. Both of its skin heads are fastened to tension rings which are attached to each other by W-shaped lacing (See Plate 31). The body of the drum is wood. This drum is carried on a cord over the player's shoulder, so that the drum is held under the arm. It is played by sticks and by hand, although only one skin is beaten. This drum is called sambori in Limba (Clarke, 1922, p. 88) and ansàŋborè in Temne (Turay, 1966, p. 31). It is played throughout Sierra Leone.

Gasoline Can Drums

A cylindrical drum with two skins is played by Madingo griots who call it jèli-dunu (Zemp, 1967, p. 88). Staub (1936, p. 48) collected a double-skin cylinder drum of the Sherbro Yassi society which is also known among the Mende who call it bri. The body of the drum is a large gasoline can, and the heads are duiker skin. It is beaten with two wooden sticks. The two skins are fastened to the drum body by tension rings which are then connected to each other by means of X-shaped lacing. The height of the drum is 44 cm., and the diameter is 29 cm.

Poro Drums

A wooden drum, about five feet long, is used by the Poro society and is a popular drum of the Temne. The drum has two skins and may be beaten at either end, although, because of its length and position in playing, it can not be beaten at both ends at the same time. The drummer uses a stick in his right hand to beat the drum, which rests at an angle on the ground. The large drum is called anrùnu in Temne. A smaller drum of the same type, about three feet long, is usually beaten with two sticks

and often serves to accompany the larger drum (Turay, 1966, p. 31).

European-Style Drums

Double-skin cylindrical drums, in the shape of European bass drums, are played in Sierra Leone. They are made in various sizes and are held in the same manner as the European bass drum. The body of the drum is either wood or part of a gasoline can. The two skins are fastened to tension rings which are attached to each other by two rows of X-shaped lacing which are divided by a horizontal thong in the middle, or by Y-shaped lacing. These drums are struck with a wooden beater.

A smaller drum of the same type, about the size of the European snare drum, is held like the European drum and is beaten with two sticks. European snare and bass drums are also commonly used for traditional Sierra Leone music, united with traditional drums such as the sangboi (See Plate 29). The European-style drums are called anbân (from English 'band') in Temne (Turay, 1966, p. 28), ki-rin-yi in Susu, and jagbawi in Mende (Gorvie, 1944, p. 36).

Tension Drums

A double-skin, hourglass-shaped tension drum is played in Sierra Leone by the Fula, Limba, Madingo, Mende, Susu, Temne and Yalunka. It is interesting to note the similarities in the various vernacular names for the tension drum, which are shown in Table 14 below. The wooden body of the drum is hollowed out in an hourglass-shape, sometimes with pebbles inside. Immediately below the surface of the sound-skin a hoop encircles the edges of the skin. The remaining edge of the skin is brought back up to the surface of the drum and cut off level with the skin head. An additional thick leather ring is added around the

Table 14. Vernacular Names for Tension Drums in Sierra Leone

Tribe	Name
Fula	Kalaŋgual (Hause, 1948, p. 15)
Limba	Tamba (Hause, 1948, p. 13) Hutamba ha (Clarke, 1922, p. 88)
Madingo	Tombah (Mahillon, 1902, p. 67) Tàmá (Zemp, 1967, p. 88)
Mende	Fanga (Migeod, 1908, p. 137)
Susu	Tambay (Mahillon, 1902, p. 67)
Temne	Aŋfaŋkâ (Turay, 1966, p. 28)
Yalunka	Tambana (Hause, 1948, p. 10)

edge of the drum. In order to secure the leather ring, cord is sewn around the ring and to the upturned edge of the sound-skin. Parallel tension lacing connects both heads. The lacing comes between the tension ring and the upturned edge of the skin, coming over each loop of the cord which secures the tension ring to the skin head (See Plate 32). The second skin, which is not played, is used to secure the lacing and the skin to the body of the drum, although either skin can be played.

The drum is held under the left arm, and as the player presses against the cords with his arm, the heads are tightened and the pitch is raised. The drum is played with a curved wooden stick or with one or both hands. Sometimes the player will beat the drum with the stick in his right hand and will beat the head with his left hand at the same time (See Plate 32). Because the pitch can be raised and lowered, this drum is sometimes used as a talking instrument, imitating the tones of the languages of Sierra Leone, most of which are tone

languages.

Friction Drum

Wieschoff (1933, p. 112) simply mentioned a stick friction drum which is played by the Madingo. A sketch of the drum shows a long cylindrical drum with skin heads on both ends. A pole passes through both of the skin heads. Wischoff did not give any information on how the instrument is played.

The various membranophones played in Sierra Leone are shown in Table 15. Because sufficient information on the distribution of the membranophones is not avaialble, a valid map of the distribution of membranophones in Sierra Leone is not possible.

Table 15. Membranophones of Sierra Leone

Instrument	Tribe	Name
Kettle Drums	Mende	---
	Temne	Aŋthabùle (large) Akàrɔ̂ (small)
	Koranko	---
	Fula	---
	All Islamic communities	
Calabash Drums	Fula	Tabala (large) Bolo (small)
Goblet- or Conical-Shaped Single-Skin Drums	All Tribes	Sangboi
Bundu Drum	All Tribes	Sambori (Limba) Aŋsàŋborè (Temne)
Gasoline Can Drums	Madingo	Jèli-Dunu
	Sherbro	---
	Mende	Bri
Poro Drums	All Tribes	Aŋrùnu (Temne)
European-Style Bass Drum	Temne	Aŋbân
	Susu	Ki-rin-yi
	Mende	Jagbawi
European-Style Snare Drum	Mende	---
	Temne	---
Tension Drums	Fula	Kalaŋgual
	Limba	Tamba, Hutamba ha
	Madingo	Tombah, Tàmá
	Mende	Fanga
	Susu	Tambay
	Temne	Aŋfaŋkà
	Yalunka	Tambana
Friction Drums	Madingo	---

CHAPTER V

MUSICAL ACTIVITIES

Since most traditional music in Sierra Leone is performed outdoors, it is performed only during the dry season, from November to April, and not during the rainy season, from April to October. The occasions for music-making may be traditional, religious, political or national. This author, having lived in Moyamba, a medium-sized town in Mende land, can only speak about the musical practices of that particular area.

In Sierra Leone people of different tribes often join together for their music-making. It is not unusual to find, for example, an ensemble of drummers which includes both Mende and Temne musicians. This may be because a great deal of the traditional music of Sierra Leone is learned and performed in the secret societies, Poro and Wunde for men and Bundu and Sande for women, to which almost every Sierra Leonean, excluding Creoles, belongs. Learning traditional music and dancing is an important part of the education of every young boy or girl who is initiated into a society. Therefore, for example, a girl who has been initiated into the Bundu society, regardless of her tribe, will be able to perform the music of that society with any other Bundu girl from any other tribe. The end of the Bundu society's "bush" school, at which time the girls and women leave their society's encampment, is always an occasion for singing and dancing throughout the town. Traditional music-making also takes place at funerals, christenings and weddings.

Native dance exhibitions are usually held on important Christian

and Muslim holidays such as Christmas, Easter, and the end of the Muslim fasting period, Ramadan.

The visit of an important political figure or a political party rally is an occasion for the performance of traditional music. In Moyamba the Paramount Chief would contact all of the chiefs in her chiefdom as well as those in neighboring chiefdoms and ask them to bring their dancers and musicians to perform for the visiting dignitaries. Often the performers would arrive two or three days early to practice their music and dancing. Usually the dancers and musicians of the local Wunde society would stage a performance for the visitor.

One of the biggest displays of traditional music and dancing every year is at the National Agricultural Show, where the musicians in Plates 16 and 17 were photographed. Traditional music is also performed on Independence Day, April 27.

Sierra Leone music has been influenced by the British, who have been there as traders, missionaries and colonial rulers since the late eighteenth century. This is evidenced by the adoption into local languages of several English names for musical instruments. For example, the English word 'band' has become <u>anbân</u>, meaning an English-style drum in Temne, and the English 'bosun's pipe' has become <u>anbôsinpâyp</u> in Temne (Turay, 1966, p. 28). The British army was stationed in Freetown during the Second World War, and an army band came with the army. The influence of the army band can be seen in European-type snare and bass drums which are now native-made in Sierra Leone and which are often found, with the traditional single-skin drum <u>sangboi</u>, as a part of an ensemble which plays traditional

music (See Plate 29). The European tuba has found its way into the Creole "Gumbay" ensemble and occasionally a bugle or trumpet will be found in an upcountry village. Imported guitars and harmonicas are beginning to be used to accompany local folk songs.

European-type military bands have become quite popular in Sierra Leone; among them are school bands in Bo and Freetown, the Sierra Leone Army Band, and the Police Band which is the first to admit women. These bands play predominantly European music although occasional folk songs and High Life tunes are heard. Traditional African instruments are not used in these bands.

Missionaries, both Christian and Islamic, have had some effect on Sierra Leone music. Most Muslim children attend a Koranic school for at least a year, and a part of their education there is the learning of traditional Arabic songs which are similar to those sung in the Islamic countries to the north of Sierra Leone. Most other schools are run by American and British Christian missionary groups. In the latter the students are taught traditional Christian hymns and sing them enthusiastically, adding characteristic Sierra Leonean elements of harmony. It is not unusual to hear a group of Sierra Leonean Christians singing a traditional Christian hymn in parallel thirds, fourths or fifths, a trait found in their traditional vocal melodies.

Creole music has shown the most European influence. In fact, most Creole music, including folk songs, High Life and dance music, is a mixture of European melody and African texts and rhythm. The Creole folk song, "De Train fo Bo," for example, is about a slow train which runs upcountry from Freetown, and is sung to the tune of "She'll be Coming 'Round the Mountain." The Creoles have organised choirs whose

repertoires are entirely European, and Handel's "Messiah" is always sung in Creole churches during the Christmas season.

The Sierra Leone National Dance Troupe, which won first prize for best show at the New York World's Fair in 1964, has also performed at the Commonwealth Arts Festival in London, 1965, and at the First World Festival of Negro Arts in Dakar, 1966. This has been the greatest effort to date at promoting a national musical tradition. The Troupe was organised with the intent of representing all of the tribes of Sierra Leone, and often members of different tribes were combined in a single musical performance. The performers were selected by auditions held throughout the country, and groups often practiced for months in preparation for the auditions. The result was a selection of excellent traditional musicians and dancers from all tribes and areas of Sierra Leone. The Dance Troupe has done a great deal in helping to promote a feeling of national unity, both cultural and political, in Sierra Leone.

CHAPTER VI

CONCLUSIONS

In general, studies of West African music have dealt with the music of an ethnic group or one particular tradition within the musical culture of a particular group. Musical instruments have been included in such studies insofar as they pertain to that particular tradition. More studies have been done on musical traditions in Ghana and Nigeria than in any other country in West Africa. On commercial recordings of West African music the music of one particular tribe, such as the Dan, Mende or Malinké, is usually found. The present work is the first survey of the musical instruments of one particular country in West Africa, Sierra Leone.

It is difficult to make a survey of musical instruments as complete as possible since hardly any research on music has been done in Sierra Leone. Thus, those tribes for which most information is avaialable are those which appear to have the greatest variety of musical instruments. Also, those tribes for which most information is available, such as the Kissi, Fula and Madingo, are generally those whose ethnic centers are outside of Sierra Leone but whose ethnic boundaries cross over the political boundaries of Sierra Leone. It has been assumed by the author that the instruments which are played by members of one tribe outside of Sierra Leone are probably also played by the same peoples in Sierra Leone. However, in the case of the Madingo and Fula, both large tribes which extend throughout West Africa, it is possible that musical instruments of one of these tribes reported in

one particular area may not be present among members of that tribe in other parts of West Africa. For example, Zemp (1967, p. 90) mentioned a Madingo musician living in the area of the Dan in the Ivory Coast who was not familiar with the harp lute kora, a popular instrument among the Madingo in Senegal, Mali, Gambia, Guinea and Sierra Leone.

The Fula have come south to Sierra Leone from Guinea mainly as cattle herders, while the Madingo have come from the north and east as traders and Islamic missionaries. They have brought with them to Sierra Leone musical instruments which are commonly used by their peoples to the north and east of Sierra Leone. The Madingo harp lute kora is found as far north as Senegal and Mali, and the Fula lute ordou is found as far north as North Africa.

Idiophones seem to be the most widely used instruments in Sierra Leone, followed by membranophones. Most traditional ensembles which play accompaniments to dancing are composed of idiophones and membranophones only, and music-making in Sierra Leone is usually in the form of ensemble playing. Traditional ensembles include at least two drums of various types and different types of idiophones such as rattles, bells, and struck idiophones. The single-skin drum sangboi and the gourd rattle sehgura could be considered the two truly "national" instruments, as they are played throughout the countries and are found in most ensembles. Instrumental ensembles, which may include male or female singers, always have the function of accompanying dancing.

Chordophones are used primarily to accompany singing, usually solo singing by the player. They are rarely played as true solo instruments, but they occasionally are part of an ensemble, particularly

among the Fula where they are played with flutes, sistra and struck calabashes to accompany a dancer or group of dancers.

It is important to note the many varieties of harps and harp lutes in Sierra Leone and to notice that five different instruments: the arched harp, the arched harp with shelf and rods, the arched harp with rods and without shelf, the harp lute with curved neck and the harp lute with straight neck are all present in Sierra Leone, showing a progression in harp types from the simple harp to the harp lute (See Table 6, p. 33). The frame zither with a triangular wooden frame is found only in Sierra Leone, Liberia and Guinea, but the frame zither with a curved frame is found as far east as Ghana and as far north as Mali and Upper Volta. The spiked lute is found as far north as Morocco and at least as far east as Nigeria. The bow lute with calabash resonator is played by the Kissi and has been reported to be used by the Madingo and Fula.

Most aerophones in Sierra Leone are rhythmic rather than melodic instruments. They may be part of an instrumental ensemble, such as the European tin whistle which is used for playing rhythms in a drum ensemble. They may also be played alone for signalling purposes, such as the ivory horn on which a continuous rhythmic pattern on one pitch is played. The Fula flute and oboe, however, are used as melodic instruments in the instrumental ensemble which accompanies dancing. The Fula flute is sometimes used alone as a solo melodic instrument.

Rattling devices attached to musical instruments are common in West Africa, but are a characteristic of real importance in Sierra Leone. Consisting of a thin tin plaque with holes in its edges which are threaded with metal rings, these devices may be attached to

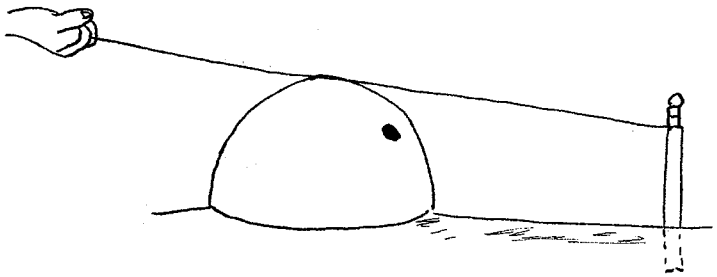
most chordophones, to the small sansas, to the single-skin drum sangboi and to the tension drum. These devices provide a rattling accompaniment to the instrument when it is plucked or beaten. The same effect is produced when some xylophone players wear metal rattles on their wrists or fingers.

Lutes, harp lutes, sansas and xylophones are sometimes played by a solo singer to accompany his singing. Sansas are not played in ensembles while lutes, harp lutes and xylophones sometimes are played in ensembles. One or several gourd rattles are often used to accompany women's singing groups.

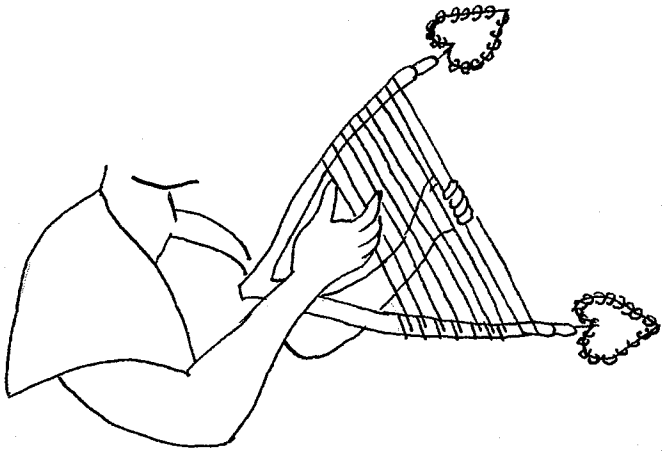
Instrumental music is primarily the domain of men in Sierra Leone. The men make the instruments, own them and play them. However two instruments, the gourd rattle sehgura and the double-skin Bundu drum (made by a man) are played only by women.

If one views the instruments of Sierra Leone in the context of their distribution in West Africa, there appear to be several forces of influence responsible for the presence of different musical instruments. Such instruments as the kettle drum, the Fula oboe and the Fula spiked lute are found among the Arabs as far north as North Africa. The Madingo harp lute kora and the arched harp bolon are popular in the savannah and desert areas north of Sierra Leone, at least as far as Senegal, but are probably not found much farther east than Liberia. The fixed-key xylophone called balangi in Sierra Leone is related to those found to the north where they are known as balofons. The frame zither with resonator is found at least as far east as Ghana and as far north as Mali and Upper Volta.

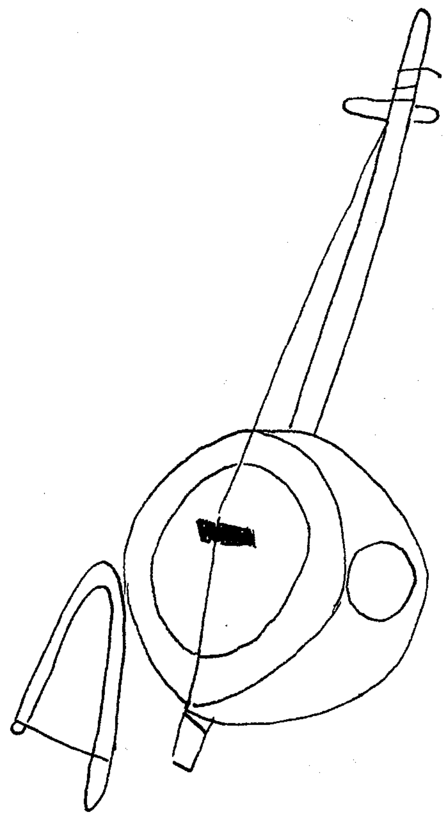
It appears that musical instruments of the large tribes, the Fula and Madingo, who are spread throughout West Africa, are most like those of the people living in the savannah and desert areas north of Sierra Leone. On the other hand, the instruments of the smaller tribes, which are contained in or near Sierra Leone, are more closely related to those played by people living in the coastal rain forest regions to the east of Sierra Leone. It is difficult to draw conclusions based on the distribution of musical instruments in Sierra Leone when other evidence, such as that to be derived from historical, linguistic and anthropological studies remains to be brought to the surface.



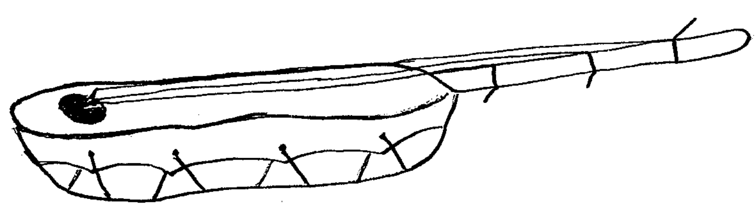
1. Kono simple zither, <u>woinâ</u> (after Béart, 1955, p. 678)



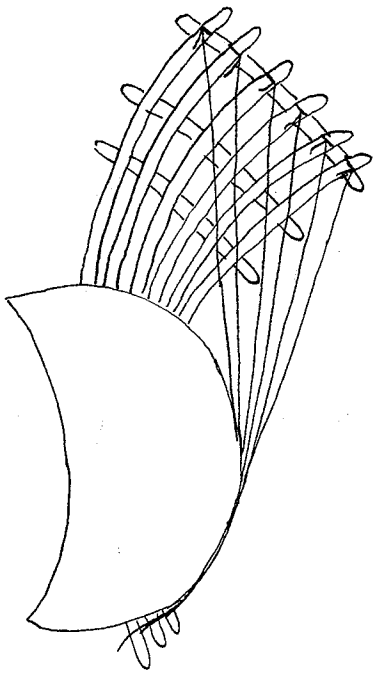
2. Frame zither with resonator (after Béart, 1955, p. 688)



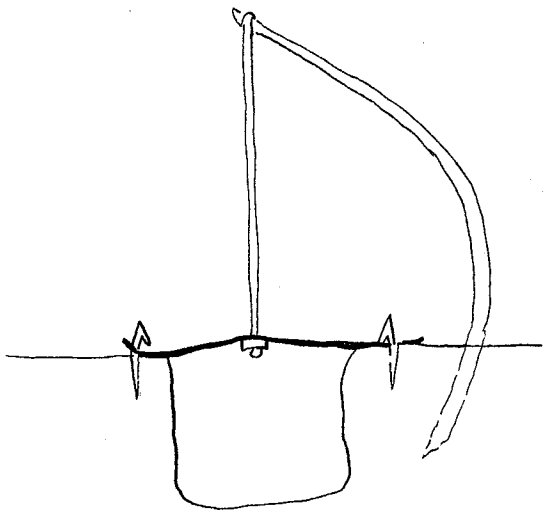
3. Temne lute, rafon, with bow, aŋbəntâ
(after Eberl-Elber, 1936, Pl. 32)



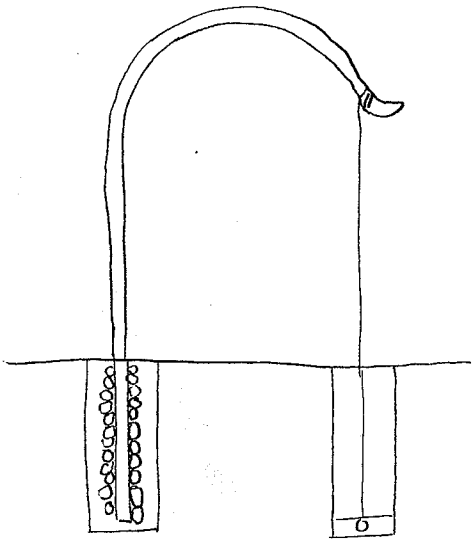
4. Fula lute, ordou (after Chauvet, 1929, p. 217)



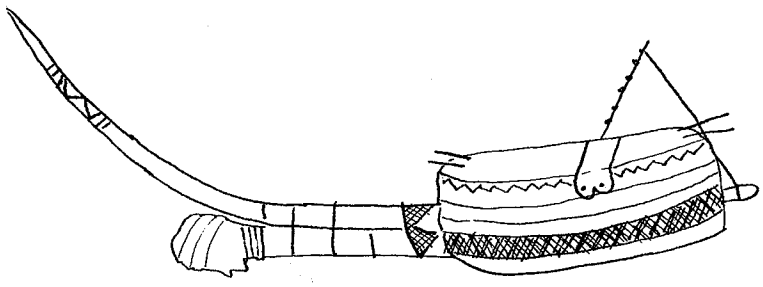
5. Madingo bow lute, dân (after Béart, 1966, p. 683)



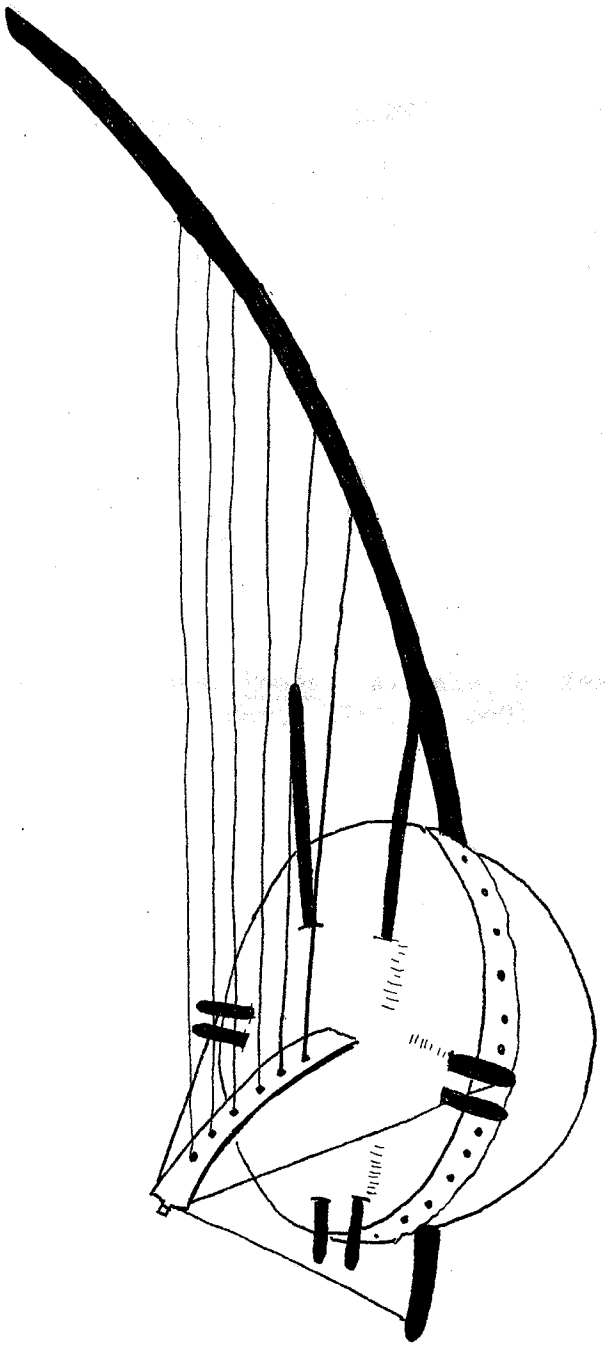
6. Fula-Madingo ground bow, dioulou-tama (after Maclaud, 1908, p. 272)



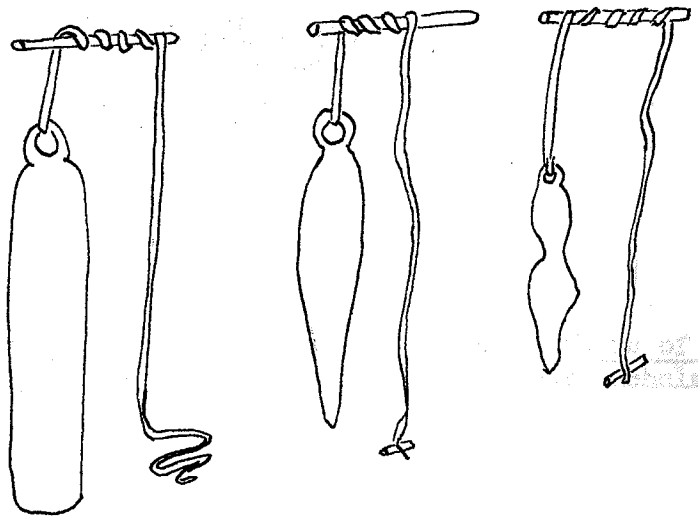
7. Madingo ground bow, kirigbi (after Béart, 1955, p. 678)



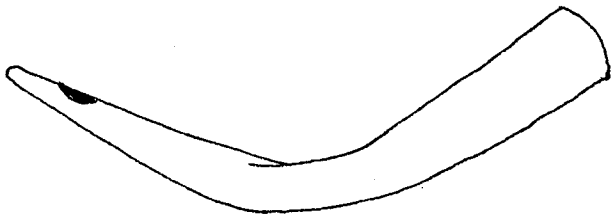
8. Mende arched harp, mbake (after Staub, 1936, Pl. 18)



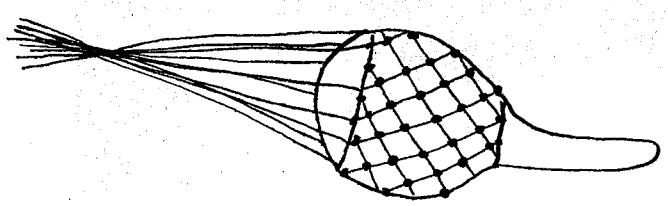
9. Kissi arched harp, <u>silamando</u> (after Schaeffner, 1951, p. 70)



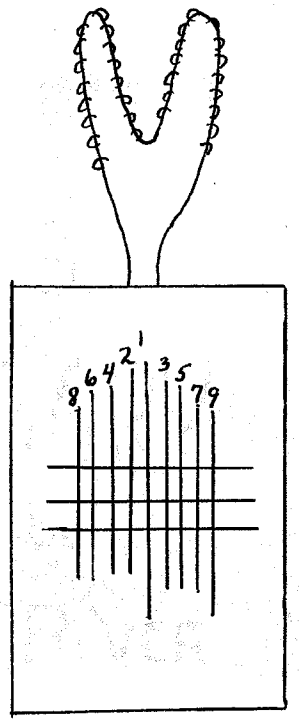
10. Madingo bull-roarers, kodés: a. male, b. female c. small (after Béart, 1955, p. 660)



11. Mende signal horn (after Staub, 1936, Pl. 18)



12. Gourd rattle, sehgura (after notes to record Music of the Mende of Sierra Leone, Folkways FE 4322, by Gary Schulze)

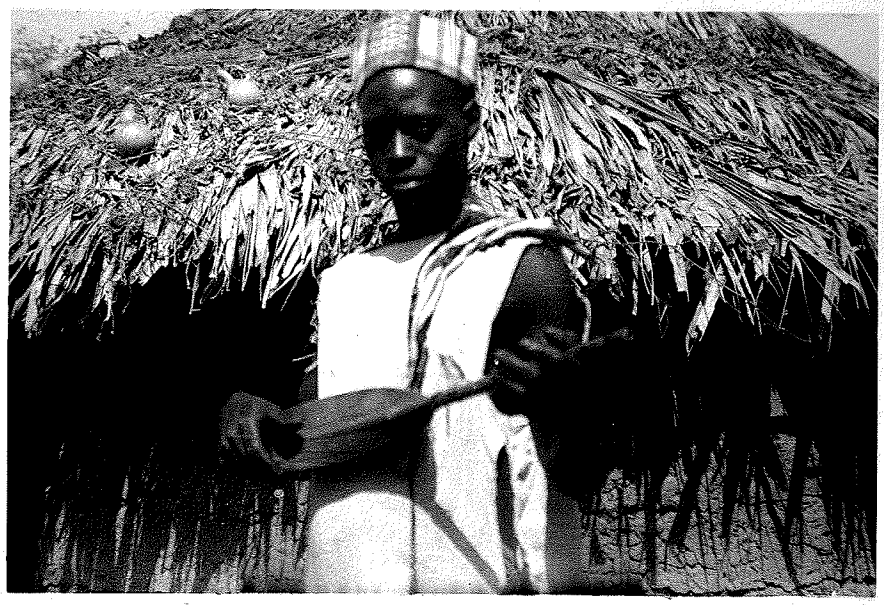


13. Loko, Limba and Temne hand piano, kondi (after V. Oven, 1962, p. 112)

1. Fula musical bow, baïlol. Kenema

2. One-string bowed lute, Fula nyanyaru. Moyamba

3. Fula ensemble: sistra, bowed lutes. Moyamba



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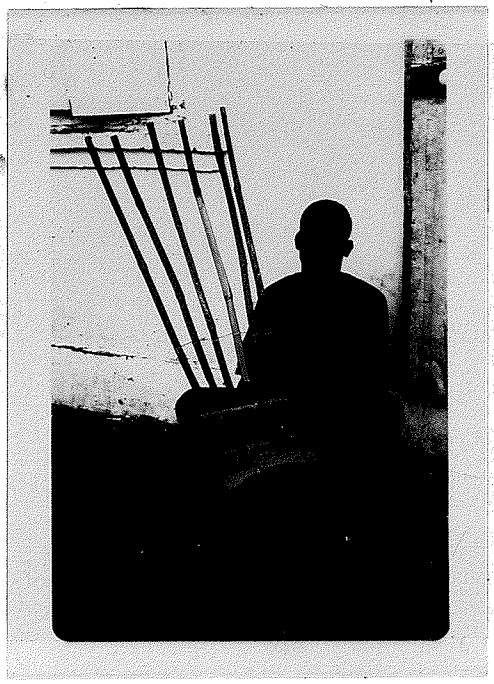
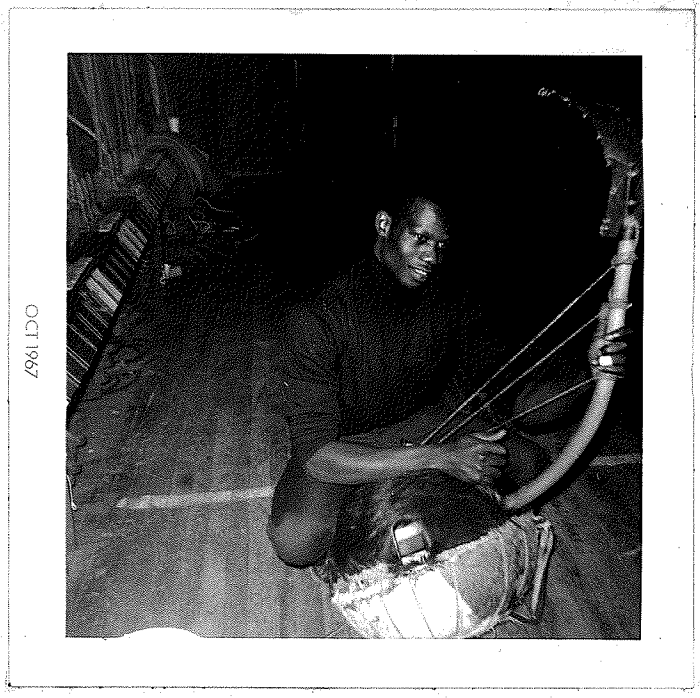
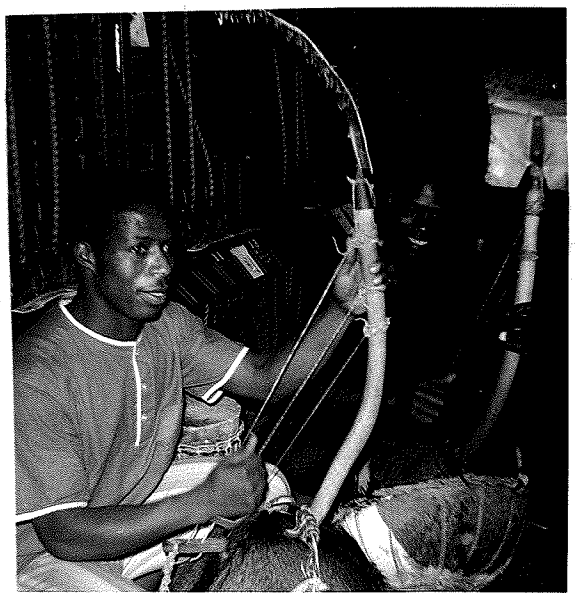
4. Polychord lute, Fula chalam. Gambia



5. Bow lute. Bathurst, Gambia

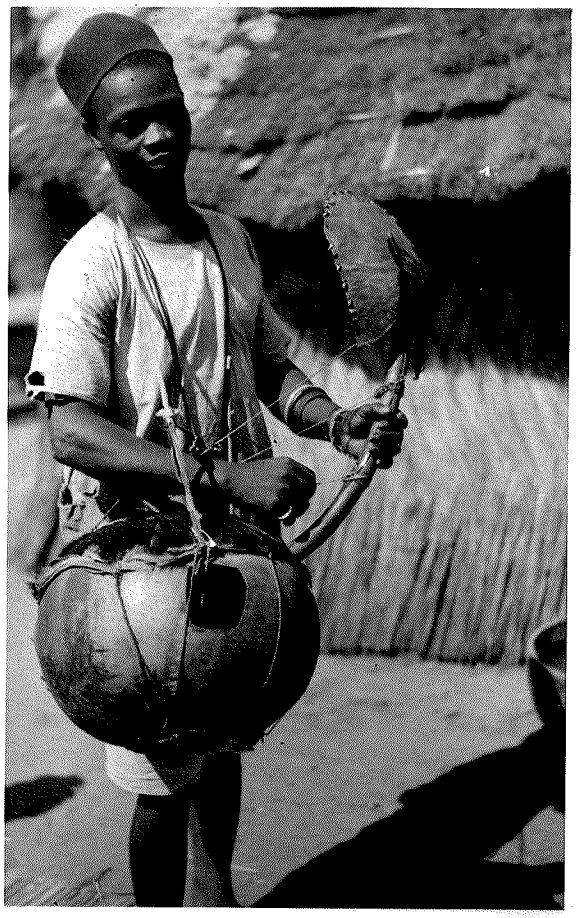


6. Arched harp, Madingo bollon. Ballets Africains, Guinea



7. Arched harps, Madingo bollons. Ballets Africains, Guinea

8. Arched harp, Madingo bollon. Ballets Africains, Guinea

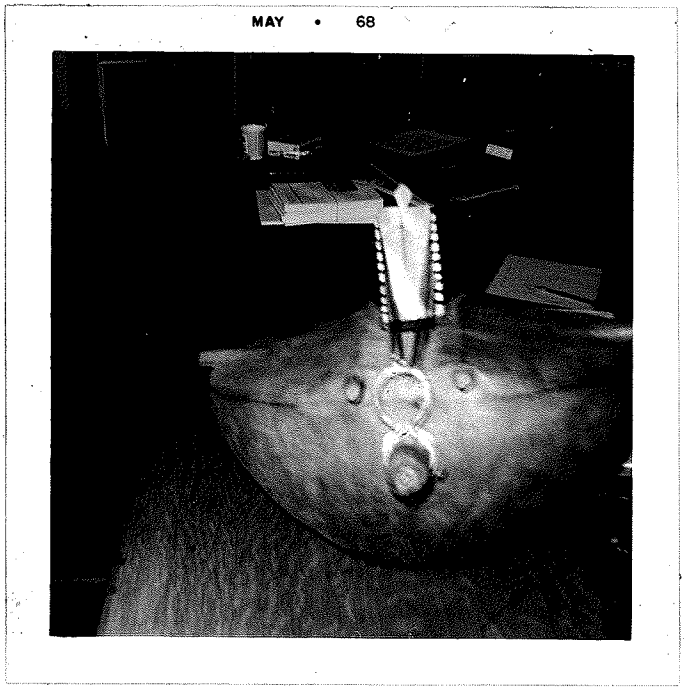


9. Arched harp, Fula bolonbata. Gambia

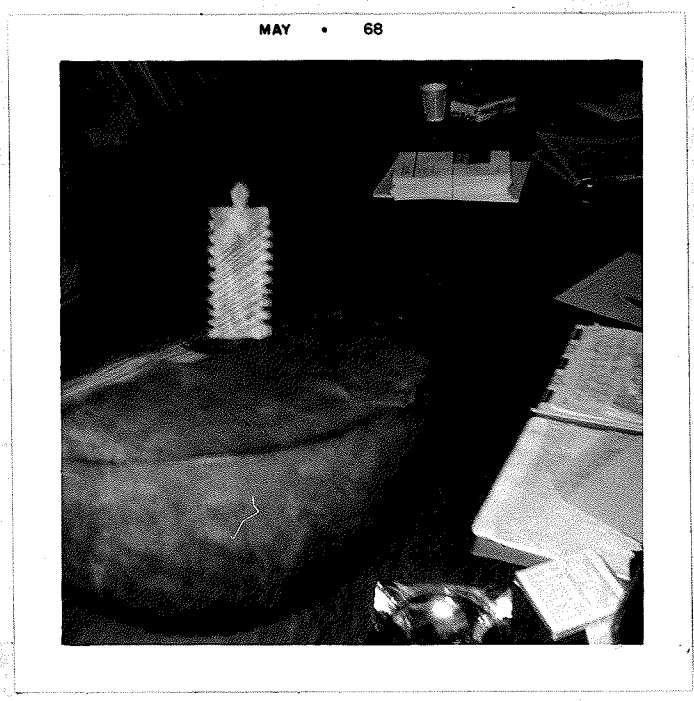
10. Harp lute, Madingo kora. Gambia

11. Harp lute, Madingo kora. Front view

12. Harp lute, Madingo kora. Side view



13. Harp lute, Madingo kora, showing bridge and attachment of strings



14. Harp lute, Madingo kora, showing disposition of strings

15. Transverse flute, Fula serdu. Moyamba

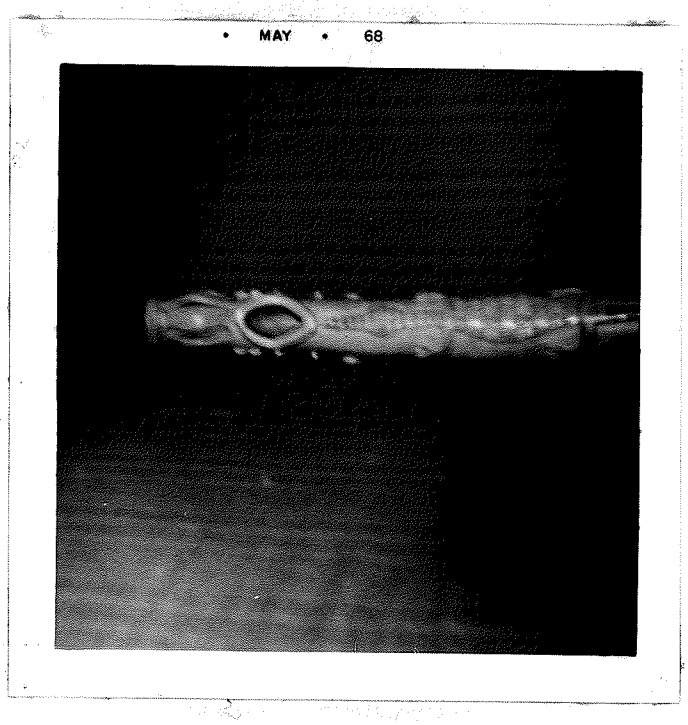
16. Fula ensemble: bowed lutes (nyanyaru), transverse flutes (serdu), oboes (algaitaru), sistra, calabash struck with metal rings. Kenema

17. Ivory horn, three-string harp, bolon. Kenema

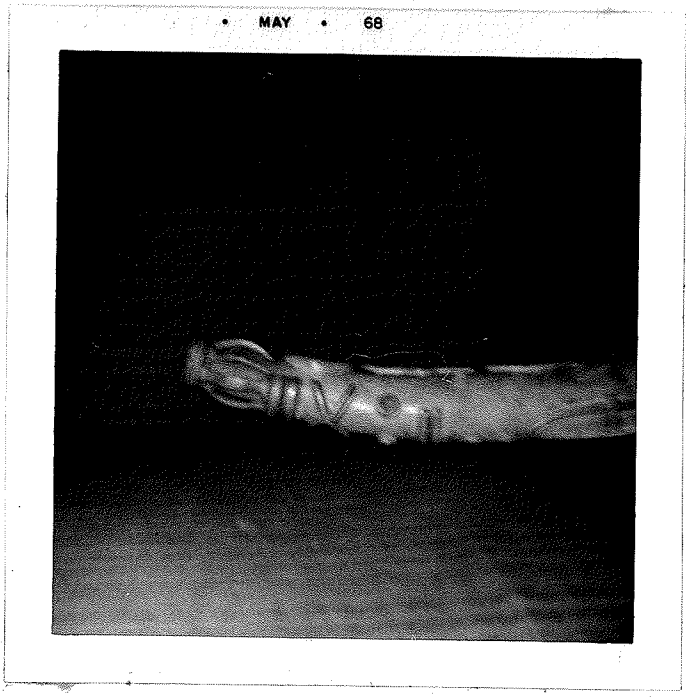
18. Ivory horns, Mende buru. Moyamba

19. Ivory horn, Mende buru

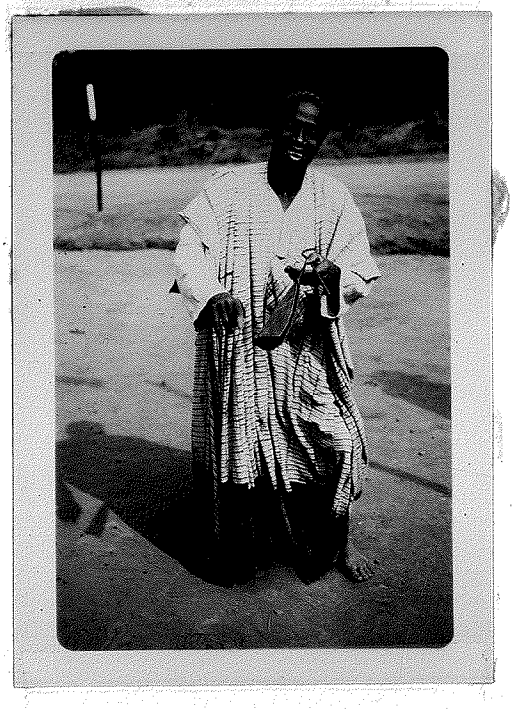
20. Ivory horn, Mende buru



21. Ivory horn, Mende buru, showing elliptical mouthpiece

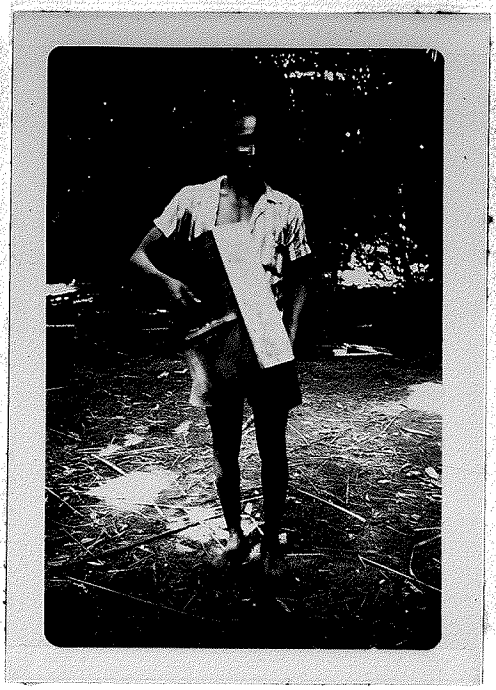


22. Ivory horn, Mende buru, showing mouthpiece in relief



23. Clapperless bell, Temne akɛnkɛ. Samu

24. Slit drum, Temne akèlen. Gbonko

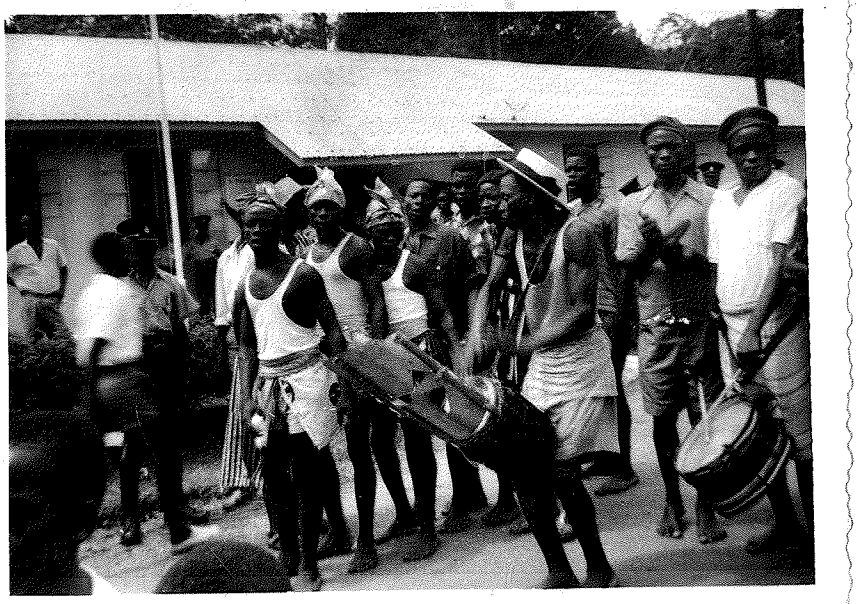


25. Hand piano, Temne kongoma. Gbonko

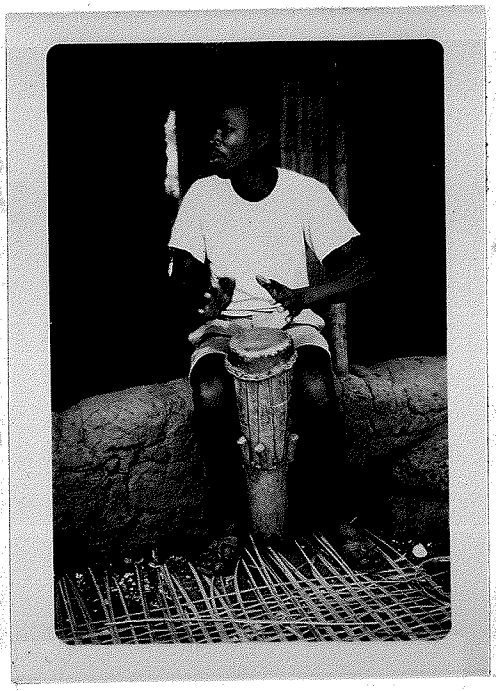
26. Leg xylophone, Temne tagbenthbla.

27. Xylophone, balangi. Moyamba

28. Temne kettle drum, anthabule. Rokupr



29. Mende drum, sangboi, and European snare drum. Moyamba



30. Temne conical drum. Masori

31. Temne Bundu drum, ansânborê

32. Hourglass-shaped tension drum and Nigerian raft zither. Moyamba

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DISCOGRAPHY

One commercial recording, Music of the Mende of Sierra Leone, has been recorded in Sierra Leone. The others listed include music of tribes from neighboring countries who also live in Sierra Leone.

Africa South of the Sahara, Folkways FE 4503, 1957; Wolof halam; Compiled by Harold Courlander, Notes by Alan Merriam.

African Coast Rhythms, Riverside 4001, 1949; Madingo, Kissi; Recorded by Arthur and Lois Alberts.

African Music, Folkways FW 8852, 1939; Madingo, Kru; Edited by Laura Boulton.

Batteries africaines, Afrique, V. III, Contrepoint EXTP 1031; Kono, Madingo; Recorded by Gilbert Rouget.

Chants et musique peule, Guinée française, Fouta Dialon, IFAN 3; Fula; Recorded by P. Potentier.

Dahomey: Musique du roi; Guinée: Musique malinké, Contrepoint MC 20146, 1952; Madingo; Recorded by Gilbert Rouget.

Folk Music of Liberia, Folkways FE 4465, 1954; Kru, Madingo; Recorded by Packard L. Okie.

Guinée française, Musée de l'homme AX 92-95, 1952; Kono, Madingo; Recorded by Gilbert Rouget.

Music of Occidental Africa, "Music of the Malinké and Baoulé," Everest CPT 529; Madingo; Recorded by Gilbert Rouget.

Music of the Mende of Sierra Leone, Folkways FE 4322, 1965; Mende; Recorded by Gary Schulze.

Musique d'Afrique occidentale, "Musique malinké," Vogue MC 20045, 1952; Madingo; Recorded by Gilbert Rouget.

Musique sosso et malinké; Guinée française, IFAN 1-2; Susu, Madingo; Recorded by Maurice Houis.

Pondo Kakou, Musique de la société secrète, Contrepoint MC 20141, 1952; Madingo; Recorded by Gilbert Rouget.

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"Conteh Ayerema Lerenama," Susu; "Yanthimo Yinnah Bah Yan Ni Yinna Kulania," Limba; His Master's Voice, JZ 5695.

"Kuye-Lala," Temine Sambos," Temne; Parlophon B 45046 (109198-9).

"Ndolay-Mania," "Ndiwogia," Mende; Parlophon B 45109 I, II.

Decca Records, West African Division
Mende, WA 2514
Temne, WA 2521
Susu, WA 2634

Musée de la parole, University of Paris
"Korouka Fare," "Kounke Fare," "Lullaby and Child's Dance," "Thora," "Bhaelheb," Susu; Fl 1493-7.

"Bull Line," "Na Douah Shintin," "Blee Muhnah," "Kanteh" Kru, FL 1717-20.

"Two Songs for Solo Voice and Chorus," Freetown, Fl 1747-8.

Tape Recordings

Clarke, Herbert and Cootje van Oven, 1 tape; General sampling of music of Sierra Leone with descriptions of ensembles and instruments, 1966-7.

Lamm, Judith, 5 tapes; General sampling of music of Sierra Leone, 1964-6.

Film

African Village, Produced by Theodore Holcomb, New York University, 1960; Authentic music of the Kissi of Guinea.

MUSEUM COLLECTIONS

The following museums and institutes have musical instruments from Sierra Leone or from tribes of other countries which extend into Sierra Leone.

American Museum of Natural History, New York

Bildersammlung des Afrika-Archivs und Forschunginstituts für Kulturmorphologie, Frankfurt a. M.

Commercial Museum, Philadelphia

Commonwealth Institute, London

Folklore Institute, Indiana University, Bloomington, Indiana

Gewerbmuseum, Markneukirchen, East Germany

Hamburg Museum of Ethnology and Prehistory, Hamburg

Historischen Museum, Bern

Horniman Museum, London

Metropolitan Museum of Art, New York

Musée d'ethnographie, Geneva

Musée d'IFAN, Dakar

Musée de l'homme, Paris

Musée ethnographique du Trocadéro, Paris

Musée instrumental du Conservatoire royal de musique, Brussels

Museum für Völkerkunde, Berlin

Museum für Völkerkunde, Cologne

Museum für Völkerkunde, Vienna

Pitt Rivers Museum, Oxford

Sierra Leone Museum, Freetown

Smithsonian Institution, United States National Museum, Washington, D. C.

South Kensington Museum, London

Stadtischen Münchner Musikinstrumentensammlung, Munich

Stearns Collection of Musical Instruments, University of Michigan, Ann Arbor

University of Pennsylvania Museum, Philadelphia