

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 - Listening questions

1. popular; cultures
2. living; played; revived
3. West Africa
4. unimaginative; fresh
5. families; generations

6. dance
7. haunting
8. instruments
9. invented; producers
10. hand-made

Task 6 - Listening gap fill - tapescript

(Music: clip from *Worotan* by Oumou Sangaré)

Presenter: That lovely song was sung by a woman from Mali called **Oumou Sangaré**. She's one of the biggest stars of what's come to be known as World Music. But what is World Music? The music critic Tony Brown and the performer Judy Harvey are here with me in the studio. Tony, what is World Music?

Tony: Well, it's popular music that comes from cultures other than Western Europe and the USA. It includes popular music from all over the world, that is rooted in other cultures, as well as classical music and folk music from other cultures. However this all depends where you are.: for us in Europe *samba* is World Music, but for people in Brazil it's their own popular music with its own big stars, such as **Gilberto Gil**.

Judy: It's been referred to as *living* traditional music, which means that it's real and it's still being played and enjoyed-it's not being r...revived or ... or rediscovered.

Presenter: So I suppose we're talking about all kinds of music that are neither Western classical music, nor Anglo-American popular music?

Judy: Nor jazz, that's right.

Presenter: So is this a recent trend: Western people rediscovering music from other cultures?

Tony: No, not at all. Since the nineteenth century many of the popular Western dance crazes, like the polka, the waltz, the tango, *samba*, have originated in folk music from other countries. The dances and their rhythms were taken by middle-class people wanting to be shocked by sexy new rhythms. The ideas were imported from other countries or from their own under-classes: for example, the blues came from the poor black people of North America. Most of what we consider to be purely American popular music, rock'n'roll, jazz, is all rooted in West Africa. The slaves took their traditional music and rhythms with them to America.

Presenter: Mm, there was an upsurge of interest in South African music after the famous American singer **Paul Simon** released his *Graceland* album in 1987, wasn't there?

Judy: Mm, it... it's true that Paul Simon did increase public awareness of South African music: bands and groups from the townships like Soweto. **Ladysmith Black Mambazo**, for example, are an extraordinary group of singers who sing unaccompanied, using their voices as instruments. But Paul Simon didn't start the whole thing. Actually, there had been a growing interest dating from the

mid-eighties among enthusiasts and musicians who were, well, a lot of them were finding Anglo-American popular music increasingly unimaginative and ... and commercial.

Presenter: Where is this more imaginative music coming from?

Tony: Well, from all over the world: anywhere people are still creating music and improvising, where the music is still alive and fresh and not organised and managed by big business interests and marketing. If we just look at West Africa, where music-making is still very much alive, there are all sorts of different traditional styles and unusual instruments: er... different kinds of percussion instruments and string instruments too, like the *kora* – that's a ... a wonderful 21-stringed West African harp-lute. It has quite a magical sound.

Judy: As Tony said earlier, many of the people who are becoming well-known in the West are already superstars in their own countries – their music's based on local traditions dating back hundreds and hundreds of years where particular families have carried on the tradition of music-making for, well, for generation after generation. Er ... two of the biggest names are **Youssou N'Dour** from Senegal and **Ali Farka Touré** from Mali. Both of them belong to families of musicians and have been performing since they were very young children, just like Oumou Sangaré herself. Often they've combined their traditional instruments from Africa with Western instruments, like ... er electric guitars, i ... in strikingly unique, original ways. And this kind of crossover between Western rock music and World Music is very popular.

Presenter: And where else is Africa does this World Music come from?

Tony: Well, all over. For example, the soukous music of the Congo is ... is very special: **Papa Wemba** is very well-known, fantastic dance music.

Judy: And the music of North Africa is becoming much better known. Er ... Algeria has its own special popular music called *rai*: and ... er ... **Khaled** is one of its most famous stars.

Tony: There's a wide range of Latin American music too. For example, Cuba is the home of *salsa* and *son-changui*: **Elio Revé** had his Orquesta Revé – it's really marvellous music, it really makes you want to dance. *Salsa* was exported to the USA via Puberto Rico. One of the most famous *salsa* stars is er ... er **Ruben Blades** from Panama, but now based in the USA. *Salsa* is amazingly popular throughout the whole of Latin America: **Joe Arroyo** in Colombia is a big star who blends *salsa* with *cumbia*.

And ... er ... there's *merengue* music from the Dominican Republic and the big star there is **Juan Luis Guerra**. This is all wonderful happy music.

Judy: Mm, the music of the Andes is wonderful too in a totally different way. The musicians use pan-pipes and flutes and harps, it's beautifully haunting music, it often sounds very sad. A well-known band there are **Inti Illimani** from Chile.

Presenter: What about the rest of the world ?

Judy: Oh, traditional folk music is still kept alive in many parts of Europe. Er ... for example the music of Hungary, which uses instruments and sounds and voices with some wonderfully haunting songs: **Márta Sebestyén's** songs from Hungary and Transylvania are haunting. And Greece has a very strong

tradition of its own music, known as *rembétika*: **Nikos Ksidakis** is one of its most famous musicians.

Tony: Asian music is not so well-known in the West but that's changing. Indian classical music has influenced rock music since the Beatles discovered the *sitar*. Er ... more recently, the melodies and rhythms of **Nusrat Fateh Ali Khan** from Pakistan: these are devotional Muslim songs, they ... they're fascinating. But there are so many different cultures in Asia. For example, the classical Thai music of **Fong Naam**, who are ... are brilliant. Oh, and the wonderful gamelan music of Indonesia too. The marvellous thing about music from Asia I ... is the wide range of instruments that are used that ... that sound so different from Western musical instruments.

Judy: Mm, and the term 'World Music' was actually invented by a group of record producers in 1987, so that record shops would have a convenient special section where customers could find this kind of music. Record buyers didn't even know where to find it in the few shops that did stock it! And this kind of music tended to be only available as imports and was hard to come by anyway.

Presenter: Where is World Music recorded?

Tony: W ... the recordings are made all over the world, some on location, some in studios. Many of the big stars record in Western studios, particularly in Paris, or in ... er ... Peter Gabriel's Real World Studio down in a little village in Wiltshire.

Judy: Peter Gabriel invested 5 million pounds in a studio in the heart of the English countryside – er ... his motto is 'high-tech and hand-made' - where musicians from all over the world can make music and record it using the latest recording techniques.

Tony: You can find all kinds of World Music on labels like RealWorld, and also on EarthWorks, Hanibal Records, Stern's Africa, World Circuit, GlobeStyle – there are lots of them. You just have to browse around in your local record shop to see the range that's available – it's filed under World Music.

Judy: Yes, all you have to do is discover it for yourself!

Presenter: Thank you both.

Task 7 – 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.

8. The open-air concert was excellent but it was **such** bad weather that we left before it ended.

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)