

Gitara Gasy: Guitar Music of Madagascar

Philip Lewis

December 11, 2007

Introduction

The island nation of Madagascar is a land of immense cultural depth and richness. Asian, African, Arab, and European migration to the island over the past 1500 years has produced a profoundly syncretic culture unlike any other.

It is a deeply musical culture. Author Philip M. Allen has described the Malagasy people as possessed of “a musical paradigm of the world” (1995:160). Music is everywhere, accompanying the sacred and the secular, pervading the air. It has been said that in Madagascar, one “cannot separate music from the rest of human life” (McLeod 1971:7).

Increasingly, that music has been infused with the sound of the guitar — perhaps the best-known and most popular instrument in the West. A strikingly unique guitar culture has emerged in Madagascar — one that has much in common with the flourishing guitar cultures of mainland Africa, but which at the same time is wholly distinct. In many ways Malagasy guitar — *gitara gasy* — embodies the cultural streams of influence which course through the island.

How did the Malagasy come to adopt this instrument as their own? And how was the guitar so easily, fluidly, and completely integrated into Malagasy culture? In an effort to shed light on this question, we must look at the instrument’s history among the Malagasy and how the guitar accords with their indigenous musical traditions. It also is helpful to consider the unique culture area which is Madagascar and the cultural processes which underlie Malagasy music.

Geography

Madagascar lies in the Indian Ocean roughly 400 km across the Mozambique Channel from southeastern Africa. At 1580 km long and 570 km wide it is the world's fourth largest island, extending from 10° to approximately 25° south, and occupying a tropical zone mostly north of the Tropic of Capricorn. *Le grande île*, as it is known by the French, is laterally traversed by a spine of high mountains which ring a central plateau 800–1800 meters in altitude. Its complex topography is home to a variety of contrasting microclimates. Dense rainforest covers the east coast and eastern escarpment; areas of tropical forest and mangrove can be found on the western coast; drier savanna and desert characterize the interior western and southern regions of the island.

Madagascar has been called the Indian Ocean's "authentic demographic melting pot" (Allen 1995:7). The location of the island along important trade routes has made Madagascar an attractive destination to travelers, traders, and pirates plying the coasts of southern Asia and eastern Africa for at least 1500 years, bringing with them a wide variety of cultural and musical inflections.

Culture History

For decades scholars have attempted to unravel the complex web of culture which is modern Malagasy culture. Little is known about the earliest inhabitants of the island owing to a lack of archaeological evidence, but linguists and ethnographers have been able to piece together a general picture of the island's prehistory from a patchwork of evidence (McLeod 1977). Current theory posits that the island was populated through a series of relatively recent migrations, the exact pattern and sequence of which remains unclear (Allen 1995).

Although dialectic variations are common, all of the island's current population speak the unique and enigmatic Malagasy language, an Austronesian tongue most closely related to the Maanyan language spoken in Borneo. This uniformity indicates the foundational culture originated in what is now Indonesia (Mack 1986; McLeod 1977). Bantu and Arabic words are also common in Malagasy (Mack 1986).

Scholars are largely in agreement that the first permanent residents of the island, known as *Vazimba*, were of mixed Indonesian and African heritage. The Vazimba are believed to have arrived in Madagascar sometime between the fifth and tenth centuries AD (Allen 1995; McLeod 1977). A prior period of occupation in eastern Africa is open to debate (McLeod 1977). A later migration – perhaps more directly from Indonesia – occurred sometime between the eighth and twelfth centuries AD (Allen 1995). These later immigrants, known as the Merina, settled in the central high plateau region of the island where they cultivated rice in terraced hillside plots. Material culture lends further support to the theory of an early Indonesian cultural injection. Traditional Malagasy musical instruments such as the *valiha* (tube zither) which are found throughout the island are believed to originate in South Asia (Mack 1986; Sachs 1938).

Migrations of Bantu speakers from mainland Africa were likely continuous from earliest times through the fifteenth century (Allen 1995). The Bantu imprint is found in the language, in cultural practices of many groups, and in traditional Malagasy music which in many ways resembles musical styles of mainland Africa.

Arabs arrived sometime prior to 1000AD bringing Islam, the written word, the lute, and the slave trade – a practice which brought additional hapless immigrants from the African mainland and surrounding islands until banished late in the nineteenth

century. Arabic Malagasy known as Antalaotse controlled many of the coastal trading towns (Allen 1995).

The Portuguese first arrived in 1500 followed by the British, French, and Dutch, all vying for a stake in the lucrative Indian Ocean trade routes. With the Europeans came Christianity and a variety of western musical instruments and practices. European missionaries established Western-style music conservatories and the legionnaires brought their brass bands. Additional immigrants came – voluntarily or otherwise – from Islamic Africa, Persia, China, and the surrounding islands (Allen 1995).

Elaborate Malagasy kingdoms began to emerge in the sixteenth century each laying claim to a different region of the island (Allen 1995). These included the Sakalava in the west; the Betsileo, and Merina in the highlands; the Betsimisaraka in east; and others. The Merina kingdom dominated the island from 1810 to 1895, and to some degree Merina rule became a force of cultural unification. The Merina dialect of Malagasy is today the national language, and the capital city, Antananarivo, is located in the heart of Merina territory. In 1895 the Merina kingdom was subjugated by the French and Madagascar became a French colony until regaining its independence in 1960.

Although much of the island's population is ostensibly Christian as a result of European domination, many Malagasy still engage in traditional spiritual practices. These practices center on ancestor worship and have been noted by scholars in communities throughout Madagascar (Mack 1986; McLeod 1977; Allen 1995).

Madagascar is today a largely rural and poor country of roughly 20 million people. Its capital, Antananarivo, is the nation's largest city with approximately 1.3 million inhabitants and is home to Madagascar's most urbanized population. In spite of a

long indigenous musical tradition, urban Malagasy today are more likely to listen to pop music from the US, Europe, or mainland Africa than to traditional or popular Malagasy music (Allen 1995; Eyre 2003). In recent years however, contemporary Malagasy music has begun to catch the ear of the urban population (Eyre 2003).

Traditional Music of Madagascar

Norma McLeod – one of a handful of scholars to have undertaken serious study of Malagasy music – distinguishes two main musical culture areas on the island: the central highlands, and the south and west (McLeod 1977).

The central highlands are the traditional center of the Merina and Betsileo kingdoms. Here the courts favored large vocal ensembles called *antsa* (Rakotomalala 1998). In the 1800s the dominant Merina monarchy sought to create an official music and sponsored the education and careers of court musicians. They also allowed Christian missionaries to teach hymnody and set up Western music schools (Rakotomalala 1998). In the 1800s the court and nobility began appropriating French popular musical forms. As a result, music of this region continues to bear a European imprint and an emphasis on vocal harmony.

The south and west of the island are home to less urban ethnic clusters such as the Bara and Sakalava peoples. Since the sixteenth century the Sakalava have dominated much of the island's west coast including many important coastal trading towns. A long history of contact with Arabs and East Africans is evident in the music. Lutes are common, the vocal style more ornamented, small ensembles predominate. The Bara are a small group of pastoral herders in the south. Their similarity to Nilotic peoples of the southern Sudanic region has been noted by McLeod (McLeod 1977). Both the Bara and

Sakalava practice the spirit-possession ritual (known as *bilo* among the Bara, *tromba* among the Sakalava). In this ritual a musical catalyst helps induce trance in the participant so that the spirit of a departed ancestor or ancient king may inhabit the body. This ritual is not unlike the *bira* ceremony practiced by the Shona people of Zimbabwe. Success in the spirit-possession ritual hinges on the choice of the proper music as the Malagasy believe that each spirit has its own favorite tune (Rakotomalala 1998). Music for the ritual is often provided by the marovany accompanied by one or more idiophones, handclapping, and singing. In the guitar music of these areas one can often discern a distinct marovany approach.

There are two essential general characteristics of Malagasy music which are central to a discussion of the Malagasy adoption of the guitar. The first of these is the importance of vocal music. The Malagasy have a long and venerable tradition of vocal music, sung poetry, and oratory. Norma McLeod and Germaine Rakotomalala have both written about the *hira gasy* theatrical tradition, a pre-colonial highland form which incorporates song, dance, and oratory (McLeod 1977; Rakotomalala 1998). It might be said that overall the Malagasy display a distinct penchant for vocal music. Paul Hostetter has written:

It is a society that is passionate about singing, and one that also incorporates extremes in vocal ranges. Walking through Tana [Antananarivo] after dark, people shutter their houses (against malarial mosquitoes) but houses throb with people singing *très forte* (Hostetter 2004).

The sung language is integral to the Malagasy musical approach. It is a language which is markedly multi-syllabic. Words and phrases tend to be long and rhythmic, and

melodies composed of sequences of multiple short notes. Plucked instruments are tailor-made for reproducing this type of line since each note must be individually articulated.

There is also a widespread and ancient bardic tradition in Madagascar, possibly the result of Arab influence (Rakotomalala 1998). The bards (as is found in cultures throughout the world) often accompany themselves with lutes – instruments which are portable, stand-alone, and well-suited to the itinerant life-style. The Malagasy lute, called *kabosy*, is a (usually homemade) long-necked, plucked lute with three or four courses and a box-shaped resonator of wood or metal.



Musical Example

Track 1: “Tsy Anambalia (There is No Reason to Marry)”

The second general feature of Malagasy music which is germane to this discussion is the overall prominence of chordophones. In addition to lutes, two other stringed instruments are central to Malagasy music culture. These are the *valiha* and the *marovany*.

The Malagasy tube zither known as *valiha* is a bamboo tube strung lengthwise with eight to twenty or more metal strings which are plucked with both hands. The instrument is believed to originate in South Asia (Mack 1986; Sachs 1938). Interestingly, it is tuned in thirds similar to the West African *kora* (Rakotomalala 1998; Valiha Madagascar 1965). As such I would suggest it embodies the essence of Malagasy culture, the “Afro-Indonesian cultural matrix” referred to by Philip Allen (Allen 1995: 8), and perhaps appropriately has come to be known as something of the national instrument of Madagascar. Originally used for ritual as well as entertainment purposes, it was considered an instrument of the aristocracy in the 1800s (Rakotomalala 1998). The

valiha's delicate sound is unique and unmistakable. It is a quiet and contemplative instrument which usually accompanies singing.

Valiha is so central to the Malagasy guitar sound that guitarist and writer Germaine Rakotomavo calls the guitar an "imitation" valiha and refers to Malagasy guitar technique as "borrowed" from the valiha (Rakotomavo 2004:150-151). Master guitarist Etienne Ramboatiana refuses lessons to any student who has not first studied valiha, saying:

[I]f you really want to find out about the Malagasy guitar style, it came from the way the Malagasy played the piano, but the piano was only copying the valiha. So the valiha is the origin of it all (Anderson 1998).

	Musical Example Track 2: "Afindrafindrao"
--	--

Another chordophone of signal importance in Malagasy music is the *marovany* or case zither. This instrument is a suitcase-shaped wooden box strung on both sides with metal strings (Rakotomalala 1998). Similar to valiha technique, the player plucks the strings with the fingers of both hands – often in rapid alternation – allowing the creation of dazzling runs and complex rhythmic ostinati, musical devices which characterize the playing of some contemporary Malagasy guitarists. The marovany has become the principal instrument for accompanying the spirit-possession rituals which are practiced throughout Madagascar, displacing the quieter valiha (Valiha Madagascar 1965).

	Musical Example Track 3: "Sezimary"
---	--

History of the Guitar in Madagascar

For purposes of this discussion the term “guitar” refers specifically to the so-called Spanish guitar – a long-necked, fretted lute of six courses commonly tuned EADGBE. The wooden resonator or “body” of the typical acoustic guitar has the familiar rounded upper bout, a narrower “waist,” and wide lower bout with one or more soundholes in the top. The electric version of the instrument often has a solid wood body which can be of practically any shape.

In just over a century, the guitar has been thoroughly assimilated into Malagasy music. Germain Rakotomavo has proposed the natural complement of the guitar to the Malagasy people and music as one of the reasons for this rapid assimilation, citing the guitar’s affinity for the Malagasy vocal timbre, and the ability of the guitar to reveal what he calls *le tempérament des Malgaches* (Rakotomavo 2004).

It would also seem that the degree to which the Malagasy have made the guitar their own can in many ways be attributed to the existence of an ancient and highly-evolved indigenous stringed instrument tradition already in place at the time of the guitar’s arrival — that the groundwork for a thriving guitar culture had been quite thoroughly laid long before the guitar was introduced.

Just as it is difficult to discern the exact patterns of migration which peopled the island, it is impossible to know exactly when the guitar arrived in Madagascar. Fretted lutes may well have been brought by Europeans as early as the 1500s, but the Spanish guitar as we know it is not documented in Madagascar prior to 1889. Most likely it was brought to the island by the French during this period, a time of increasing French influence within the Merina monarchy (Rakotomavo 2004). The Merina elite had appropriated many of the trappings of French society including an affinity for the piano,

and this trend was echoed among lower-class Malagasy who adopted the much more affordable guitar as their own. Within Antananarivo’s poorer neighborhoods the guitar took root (Anderson 1998).

How the guitar was used in Malagasy music in the early decades of the 20th century is unclear. We know of its use in the Malagasy theater to accompany songs (Rakotomavo 2004), but Malagasy guitarists do not seem to have been recorded until the 1940s (Hostetter 2005). In the 1920s though, the guitar was exploding in popularity in many parts of the world including mainland Africa and there is no reason to believe that the Malagasy would have been immune to this trend.

What is very clear is that by the early 1940s, the guitar had insinuated itself into the popular music of the capital, Antananarivo. Etienne Ramboatiana, a.k.a. “Bouboul” — one of the patriarchs of the Malagasy highland guitar tradition — speaks of this as a time when the city’s guitarists “would go out serenading” (Anderson 1998:2). Another Malagasy guitarist, Jean “Colbert” Ranaivoarison, describes the scene as such:

[T]he people who lived down below, these were the peasants who were poor. They wanted to buy a guitar because it was possible for them. [...] So it was two very different things between the town on top and the one below. The people who played the Malagasy guitar, they played serenades, almost all night in the villages. They would walk around the village playing (Eyre 2001)

	<p>Musical Example Track 4: “Bon jour madame la guitare”</p>
---	--

The post-WWII years were a period of rapid assimilation. Guitar music spread rapidly across mainland Africa (Rakotomalala 1998) and Malagasy were exposed to new sounds. Appearances by international artists, recordings, and radio broadcasts brought a

new palette of musical colors to the island. American jazz and blues, Ghanaian highlife, Hawaiian slack-key guitar, French cabaret, and other sounds were available via radio and recordings during this period.

	Musical Example Track 5: “Vary amin'anana”
---	---

The electric guitar arrived in Madagascar in the early fifties. Bouboul himself was probably the first to play the instrument having purchased one mail-order in 1952 (Anderson 1998). By the mid-1950s, Malagasy guitarists were performing in Europe. Ny Antsaly (a band featuring valiha master Sylvestre Randafison) was one of the first to tour the European continent in the 1950s and 1960s (Rough Guide 2005). Also in the 1960s Malagasy pop group Les Surfs met with considerable commercial success in France performing French covers of Beatles tunes (Coup de Coeur 2005).

The 60s also saw the emergence of the up-tempo *salegy* dance music from the northwest region of Madagascar. This unique guitar-driven style based on an ancient Malagasy rhythm would be the first Malagasy popular form to gain international notice (Eyre 2003). Around this time an indigenous recording industry emerged, further spreading the homegrown Malagasy sounds across the island and exporting them to Europe (Schmidhofer, Domenichini 2001).

The band Mahaleo burst onto the Malagasy scene in the 1970s featuring guitarist and songwriter Dama Zafimahaleo. Dama cites American blues as a key influence in the formation of his unique guitar style (Carnahan 1997). Mahaleo was perhaps the first Malagasy band widely celebrated throughout the country, singing in Malagasy songs of

eneration and protest. This period also began to see a strong influence of Congolese popular music on Malagasy music (Schmidhofer, Domenichini 2001).

The 1980s were difficult for Malagasy record labels. Both Discomad and Kaiamba fell on hard times, and no local label was producing recordings of Malagasy music during this time. Partly due to the lack of local product, many Malagasy listeners and dancers turned their attention almost entirely to Western pop (Rough Guide 2005).

Ironically during this same period, Malagasy guitarists began to receive increased attention abroad. In 1986 the UK label GlobeStyle released a collection of Malagasy music (*Madagasikara Vol. 1* and *Vol. 2*). These recordings featured mostly traditional instruments, but also included a track by Mahaleo hinting at the potential for Malagasy guitar. American guitarists Henry Kaiser and David Lindley made two trips to the island (in 1991 and 1995) and returned with enough material for three excellent albums (the *World Out of Time* series on Shanachie). Kaiser and Lindley sought out and recorded some of the island's best guitarists (including the now world-renowned D'Gary) as well as a great deal of other music. Many listeners in the States got their first taste of *gitara gasy* from this series of releases.

When guitarist and luthier Paul Hostetter ventured to Madagascar in 1995 his sole intention was to record Malagasy guitar. These recordings became the album *The Moon and the Banana Tree* (Shanachie Records 64074), probably the definitive document of Malagasy guitar virtuosity.

	Musical Example Track 6: “Ragasy”
---	--

This period also saw the emergence of Malagasy pop as a force to be reckoned with on the world stage with musicians such as Tarika (probably Madagascar's best-known export) and the extraordinary guitarist D'Gary touring internationally and releasing highly-acclaimed records.

Guitar Performance Technique

Malagasy culture may be a synthesis of outside influences yet, at its core, there remains a cultural kernel that is singularly Malagasy. Norma McLeod has said that the Malagasy can take what they want of outside cultures without ever losing the true essence of their own (McLeod 1971). This is certainly true of the way in which the guitar and its method of performance have been adapted to Malagasy music. They have taken what works of the Spanish guitar, and remade it as a Malagasy instrument. In the guitar, the Malagasy found an instrument which provides excellent accompaniment for vocal music and which adapts well to traditional instrumental music. The result is a guitar approach which in many ways mimics or reproduces the roles and performance techniques of traditional Malagasy valiha, marovany, and kabosy.

Although there many approaches to guitar performance, some commonalities may be found in Malagasy guitar technique. Malagasy guitarists usually play finger-style, plucking the strings with the fingertips as opposed to a plectrum. This technique allows the guitarist to produce an articulation which is distinctly reminiscent of the valiha's delicate sound.

In valiha and marovany music, melodic lines often include a rapid descending three-note cascade that Malagasy guitarists imitate by using the "pull-off" technique. In

this technique the guitar string is struck once with the right hand and a succession of notes are produced by pulling the fingers of the left hand away from the neck. Malagasy guitarists also show a tendency for harmonizing lines in diatonic thirds or sixths, a technique common to Malagasy zither and choral music.

Many Malagasy guitarists favor alternate tunings – some employing a different tuning for each song (Hostetter 2005). The lowest string of the instrument is typically tuned down anywhere from a whole step to a major third to extend the bass range. Unlike standard Spanish tuning (EADGBE), traditional Malagasy tuning is CGDGBE (Rakotomavo 2004). The CGDGCD tuning is also common (Hostetter 2005). Some tunings, such as CGDGBD, probably derive from the kabosy (Eyre 2001). Most Malagasy guitarists double on kabosy and many start on the instrument, switching to guitar as soon as they can afford one (Carnahan 1997). The fierce right hand technique some Malagasy guitarists employ (particularly in the tsapika style) is directly adapted from kabosy playing.

Styles

There is, of course, no single Malagasy guitar style. On the coasts and in the mountains, in the southern desert and in the eastern rainforest, an assortment of styles has emerged, each one regionally distinct. The high plateau style, for example, has a distinct European flavor. On the southwest coast the influence of mainland Africa is more readily apparent.

A reasonably complete survey of Malagasy guitar styles is beyond the scope of this article. What follows is a sampling of a few of the best-known popular styles to be

found on the island. All of these styles are quite friendly to Western ears and recordings are relatively easily found.

The high plateau style, as previously mentioned, is characterized by a European harmonic approach and a stateliness that reflects its roots in the Merina court tradition. This music originates in and around the capital city, Antananarivo, the cultural and political heart of the Merina people and center of colonial occupation. It is often infused with remnants of those legacies.

	Musical Example Track 7: “Tsy Haiko”
---	---

Tsapika (also called *tsapiky*) is a ripping dance music style that comes from the rough desert mining camps of Madagascar’s southwest region. Its unique, somewhat frantic sound is derived from the traditional rhythms of the Vezo people spiked with South African and Congolese pop (Eyre 2003). *Tsapika* guitarists are known for staccato bursts delivered at breakneck speed.

	Musical Example Track 8: “Neny Baba (Mother Father)”
---	---

Salegy is an up-tempo dance music that is well known across the island and in Europe. Based on the traditional Malagasy triple-meter rhythm, the form has been around since time immemorial but wasn’t dubbed *salegy* until the 1960s when, fueled by electric guitars, it was embraced by young Malagasy dancers (Eyre 2003).

	Musical Example Track 9: “Malagasy”
---	--

Conclusion

Madagascar, an island at the intersection of many paths of migration and exchange in the Indian Ocean, can be seen to have absorbed an array of cultural features from each. The resulting complex is a totally unique cultural entity. Malagasy music is broad and diversified, but also unified by the threads of a common cultural legacy. In the guitar the Malagasy people have found an instrument with which the threads of that legacy can be woven into the fabric of modern multi-culturalism. In so doing Malagasy musicians have created a guitar culture which abounds in virtuosity, depth, and profound beauty. For them, the guitar has become an instrument through which the unique strength and genius of the Malagasy people may be projected.

As the communications revolution continues to contract the world, it can be expected that the enchanting, astonishing, and accessible sounds of Malagasy guitar will only continue to gain prominence on the world stage.

Appendix – Descriptions of Musical Examples

Track 1: “Tsy Anambalia (There is No Reason to Marry)”

An example of kabosy playing. Note the furious right hand strumming and the use of the “pull-off” technique to produce rapid descending single-line riffs.

(From Madagascar: Awakening the Spirits Music in Tromba and Bilo Trance Rituals

Multicultural Media MCM 3011.)

Track 2: “Afindrafindrao” by Sylvestre Randafison & Germain Rakotomavo

The afindrafindrao is a very old secular dance inspired by the English quadrille of the 19th century which was popular among the elite in Antananarivo (Valiha Madagascar 1965). Here it is performed on valiha with guitar accompaniment. Note the delicate articulation of the valiha, the lines harmonized in thirds and the characteristic descending flourish. (From A World Out Of Time, Vol. 2 Shanachie Records 64048.)

Track 3: “Sezimary (Sitting Still)” by Zafitea and Dady

This recording of marovany captured in the southwestern town of Antsokay consists of marovany with katsa (shaker) accompaniment. Notice the marovany’s dazzling melodic runs and rolling ostinato with variations, and how the katsa alternates between imitating the marovany and subdividing the pulse into threes. (From Madagascar: Awakening the Spirits Music in Tromba and Bilo Trance Rituals Multicultural Media MCM 3011.)

Track 4: “Bon Jour Madame” by Erick Manana

In this recording contemporary guitarist Erick Manana pays tribute to Malagasy guitar pioneer Razilina who was well-known in Madagascar but never recorded (Hostetter 2005). This track is an example of the serenade style which would have been popular in the 1940s in and around Antananarivo. Note the Western harmony, and the independent thumb-picked bass. (From A Tribute to Razilina Buda Musique 82858-2.)

Track 5: “Vary amin'anana” by Bouboul

Bouboul, who was also a comedian and circus performer, really hams it up in this recording which most likely dates from the 1950s (exact date unknown). He can be heard running down a medley of popular songs drawing on Hawaiian slack-key, French chanson, American swing and several other styles. Listen to his take on the traditional Cuban song “Guantanamera.” Songs such as these would have formed the core repertoire of early high plateau guitarists. (From Bouboul Discomad 466 021.)

Track 6: “Ragasy” by Ralanto

Ralanto came up playing electric pop but turned to Malagasy traditional music in the early 90s. (Hostetter 1996) Note the strong Latin influence in this track. He is accompanied here by percussion instruments tsipetrika (a length of bamboo played with sticks) and kaiambambo (a bundle of grasses which is shaken). (From Moon & The Banana Tree Shanachie Records 64074.)

Track 7: “Tsy Haiko” by Colbert

A beautiful example of the high-plateau style. Colbert’s contrapuntal finger-style technique imparts an orchestral quality to the accompaniment. Note the voices in close harmony, the multi-syllabic language, and the traditional European harmony. (From Moon & The Banana Tree Shanachie Records 64074.)

Track 8: “Neny Baba (Mother Father)” by Jean Noel

An example of the tsapika style from Madagascar’s southwest. Tsapika guitarists use a 2-finger picking style with alternating thumb and forefinger to produce lines with a start-and-stop quality and lots of unpredictable leaps and arpeggios (Eyre 2003). The influence of South African music is apparent here: in the guitar, the bass guitar sweeps, the harmonic progression, and the female vocal. (From Tulear Never Sleeps Stern's/Earthworks 49.)

Track 9: “Malagasy” by Jaojoby

Jaojoby may describe himself as his country’s James Brown, but it sounds as if he comes to the Godfather of Soul’s mantle by way of Fela Kuti. Note the distinctive 3:2 rhythm of drums against the rest of the ensemble — delighting Malagasy feet as much as it confounds Western ones. The responsorial vocal is typical of this style. (From Malagasy Discorama 479015.)

References

- Allen, Philip M. 1995. *Madagascar: Conflicts of Authority in the Great Island*. Boulder, CO: Westview Press.
- Anderson, Ian. 1998. "The Guitarists of Madagascar." *Folk Roots* 19(10):178 April, 1998.
- Bouboul. n.d. *Bouboul*. Discomad 466 021.
- Carnahan, Danny. 1997. "Guitar Masters of Madagascar: A player's guide to an amazing world of music." *Acoustic Guitar Magazine* 8(9):63 March, 1997.
- "CIA — The World Factbook — Madagascar" 2007.
<<<https://www.cia.gov/library/publications/the-world-factbook/geos/ma.html>>>
Accessed October 14, 2007.
- "Coup de Coeur — Les Surfs." n.d.
<< <http://www.radiomada.fr.st/>>> Accessed November 20, 2006.
- Cyrille, Rabenilaina Harinia. 2003. "Antananarivo, The City Of A Thousand Warriors"
<< http://www.escapeartist.com/efam/48/Madagascar_tourism.html >> Accessed December 2, 2007
- Eyre, Banning. 2001. "Malagasy Guitarists."
<<<http://www.afropop.org/multi/feature/ID/57>>> Accessed November 3, 2007.
- _____. 2003. "Salegy." <<http://www.afropop.org/explore/style_info/ID/28/salegy/>>
Accessed October 19, 2007.
- _____. 2003. "Tsapika."
<<http://www.afropop.org/explore/style_info/ID/65/Tsapika/>> Accessed October 12, 2007.
- Herman, Trevor, producer. 2003. *Tulear Never Sleeps*. Stern's/Earthworks 49.
- Hostetter, Paul. 2004. Posting to Acoustic Guitar Forum
<<<http://www.guitarseminars.com/ubb/Forum1/HTML/003872-2.html>>>
Accessed November 9, 2007.
- _____. 2005. Email correspondence with the author. November 21.
- Hostetter, Paul, producer. 1996. *The Moon and the Banana Tree*. Shanachie Records 64074.

- Kaiser, Henry and Lindley, David producers. 1996. *A World Out Of Time, Vol. 3*. Shanachie Records 64048.
- Kaye, Andrew L. 1998. "The Guitar in Africa." *Garland Encyclopedia of World Music*, edited by Ruth Stone. New York: Garland Publishing, Inc., pp. 350-367.
- MacArthur, Steven, producer. 1997. *Madagascar: Awakening the Spirits- Music in Tromba and Bilo Trance Rituals*. Multicultural Media MCM 3011.
- Manana, Erick. 2000. *A Tribute to Razilinà*. Buda Musique 82858-2.
- McLeod, Norma. 1971. "The Spirit of the Gift: Audience and Performer in Madagascar." Tulane University. New Orleans LA. Unpublished paper.
- _____. 1977. "Musical Instruments and History in Madagascar." In *Essays for a Humanist: An Offering to Klaus Wachsman*. New York: The Town House Press, pp. 189-215.
- Mack, John. 1986. *Madagascar: Island of the Ancestors*. London. British Museum Publications Ltd.
- Rakotomalala, Mireille. 1998. "Performance in Madagascar." In *Africa: Garland Encyclopedia of World Music*, edited by Ruth Stone. New York: Garland Publishing, Inc., pp. 781-792.
- Rakotomavo, Germain. 2004. "Ny Gitara Tendry Gasy ou Jeu guitare à la manière malgache." *Kabaro* II:2-3.
- Sachs, Curt. 1938. *Les instruments de musique de Madagascar*. Paris: Institut d'ethnologie.
- Schmidhofer, August and Domenichini, Michel. 2001. "Madagascar." *The New Grove Dictionary of Music*. New York: Macmillan Publishing Ltd. pp. 526-529.
- "Tarika Sammy Homepage." 1997. <<<http://members.aol.com/TarikaSam/index.htm>>> Accessed October 4, 2007.
- Various Artists. 1965. *Valiha Madagascar*. Disque Ocora CCR18
- "World Music Central — The Rough Guide To The Music Of Madagascar" 2005. <<<http://www.worldmusiccentral.org/article.php/2005101608291478>>> Accessed October 18, 2007.