

All

SEMINAR 6

World Music – Answer Key

Task 1, 2 and 4 based on class discussion

Task 3

1 Deep Forest – Boheme – "Café Europa"

piccolo (flute), clapping, synthesizer, sampling, American Indian influence, chanting, electronic fusion, dulcimer (cimbalom), World Music, up-beat tempo

2 The Magic of Rhodope Mountain – "Izlel e Delio Haidutin"

Bulgarian folk music, bagpipes, high shrill voice, female vocals, trill (melismatic), ethno music, slow tempo

3 Spirit of Micronesia – "Beet!"

Voices in harmony, mixed chorus, guitar accompaniment (ukulele), celebrating opening of new church, line dance, ethno music, Pacific island music, high shrill voice

4 Radio Tarifa – Temporal – "La Tarara"

accordion, wind instruments (flute), Arabic influence, North African sound, string instruments (lute), percussion (bongos), Spanish lyrics, love song, cultural fusion, up-beat tempo

5 Paco Pena – Arte e Pasion – "Granada en Flor"

live concert performance, audience applause, castanets, Spanish guitars, flamenco, dance, clapping, both slow and up-beat tempo

Notes about the music:

Deep Forest is a French group that combines high technology with ethnic songs from Africa, Transylvania, Hungary, Byelorussia, Taiwan, Mongolia, and Latin America. Marta Sebestyen and Peter Gabriel are featured on **Boheme**, which won a 1996 Grammy Award for Best World Music Album.

"Cafe Europa" merges American Indian chant and techno beat.

The Magic of Rhodope Mountain is a collection of Bulgarian kaba-bagpipe and folk music. The piece **"Izlel e Delio Haidutin"** by Valya Balkanska was chosen by American astronomer Carl Sagan to be sent out on the Voyager space station as a message from the Earth.

Spirit of Micronesia is a compilation of recordings made by English ethnomusicologist David Fanshawe. **"Beet!"**, recorded on Ujae Atoll, Marshall Islands in 1983, was composed for the celebration of the completion of a new church, and was accompanied by a line dance on that occasion.

Radio Tarifa, an ethno music group based in Spain, recorded **Temporal** in 1996. **"La Tarara"**, a traditional Andalusian love song, is arranged using soprano saxophone, oud, ney, accordion, derbuca, tar, bass guitar, bongo, and vocals.

Paco Pena and the Flamenco Dance Company made the live-recording **Arte e Pasion** in 1998. Andalusian music, including the piece **"Granada en Flor"**, has a rich history influenced by Celtic, Arabic, Moorish, Jewish and Gypsy traditions, among others.

Task 5 – Gap fill – Music and Language

World Music makes use of a lot of styles from many different countries. As a result, World Music also includes a lot of different **lyrics** in different languages. Many of these languages are only spoken in those **particular** countries – African dialects; French in France and Quebec; German; Hebrew; Spanish in Latin America and Spain . . . the list goes on.

This linguistic diversity can be one of the most appealing **aspects** of World Music. Songs become **windows** into the particular culture of the artist in every way from instruments to language. In some cases, music becomes a way in which a person **learns** another language. When I was a student, I found a good way to remember almost anything was to put it to a **rhythm**.

How does this apply to music and language? If someone studying English was struggling, then when an English-language artist with an intriguing sound is **discovered**, all of a sudden pronunciation becomes **easier**. But the act of simply listening to music in a particular language is not enough to make one **fluent**. The only way to master a language is to live for a while **amongst** native speakers: become interested in the culture, read books and magazines in the language, and write e-mail messages to new-found friends.

As a World Music enthusiast, however, I **listen** to music in many languages. It's unrealistic to expect that I will learn every language in which I hear someone sing, any more than I will learn how to play every musical instrument used to **create** the music. It raises lots of questions, but one in particular: why listen to songs with lyrics you don't **understand**?

Task 6 – Grammar – Focus on so, such and such a

- 1 That was really an outstanding performance. **Such** great musicians are hard to find.
- 2 It was a super concert. We had **such** a good time that we will always remember it.
- 3 I didn't enjoy the music. The singers were **so** loud and shrill.
- 4 The lyrics were **so** difficult to understand; I really couldn't catch even a single word.
- 5 We can't decide which performance to attend; it's **such** a dilemma.
- 6 It was **such** difficult music, that we had a hard time appreciating it.
- 7 He is **so** good a composer that he gained worldwide recognition.

So + adjective

Such a + countable noun

Such + uncountable noun and plural nouns

Task 7 – Grammar – Focus on few and a few; little and a little

- 1 **A few** of the band members gathered for a jam session last night.
- 2 There was very **little** applause after the embarrassingly bad performance.
- 3 Very **few** people came to the concert, as it was not very well promoted.
- 4 Could you turn up the volume **a little**?
- 5 There was **little** attention paid to the event in the media, therefore almost nobody came.
- 6 I was really lucky to get the tickets, because there were only **a few** left.
- 7 Just **a few** people can read music these days.
- 8 I listen to this kind of music just **a little** bit.

A few / few goes with countable nouns.

A little / little goes with uncountable nouns.

A few and a little implies that there ARE enough. (positive attitude)

Few and little implies that there are NOT enough. (negative attitude)