

AFRICA

Africa is often called "the motherland;" the very birthplace of the human race. It's also likely that the continent is where humans developed our habit of making music. From the living traditions of the Pygmies to the archeological record of Ancient Egypt and its neighboring kingdoms, music has played a key role in African civilization from its conception. Musically and culturally, Africa can be divided in 5 regions: North Africa, West Africa, Central Africa, East Africa and Southern Africa. These areas all share common histories and cultural traits that bind them into coherent musical regions-but also allow for an amazing number of styles and variations within each region.

North Africa-Egypt, Libya, Algeria, Tunisia and Morocco-bears a strong Arab and Islamic stamp thanks to medieval Islamic expansion. Egypt especially has deep musical connections to the rest of the Arab world, being one of the epicenters of Arab classical and popular music for hundreds of years and the center of the Arabic film and recording industry for much of the last century. To the West, Libya, Morocco and Algeria all balance Arab musical traditions with homegrown African styles such as *gnawaa*, *malhun* and *chabbi* as well as the indigenous music of the Amazigh and Kabyle (also known as Berber) peoples. Morocco is especially fertile, with a classical tradition all its own, known as *al-andalus*, while Algeria was the birthplace of the raucous, heavily exported 20th-century style called *rai*.

West Africa, below the expanse of the Sahara desert, is one of the most musically fertile areas of the world, containing such musical powerhouses as Mali, Senegal, Nigeria, Ghana and Guinea. Once the home to various Empires that grew rich from trans-Saharan trade, the region is home to some of the most sophisticated "classical" and court music traditions in sub-Saharan Africa. The Mande peoples especially, with their various ancient *griot* and *jeli* traditions have preserved a rich musical and cultural heritage, and the Yoruba kingdoms of Nigeria and Benin preserve some of the most technically complex music in the world. Though Islam continues to play a major role throughout the region, European colonization hit West Africa hard and early, shaking these civilizations to their cores.

The Europeans brought both colonial armies and Christianity, two institutions that would reshape both African society and music. In the 19th and 20th centuries, Church music and military bands gave many African musicians first-hand experience performing European music on European instruments. The advent of radio opened these musicians up to even more foreign sounds-especially American jazz and Cuban *rumba*. By the middle of the 20th century, musicians all over West Africa had adapted these new sounds into a dizzying variety of homegrown pop sounds. By the end of the century, the region was a bona-fide international-pop juggernaut. Superstars as diverse as Nigeria's Fela Kuti, Senegal's Youssou N'Dour and Mali's Ali Farka Toure toured the world, and such styles as Afrobeat and *mbalax* had become a permanent part of the world's musical vocabulary.

Central Africa, dominated by the musical colossus of the Democratic Republic of Congo (formerly Zaire), followed a similar course-with even more spectacular results. European music

didn't gain as firm a foothold here but, surprisingly, Cuban music did. In the mid-20th century, the rumba craze swept through Africa, and Congolese musicians recognized it as the long-lost descendent of a local kiKongo dance called *nkumba*. They quickly reappropriated the music and infused it with the buoyant spirit of the Independence era, and this new Congolese rumba soon swept across the continent and created some of the first African superstars. In the 1970s a new guitar-driven style called *soukous* evolved, which was even more irresistible. This sound traveled to the expatriate African communities of Europe, especially France and Belgium, where it helped establish these countries as epicenters of African music production and distribution.

Southern Africa offers another musical motherlode, with the rich and varied musical patchwork of South Africa vying with Zimbabwe's endlessly creative Shona people for the region's musical crown, while neighboring Angola, Mozambique and Zaire offer up unique styles of their own. South Africa is the region's major economic player, and its recording, broadcasting and media industries are among the most sophisticated in Africa. Accordingly, the country has a rich history of popular music in the 20th century, from the homegrown jazz, jive and gumboot styles of Johannesburg to the gorgeous Zulu choral and instrumental styles of Durban and KwaZulu Natal. South Africa also has a vibrant young urban music scene with everything from rap and R&B to *kwaito*, a local variant of house music and hip-hop. Zimbabwe offers up a wealth of music to rival South Africa's bounty-*jit*, *mbira* and *chimurenga*, just to name a few-as well some international superstars. If South Africa can boast the likes of Hugh Masekela and Miriam Makeba, Zimbabwe offers up Thomas Mapfumo and Oliver Mtukudzi. Meanwhile, Angolans still dance to the *semba* (the grandfather of Brazilian samba) and Mozambicans groove to the *marrabenta* as the two nations slowly recover from decades of civil war.

East Africa also has deep musical ties to the Islamic world; from the Egyptian-influenced *taraab* music of the Swahili coast to the *oud*-driven music of the Nubian people of Northern Sudan. Yet the region is equally influenced by Congolese soukous and even has its own local guitar style, the sparkling *benga* music of the Luo people of Kenya. Additionally, Ethiopia and Eritrea have their own ancient, unique and interrelated musical cultures that date back more than 1,000 years.
-Tom Pryor

MUSIC LINK – LISTEN

RESPONSE QUESTION

ARAB CLASSICAL MUSIC

Poetry is the very heart of Arab classical music. Heroic odes, oral histories and war and tribal narratives were at the crux of the pre-Islamic culture of the nomadic Arab peoples. During this period, Bedouin tribes even held major poetry competitions during annual fairs; the winning poems were embroidered in gold and suspended on massive banners for all to see; the best were collected in the 8th century in a compendium called *al-Mu'allaqat*, or "the hung poems."

Early Islam rejected music as being conducive to immorality. Indeed many ultraconservative Muslims today continue to look down on music, and even ritual cantillation of Koranic verses and the muezzin's call to prayer are not considered "music." Even so, language and poetry are at

the very heart of Arab culture; the Koran, too, is full of rich rhythms and rhyme, and its language is dazzling. So it is not surprising, then, that Arab music has flourished over the centuries, with a particularly deep relationship to its lyrical content.

In the 8th and 9th centuries, Arab classical music flourished in the caliphate of Baghdad, far from the dicta of more "pure" Islamic jurisprudence. Here, such musicians and theorists as Ishaq al-Mawsili (767-850) blossomed; one of the great Islamic philosophers and scholars, Abu Nasr al-Farabi (b. 872), who wrote a great treatise on music, taught in Baghdad, as well as in Cairo and Damascus. Al-Farabi's work, *Kitab al-musiqa al-kabir* ("Great Book of Music"), delineates rigorously prescribed elements that are still relevant: *maqamat*, or tonal systems; *iqa*, the theory of rhythm; *alhan*, which are the different types of melodies; *al-alat al-mashhura*, instruments; and how the instruments should be tuned (*taswiya*).

In the 20th century, Arab classical music flourished, thanks in part to the recording industry and a concerted attempt by enthusiasts to sustain the tradition. However, the style did not stagnate during these decades; indeed, composers and performers alike eventually embraced Western instruments like the cello, double bass, oboes and electric guitar.

From the 1920s and 1930s through the 1970s, Cairo was an epicenter for Arab classical music activity: composers and artists like Mohammed Abd el-Wahaab, Umm Kulthum, Farid el-Atrache, Asmahan (Amal el-Atrache) and Abd el-Halim Hafez flocked to Cairo not just to perform on its stages, but to make recordings and films that were broadcast throughout the Arab world, radiating their passion for Arab classical music to millions of listeners near and far. — Anastasia Tsioulcas

MUSIC LINK – LISTEN

RESPONSE QUESTIONS

ABORIGINAL TRADITIONAL

For thousands of years, Aborigine myth has held that the natural world was created by song. Since the '70s, Australia's Aborigines have used music as an outlet for social concerns and political grievances and have had a few hits, too.

Aboriginal creation myth speaks of beings who, in a primordial "dreamtime," willed much of the material world into being by singing the names of its elements: birds, rivers and rocks. So naturally, music plays an important part in Aboriginal ceremonies honoring nature, recognizing death or in the passing down of oral history. The death wail (a song of mourning) and *bunguul* (epic storytelling songs) are common types of Aboriginal songs. Aboriginal clans, of which there are hundreds, have their own songs often in different dialects. Clan songs include *emeba* (Groote Eylandt), *fjatpangarri* (Yirrkala) and *manikay* (Arnhem Land).

Though it was particular to the clans in northern Australia originally, the didgeridoo (or *yidaki*) is now the most recognizable instrument in Aboriginal music. The classic didgeridoo is made from a termite-hollowed bamboo or eucalyptus limb, though today it's common to find

didgeridoos made of PVC. The didgeridoo is played as a kind of woodwind aerophone, producing a low frequency sound that can be sustained and heard over long distances. Hearing (and playing) the instrument is also said to have meditative effects, which made the didgeridoo important in Aboriginal shamanistic and healing practices. Traditional Aboriginal music also makes use of the body as an instrument with slapping, clapping, stamping of feet and the tapping of bilma (clapping sticks) and boomerangs often building the rhythm.

Forced assimilation and religious conversion by European settlers disconnected most Aborigines from their traditional culture and music. But in the last quarter century Aboriginal music has been revived as a vehicle for social protest, often as a hybrid of Western pop/rock. The land-rights movement and the politically conscious message of Jamaica's Bob Marley were major sources of inspiration to Aboriginal musicians in the late '70s. The 1981 low-budget docudrama *The Wrong Side of the Road* looked at two days in the lives of actual Aboriginal rock/reggae bands *Us Mod* and *No Fixed Address*. In the late '80s, the multiracial *Yothu Yindi* emerged as Aboriginal rock's most popular band, blending traditional instrumentation, performances from painted dancers with Western rock instrumentation and thoughtful political lyrics. Another act from the Northern Territories, *Blek Bala Mujik* switches between traditional nature-oriented tunes and pop/rock and puts forth a message of environmental concern. The group's "Walking Together" was used as a theme by Qantas Airlines.

A member of the Stolen Generation, and a former homeless busker, Archie Roach is one Australia's most respected Aboriginal singer-songwriters, specializing in acoustic-guitar-based ballads that deal with personal and historical hardships of his people. Discovered by Paul Kelly, Roach had been critically lauded for his early '90s albums, such as *Charcoal Lane*, and 2002's *Sensual Being*. Kevin Carmody and Roach's wife, Ruby, Hunter are also key figures in the Aboriginal singer-songwriter scene.

Founded in 1980, the CAAMA (Central Australian Aboriginal Media Association) grew to be a national Aboriginal-run media outlet, boasting a TV company and a record label. CAAMA has supported music from tribal and desert areas and nurtured bush bands including *Blek Bala Mujik*. Founded in 1964, the Australian Institute of Aboriginal and Torres Strait Studies keeps an audio archive of indigenous music collected since 1898. —*John Dugan*

MUSIC LINK – LISTEN

RESPONSE QUESTIONS

AFRO BEAT

Afrobeat is the hard-driving African funk sound pioneered in the 1970s by the late Nigerian bandleader Fela Anikulapo Kuti—and few genres are as identified with one artist as Afrobeat is with Fela.

The scion of an influential Yoruba family, Kuti began his musical career while studying medicine in England in the early '60s. Seduced by London's fertile African jazz scene, Kuti eventually abandoned his studies and returned to Nigeria to form his own band. But it wasn't

until a brief, 1969 stay in Los Angeles that Afrobeat began to take shape. While recording there with his band Kuti was inspired by the radical politics of the Black Panther movement and the emerging funk sounds of the era—especially those of James Brown. Upon his return to his hometown of Lagos, Kuti disbanded his group Koola Lobitos and formed Afrika 70, the band that would translate his new Afrocentric vision into reality. Collaborating with drummer and arranger Tony Allen, Kuti fused the brash horn charts, spiky guitar licks and muscular bass lines of American funk with freeform jazz improvisation and dazzlingly complex Yoruba rhythms. The result was an African answer to American funk that was the equal of anything recorded Stateside.

Kuti also infused the music with pointed social and political messages. Singing in pidgin to avoid tribalism and appeal to the widest audience possible, Fela appropriated the language of black power, socialist critique and Nigerian proverb to poke fun and level criticism at the military dictatorship running Nigeria in the '70s. His angry broadsides against the government won Kuti the love of the common man and the wrath of the authorities, and it cemented Afrobeat as a form of protest music.

Fela disbanded Afrika 70 at the end of the decade, forming a new band, Egypt 80, in 1980. But despite growing international fame, the 80s were a difficult decade for Kuti and he was jailed more than once by the Nigerian authorities. The '90s weren't much easier, and by the time of his death in 1997, Fela was almost as well known for causing controversy as he was for his prodigious musical output.

Luckily, Fela's musical legacy lives on. Tony Allen and other former bandmembers such as Bucky Leo continue to push the original sound forward, while Fela's sons Femi and Seun carry on the family franchise. In the new millennium, Afrobeat has become a truly global sound. Its social consciousness tailor made for such outfits as Brooklyn ensemble Antibalas, whose success helped pave the way for homegrown Afrobeat bands around the world. *Tom Pryor*

MUSIC LINK – LISTEN

RESPONSE QUESTIONS

BALKAN BRASS BANDS

Among other things, the Balkan nations (Albania, Bosnia-Herzegovina, Bulgaria, Croatia, Macedonia, Romania, Serbia and Montenegro and northern Greece) are the convergence point of Christian, Muslim and Jewish cultures that straddle Europe and Asia and the ethnicities that populate those faiths.

One of the most instantly engaging and unforgettable facets of Balkan music is the brass bands, another product of convergence. The Ottoman Turkish military's brass style, regimented but melodically strong and graceful, was translated into civilian terms by Balkan bands (often with a dozen or more members) that tailored it for entertainment purposes. Harmonic elements from Western Europe were added, and Balkan brass music evolved into a dizzying sonic experience unlike any other. Flugelhorns, tenor horns, saxophones, tubas, clarinets and more are employed

(depending on the band and the country), creating a top, middle and bottom sound that shifts and sweeps above hyped-up, marching-style percussion.

Often played at breakneck tempos but sometimes dropping into passages that are slower and more emotive, close listening to Balkan brass reveals intricacies that obviously take considerable discipline and expertise to play. Nonetheless, the music frequently has an untamed, off-the-cuff quality that double dares you not to move some part of your body to its joyous, soaring strains. It's music that fires up Balkan weddings and celebrations of every kind. Music that can be easily described as funky, jazzy and rocking, though adjectives like "insane" can lovingly apply as well. And now that the days of state-controlled repertoires are gone, brass bands are free to go ever deeper into the realms of unrestricted musical expression, opening the way for improvised sections, inspired solos and fevered performances that are a shot in the arm to players and listeners alike.

With interest in world music on the rise, several Balkan brass groups have accordingly become known on a wider scale. These include Romania's Fanfare Ciocarlia, a Gypsy ensemble with distinct jazz and Arabic tinges spicing their high-flying tunes, Macedonia's Maleshevski Melos, another band of Gypsies who take a more stately but no less stirring path, and the acclaimed Boban Markovic Orkestar, the stuff of horn heaven. Contributing also to the higher international profile of Balkan brass was the acclaimed 1995 movie *Underground*, directed by Emir Kusturica. The film, centered around Yugoslav resistance fighters who are led to believe World War Two is still going on years after the fact, took a surreal but dramatically potent look at longstanding postwar power struggles. Its brass-heavy score, composed by Goran Bregovic, balanced tragic and comic tones to remarkable effect.

While brass bands are hardly the entirety of everything the Balkans have to offer musically, Balkan brass band music is a highly intricate, stirring, tradition-gone-wild blend with mighty layers of sound that not only make the heart pound faster but reveal the soul alongside the heart. It's the soul of a region that knows the value of taking a break from seriousness every so often, at least long enough to throw a party where the horns are never less than first rate. *Tom Orr* .

MUSIC LINK – LISTEN

RESPONSE QUESTIONS

BOLLYWOOD FILMI MUSIC

From Mumbai to Chennai, Toronto to Dubai, Queens to Sydney: No other style has quite the same grip on fans that Indian film music—known as *filmi*—holds. Churned out by the thousands every year, filmi songs are a genre like quite no other. Go nearly anywhere in India, and you will be accompanied by the latest filmi hit and golden standards of yesteryear blaring out from the radios in taxicabs and roadside vendors' stalls, while posters and paintings of screen idols stare down at you.

So what exactly is filmi? Essentially, they are movie soundtrack songs, but their impact and allure go far beyond that of Western, instrumental-heavy film scores. In mass-market Indian (and

Pakistani) films, which are heavy on the melodrama and comedic fluff, the action and narrative are frequently broken up by spectacular song-and-dance sequences, in which the actors and actresses lip-sync music sung by some of the subcontinent's most talented vocalists. The thinking goes: We have the prettiest faces on screen, so why not match that visual dream-world with the best voices around?

Many movie-goers see the same films over and over again to catch their favorite songs; it's as if the movie theater were broadcasting beloved MTV videos for a larger-than-usual living room audience. (Then again, MTV India is quite successful in broadcasting homegrown and international pop, as well as filmi videos—at least to viewers wealthy enough to receive it.)

The best-known filmi comes from the Bollywood film industry, which produces some 800 or more movies per year. (The name "Bollywood" is an amalgamation of Bombay, the former name of the city of Mumbai, and Hollywood—it's the Los Angeles of India.) However, there are rich and vital regional film centers in places like Chennai (formerly known as Madras), with its stars like SP Balasubramanyam and Yesudas; Pakistan has its own "Lollywood" in the city of Lahore and claims its own timeless voices like Noor Jehan.

The most beloved star singers of Bollywood's golden age in the 1950s and 1960s are to this day referred to by their first names only and nicknames, and everyone knows immediately who is being talked about. A few of the biggest golden-era Bollywood names include singing sisters Asha and Lata (Asha Bhosle and Lata Mangeshkar). Mohd. (Mohammed) Rafi and Kishore Kumar. One can't overestimate the popularity of beloved composers past and present, either, like SD Burman, RD Burman, Laxmi-Pyari and today's most popular composer, AR Rahman. —
Anastasia Tsioulcas

MUSIC LINK – LISTEN

RESPONSE QUESTIONS

BRITISH FOLK

Although English folk ballads and customs like morris dancing (a ritual dance performed with sticks to the accompaniment of fiddle and/or accordion) have existed for hundreds of years or more, they were performed in rural communities and generally not exposed to the wider world. But that began to change in the early 20th century with the work of song collectors Francis James Child and Cecil Sharp. Were it not for them the English folk/folk-rock scene as it exists today would not have developed without the pioneering work of those two men. The repertoires of many currently active performers include songs collected by Child, Sharp or both.

Child, a native of Boston, Massachusetts, who graduated from Harvard in 1846, produced the five volume set *The English and Scottish Popular Ballads*, which contains 305 songs and has become an invaluable sourcebook for performers looking to add to their repertoires. In 1903, Cecil Sharp bicycled around England collecting ballads and tunes. He lectured about his findings

and in 1911 formed the English Folk Dance Society (which merged with the Folk Song Society to become the English Folk Song and Dance Society in 1932). Sharp continued his research by traveling to Appalachia in 1916 and there found songs that had English roots.

The English folk revival's first wave came in the 1960s, with performers such as the Young Tradition, the Watsons, Davey Graham, Pentangle and Fairport Convention. The Young Tradition and the Watsons emphasized close harmony a capella singing and focused on traditional ballads. Guitarist Graham created the "folk baroque" school, blending traditional melodies with the elegance of baroque and classical music. The acoustic-based quintet Pentangle further explored that style by adding jazz-influenced instrumental techniques and rhythms. Fairport Convention started out as a psychedelic-era pop/folk band, playing original songs as well as interpretations of Bob Dylan tunes. But when vocalist Sandy Denny joined in 1968, she introduced the group to her repertoire of traditional ballads. This began a major change for the band, which was manifest on the 1969 release *Liege & Lief*. This landmark album, generally considered the seminal English folk-rock recording, consisted of adaptations of traditional ballads and tunes along with new songs. That recording inspired several generations of musicians and that Fairport lineup included several musicians whose solo careers later added their own stamps to the development of English folk-rock. Bassist Ashley Hutchings, for instance, was a founding member of Steeleye Span, the other great English folk-rock group.

Inspired by Fairport Convention and Steeleye Span, a number of other folk rock bands appeared in the 1970s, but none of those bands lasted more than a few years. In 1980s that punk-influenced folk-rockers like Billy Bragg and the Men They Couldn't Hang appeared. This spirit strongly affected one time country-dance unit Oyster Ceilidh Band, which evolved into Oysterband and whose catchy original songs were (and are) propelled by rocked-up folk-dance rhythms. Along side the punk-folkers, veterans remained active. Martin Carthy teamed up with accordionist John Kirkpatrick and a brass section to form Brass Monkey. Also sporting a brass section was the regal sounding and fully electric band Home Service.

Led by Eliza Carthy (daughter of Martin Carthy and Norma Waterson) and Yorkshire's Kate Rusby, the next generation of English roots musicians began to appear in the late 1990s. They're a talented and diverse bunch, but one thing that binds them together is that all are adventurous musically, equally comfortable playing in solo situations or with bands. *Ken Roseman*

MUSIC LINK – LISTEN

RESPONSE QUESTION

CALYPSO

Calypso developed during the 19th century with roots in Trinidad's Carnival. It grew out of the various styles of Carnival music, including ribald songs, traditional drumming and stick-fighting songs, first sung in French Creole and by the turn of the century sung in English.

These tunes were originally sung by chantwells, singers who led carnival masquerade bands in call and response in tents in the weeks leading up to Carnival and on the streets during Carnival itself. In the 1920s, calypso was transformed into a more ballad style of political and social

commentary. The singers no longer led the masquerade bands performed in the tents as shows rather than rehearsals for the street carnival. A strong crop of calypso singers emerged in this period all taking on warrior like pseudonyms including Roaring Lion, Atilla the Hun, Lord Beginner, Growling Tiger, King Radio and Executor. These calypsonians wrote and sang sophisticated songs and performed in competing tents during the Carnival season of the '30s.

Although a few calypsos were recorded in the first two decades of the 20th century, the major break came with the 1934 recording trip to New York after Carnival by Roaring Lion and Atilla the Hun. Their recording brought international notice to calypso and won respect at home. In addition to the recordings, Lion and Atilla were taken under the wing of Rudy Valle, who brought them important exposure at his New York nightclub and on his Saturday night radio broadcast. That session yielded two classics: Lion's "Ugly Woman," which was later featured in a Hollywood musical and rewritten into a rhythm-and-blues hit, and Atilla's "Graf Zeppelin," a celebration of the airship coming to Trinidad in the fall of 1933, a song still sung today.

For the rest of the decade, calypsonians went to New York each year to record and numerous field trips were made to Trinidad. By 1938, *Time* proclaimed a calypso boom in the United States. However, it didn't really seem to happen until the Andrews Sisters' version of Lord Invaders' "Rum and Coca Cola" became popular during World War II: Despite being banned from the radio, it was one of the best-selling records of the war era. This song was a watered-down version of a sharp commentary on the ill effects of the American presence in Trinidad during the war. Still, it provided enormous exposure to calypso and sparked even more interest that led to an increase of recordings in the United States and England as well as the increased travel of calypsonians to both locations.

In 1957, the *Calypso* album by Harry Belafonte sparked a short-term calypso craze in the United States and to a lesser extent around the world despite the fact that most of the album was not calypso. For six months, the American entertainment industry rushed out dozens of singles and albums and three movies were produced with calypso themes. A craze for calypso dancing was born and it caused many nightclubs to change their décor and seek out any calypsonians they could find. The craze fizzled out quickly but not before calypso had entered the music conscious of many people around the world.

In 1956 a young Trinidadian singer named the Mighty Sparrow declared, "Yankee gone, Sparrow take over now" in his hit song "Jean and Dinah," referencing the declining presence of U.S. servicemen in the country after WWII. Sparrow all but took over calypso from leading lights like Lord Melody (with whom he had a delightful duel in song) and the comic genius Spoiler. He created a new sound and style, one that was more melodic and brought a new excitement to the calypso tents with memorable albums of great songs that were heard throughout the Caribbean.

The other great calypsonian of the time was Lord Kitchener who had gone to England in 1948 and was a major force during the Fifties with his recordings of calypsos were popular throughout the Caribbean and in Africa. With Independence, Lord Kitchener returned and the two led competing tents of great singers during a golden era of calypso in the '60s and '70s with other masters of the art form: Duke, Stalin, Cristo, Cypher, Chalkdust and others. In the late '70s, a

whole new style, soca, was created by Lord Shorty (aka Ras Shorty I), Shadow and others. These artists brought a range of influences, from Indian music to R&B, and melded them into a more dance-driven, less-lyric-oriented style that has since evolved quite a bit apart from calypso. More recently artists like David Rudder have created a unique style merging elements of calypso and soca, and new forms like rapso exert a strong influence.

In the last decade Extempo competitions have emerged, where calypsonians are asked to compose and sing on the spot on any subject. A master calypsonian like Gypsy has made this art form his own. Until the 1960s, there were few women singing calypsos but with pioneers like Calypso Rose and Singing Francine and current masters like Singing Sandra, the situation has changed and women sing many of the strongest calypsos.

In Trinidad the crowds at calypso tents are older and not as well attended as the large and younger-leaning soca fetes. Yet there are more calypso tents than ever, and they go on the road all over the country during the Carnival season. There are more competitions, and companies continue to have their own calypso contests. There are ongoing efforts to involve young people in singing calypso with youth tents, school events and competitions. Throughout the Caribbean, calypso is a major part of Carnival celebrations in Barbados, Antigua, St. Vincent and the Virgin Islands, while calypsos are sung each year at Carnivals outside the Caribbean, as in Caribana in Toronto and Notting Hill in England. —*Ray Funk*

MUSIC LINK – LISTEN

RESPONSE QUESTION

CELTIC

Thanks to large immigrant communities, the music of Ireland and Scotland has spread all over the globe, and it has even insinuated itself into the mainstream. However, the Celtic realm actually consists of six nations, subdivided into two groups of three homelands that are related to one another by language and culture. Ireland (Eire), along with the UK-based Scotland (Alba) and Isle of Mann (Mannin or Ellan Vannin) make up one linguistic branch, known as Goidelic, while the other, called Brythonic, is comprised of Wales (Cymru), Cornwall (Kernow), also geographically in the U.K., plus Brittany (Breizh) in Western-most France, as well as the region of Galicia in Northwest Spain.

While each Celtic country has achieved its own highly individual and recognizable sound, they tend to share certain characteristics. All exhibit a passionate love for dance music and a marked preference for unison structures and modal tunings, which bestow an underlying tinge of melancholy to even the merriest dance pieces. All six have developed a type of haunting slow air that can be performed by a single a cappella singer or in various instrumental combinations. Each favors homegrown versions of harps, bagpipes and double-reeds but later adapted fiddles, guitars and other plucked instruments (the Irish especially love the Greek bouzouki), flutes and accordions to suit their needs. Most songs tend to be about love, drinking or patriotism—or assorted combinations thereof.

Each of the six populations has weathered centuries of political oppression, and some have been more successful at maintaining their age-old identities than others. One result of this painful reality is several hundred years of political broadsides and protest songs, marking their bitter, protracted—and in some cases still ongoing—struggles for self-determination. But there are recognizable differences, too. Only Ireland and Brittany have maintained strong ties with Roman Catholicism. But while the church calendar is indivisible from the Breton national character, the equally devout Irish have maintained a more secular approach, at least musically speaking.

The Irish, having endured several centuries of political and economically necessitated emigration, developed a wide-ranging selection of nostalgic songs about leave-taking and homesickness. The fiddles and nasal *uilleann* pipes employed in Irish music may sound a bit shrill to the innocent ear, as though tuned a half step or so higher than is typical of their counterparts. But slow tunes from anywhere on the island, whether interpreted by a singer or on a tin flute, have a wavering, eerie pathos that is virtually unmatched anywhere else.

Scottish bagpipes are generally larger and more powerful than those of the other nations and feature the most intense drone. The country also harbors a sprightly unaccompanied vocal style called *puirt-a-beul* (mouth-music), several types of work songs, glorious hymns, a hilariously profane taste for obscene lyrics and volumes of high-art ballads that are easily the equal of works of Harold Arlen or Franz Schubert. Both Irish and Scottish music blend remarkably well with that of Scandinavia, although it's hard to say which commonalities date from the Dark Ages, when the Viking raiders at first pillaged and then settled down in both places, which are from later encounters.

Welsh melodies tend to be mellifluous, complex and long-breathed, especially when performed by one of the famous male choirs or on one of the indigenous harps. Breton dance tunes, whether sung or performed instrumentally, rely heavily upon call-and-response structures with the two voices chiming in together on the final note of each verse. And the local permutation of the "slow air," called a *gwerz*, is one of the world's most gloriously beautiful descents into utter pessimism. Manx styles, while based more on the harp and voice than pipes, tend to mirror those of nearby Scotland, while Cornwall's emerging sound seems to have much in common with that of Brittany, which not at all surprising considering their shared maritime history and tendency to intermarry.

But this is only scratching the surface, as the six homelands and acknowledged Celtic outposts like Nova Scotia's Cape Breton Island, Galicia in Northern Spain and various Irish- and Scottish-American enclaves not only offer enormously rich caches of folkloric material but are also moving forward to experiment with modern-day innovations like pop, rock, show-tune-based extravaganzas (Three Irish Tenors, Celtic Woman, Riverdance), hip-hop, techno and electronica. Some bands, such as Afro-Celt Sound System, have even embarked upon frisky and highly entertaining intercultural experiments. But the blood-red modal thread that binds these countries together is always present in one way or another, just as it has always been. *Christina Roden*

MUSIC LINK – LISTEN

RESPONSE QUESTION

CHINESE TRADITIONAL

There is a saying that 99 percent of all Chinese are farmers, and it's true that most Chinese music – excluding the classical, operatic and art music traditions – originates with rural, peasant traditions, and has deep regional roots.

For centuries, farmers in the north have practiced wind-and-percussion ensembles. Ding County of Hebei is famous for artistry in the double reeds: the *guanzi* (double-reed pipe), the *haidi* (small oboe) and the *suona* (Northern oboe). In Xian, the Western Capital of China, musicians for centuries practiced the *sheng* (a free-reed mouth organ) and *di* (reeded transverse flute) for joining ensembles called *Xian* drum music. In the early 1960s, Liu Mingyuan and the Xinying Traditional Orchestra wrote the popular "Years of Happiness" based on rural traditional music.

Eastern China is "fiddle" country, and bowed instruments such as the *erhu*, *zhonghu*, and the *gaohu* are popular as both solo and ensemble instruments. The Zhejiang, Jiangsu, Shandong provinces have produced a lot of fiddlers, including Wang Dianyuan, Zhao Yuchai and the influential A Bing (1893–1950), a street musician famous for his many compositions, including his most famous "Listen to the Pine."

In the south, folk music is often combined with dance. The *huadeng* is a large class of regional dance. Huadeng is known in the West as the "lantern dance" and translates literally as "flower lantern" -- but has many other names: "jumping the lantern," "playing with the lantern" and lantern theater. The dance is popular in Yunnan, Guizhou, Sichuan and their surrounding areas (all in southern or southwestern China). The steps vary from place to place, but the dancers all carry lanterns or fans and they also sing. *Huadeng Xi* is the lower Lantern Opera. "Yunnan Huadeng" of Yunnan Province, for example, has a very strong instrumental component. Many Huadeng artists are also highly accomplished instrumental players. The yueqin master Li Yongnian of the Yunnan Huadeng Theater Company (Yunnan Huadeng Jutuan) in Kunming was one such well-known figure. Yueqin is the general name for the moon lute, which is round. Li Yongnian's *yueqin* is the type used in Yunnan Flower Lantern music, has an octagonal resonator, and is more resonant in musical acoustics.

In the 20th Century, music lovers flocked to folkloric *zheng* (horizontal harp) artistry.

There is Zhao Yuchai from the Northeastern school and the Yunnan school, Cao Dongfu from the Henan school, and Su Qiaozheng from the Southern school. The period 1955-1966 is what historians and musicologists call the Golden Era of Chinese music recording, and some of the most passionate performances in the history of China were recorded. The most successful recordings of that era were made by the Shanghai Traditional Orchestra (He Wu-qi and Ma Shenglong), the Xinying Traditional Orchestra (in connection with the music of Liu Mingyuan), the Qianwei Traditional Orchestra, and the China Broadcasting Traditional Orchestra. —*Sinyan Shen*

MUSIC LINK – LISTEN

RESPONSE QUESTION

DANZUN

Cuba's national dance is the product of centuries of evolution and transformation, from its roots in the French contredanse to its spawning of the mambo and the cha-cha-chá. Considered part of Cuba's classical music lineage—and one of the primary ancestors of popular music on the island, the danzón represents a bygone era yet remains connected to its musical family throughout the Americas.

In 17th-century France and England, court dances were common practice among the social elite. The French *contresanse* and the English country-dance both became primordial influences in Cuban culture as Europeans went west to the Caribbean. In Cuba, the contredanse became the *contradanza criolla* (Creole contredanse), and by the late 18th century the style was adopted and the word "criolla" was dropped. The first instrumental group to play contradanzas was the *orquesta típica*, consisting of woodwinds, brass, strings, the tympani and the Cuban gourd scraper known as the *güiro*. A signature element in the music is a five-note rhythmical pattern called the *cinquillo*, which came into Eastern Cuba at the turn of the 19th century after Haitian Creoles fled the turmoil of Haiti's revolution (in 1791). The structure of the dance contained two or three brief segments, each one repeated in a jaunty tempo. In the early 19th century the style slowed down and added a section, elongating the form and turning into the *danza*.

An important aspect of the danza was the creative interplay that took place among musicians in the introduction section (called the *paseo* or promenade), which would repeat after each of the individual segments had finished, allowing for the dance couples to change partners. This musical structure is known as *ritornello* or *rondo*, and was a common feature in several European forms of the day as well. These slightly improvisational elements were clearly a reflection of the gradual "creolization" of this European-derived form, which was inevitable given that many of the players were of African origin and began to incorporate their own musical sensibilities to the style. Another predecessor to the danzón was the Cuban *habanera*, which followed in the lineage from the earlier contradanza and danza, and became one of the world's most popular forms, inspiring European composers (such as Bizet, whose opera "Carmen" featured the Cuban style) and serving as an important ancestor to the tango in Buenos Aires.

In 1879, Miguel Faílde composed the first danzón. It featured an addition to the ritornello structure with another segment, slowed down the tempo and further emphasized the cinquillo pattern throughout the song. Then, in 1910, José Urfé incorporated improvisational and repetitive elements from the Creole *son* to a new section of the danzón, which established its format until the late 1930s. Another important development was the creation of a new type of instrumentation called the *charanga francesa* (and later, simply charanga), which went on to become the preferred orchestral ensemble for the danzón. The *charanga* at that time consisted of one flute, two or more violins, piano, double bass, tympani and the güiro. By the late 1930s, several important changes took place in the evolution of the danzón, including: the creation of a new Cuban drum derived from the tympani called the timbales (now a standard instrument throughout the music world); the addition to the ensemble of a conga drum (which further represented the African and Creole influences); and the addition of a final section to the structure, resulting in its final format.

One of the premiere charanga orchestras of the time was that of flutist Antonio Arcaño, and it was within his group that the above-mentioned developments took shape. Among the members of the group were brothers Orestes and Israel "Cachao" López, and together they began exploring the possibility of adding the improvisational and repetitive elements of Cuba's Creole son music to the newest segment of the danzón. At first this new section was referred to as nuevo ritmo (new rhythm) and, later, *mambo*. The word mambo would encounter several transformations in the decades to follow, but it was within the danzón that it first emerged in Cuba. This highly syncopated and repetitive part stimulated dancers to create a new step, one in which they would scrape their feet on the floor in time with the conga drum; we would come to know this dance as the cha-cha-chá, but it wouldn't get its name until 1951. Until then, all danzones would then be referred to as danzón-mambo. As the final touches were made to this musical legacy, the new section became an independent style—named in 1951 by violinist Enrique Jorrín, and singers were added to the charanga orchestra as the cha-cha-chá became a vocal style as well as one of the most popular dances of the 20th century. *Rebeca Mauleon*

MUSIC LINK – LISTEN

RESPONSE QUESTION

FLAMENCO

Flamenco is the signature musical style of Spain, intense and passionate, with a threat of wild abandon barely kept in check by the music's strict rhythmic structure. *Flamenco puro*, or "pure" flamenco is composed of three basic elements: voice, guitar and dance, with a repertoire of more than 60 individual song styles (*palos*) and dances (*danzas*) and an ever larger number of rhythmic cycles (*compas*). Flamenco is typically performed by a solo singer, backed by one or more guitarists with additional musicians providing percussion with hand-claps (*palmas*), rhythmic foot stomping and assorted hand-percussion instruments (most often the cajon). Dancers often accompany the singers (and vice-versa), though often the dancers perform solo, with the same instrumental lineup.

The various *palos*—*siguiriyas*, *soleares*, *fandangos*, etc—are divided into three main schools called *cantes*: *cante chico*, *cante intermedio* and *cante jondo*. Of these, the most well-known is the *cante jondo*, or deep song. This is a singer's showcase, where a powerful and truly great vocalist can achieve *duende*: a transcendent, near-mystical connection with the audience that conveys all the passion and release that the music holds.

Flamenco's origins are a subject of much debate, but it's generally agreed that the music originated in the parched Southern province of Andalucía sometime in the 16th century. The Andalusian city of Granada was the last Islamic stronghold to fall to Christian reconquest in 1492, and flamenco bore the polyglot stamp of the refugees from the very beginning: mixing together Arabic, Jewish, Christian and *Gitano* (or Gypsy) musical traditions. Evidence suggests that the name flamenco had its origins in the medieval Arabic words for "fugitive peasant: *felag* and *mengu*. Over the next few centuries, the music would become the almost-exclusive province of the *gitanos*, who would preserve and develop the tradition into the music we know today. Unfortunately, this association marked flamenco as the music of criminals and the underclass, and it wasn't until the middle of the 19th century that flamenco saw its first true "golden age."

From roughly 1869 until the Spanish Civil War of the 1930s, flamenco blossomed throughout Spain's many *cafes cantantes*. It was during these years that the "laws" of the music were codified into the many different palos. It was also when the unique flamenco guitar came to the fore, purpose-built for dazzling glissandos and intricate finger-work. The end of this era coincided with the rise of recording technology, and many of the best performers of the early 20th century were captured for posterity. It was during this era that the great Spanish playwright, Federico García Lorca—a true aficionado of the music—lent his genius to the collection and recording of popular songs, which resulted in the *Colección de Canciones Populares Antiguas* (*Collection of Early Popular Songs*)—a valuable archive still used to this day. In 1931 Lorca himself made a flamenco recording, accompanying singer La Argentinita on the piano in what would become a classic recording. But the outbreak of civil war in 1936 would bring both Lorca's life and this golden age to a tragic end.

After the Spanish Civil War (1936–1939), flamenco continued to gain respectability, with the government of Francisco Franco promoting it as a unifying national music. The 1950s saw flamenco gain important institutional recognition, with the establishment of a chair of Flamenco studies at the University of Jerez and the release of the Hispanovox label's canonical *Antología del Cante Flamenco*, which cataloged the best singers of the era. The postwar years also saw the rise of the *tablaos*, a modern version of the old *cafés cantantes* that soon became an integral part of the flamenco circuit, providing a living home for the art form to evolve. But by the 1960s, the music was in creative decline—often reduced to canned performances for tourists. But with the death of Franco in the 1970s, flamenco experienced a period of intense creative renewal, spearheaded by the iconic singer Cameron de la Isla (aka Jose Monge Cruz).

The 1980s was the era of *la movida*—an exuberant cultural moment when Spain finally shook off the social strictures of the Franco era—and flamenco entered its second golden era. Led by a new generation of performers, such as Ketama and Pata Negra as well as veterans like Paco de Lucia and Tomatito (both once accompanists for El Camaron), flamenco began incorporating elements of jazz, blues, rock and even reggae into a new fusion sound called *nuevo flamenco*. Pioneering record label Nuevos Medios developed an alternative distribution network that bypassed traditional broadcast outlets and *tablaos* in favor of bringing the music directly into bars, nightclubs and discos where younger fans were primed for the new sounds. But in one of music's great ironies, it was the Gypsy Kings—a band of *gitanes* from Arles, France, playing a parallel style called *rumba catalana*—who first brought this new flamenco aesthetic to worldwide audiences.

Today, flamenco continues to thrive and evolve, with young stars such as Estrella Morente and Diego la Cigalla and veterans such as Enrique Morente and Paco de Lucia winning international accolades, while experimental fusion outfits such as Ojos de Brujo and Indialucia push the music's limits. *Tom Pryor*

MUSIC LINK – LISTEN

RESPONSE QUESTION

MEXICAN REGIONAL

Mexican regional music is quite distinct, offering subtle to dramatic differences in everything from the instrumentation to the language and text used as well as the costumes and choreography. As a large country, Mexico's states and provinces have each developed numerous forms, some dating back to the Aztec empire, and today we see remarkable preservation of the traditional music spread beyond the original boundaries.

During the independence period in Mexico (1810–1910) we find the origins of most of the country's regional forms that developed largely within a *mestizo* context (mixing Spanish with indigenous elements). Along the eastern peninsula and in some southern areas, more Creole mixing is evident as African influences were included in the development of music and dance there. *Son jarocho* is an example of the more Creole influences, as it blends Spanish, African (and even Caribbean) elements with indigenous ones. From the southern coastal plain of Veracruz, son jarocho is harp music with a highly repetitive musical structure and improvisational lyrics. A classic example of this style of *son* is "La Bamba," which features a distinct three-chord repeated pattern underlying a simple verse (or verses) which allow for variation and improvisation.

Another southern form is the *son istmeño* or *son oaxaqueño*, which comes from the areas of Oaxaca and Chiapas. Within this region we find two distinct types of son defined by their instrumentation: banda and the African-derived marimba. The xylophone instrument known as marimba is found from southern Mexico to Ecuador, and in many countries throughout Central America. Marimba ensembles tend to play instrumental music (for dancing *zapateados*), and are sometimes joined by a drummer with a "portable" setup including bass and snare drums and a cymbal. The marimbas themselves can be either *sencilla* (single) or *doble* (double), allowing for two players to play together.

One of Mexico's regional forms actually resides in five states (Tamaulipas, Hidalgo, Veracruz, Querétaro and Puebla) and is characterized by one distinct feature: its rhythm. *Son huasteco* is the term associated with the *huapango* rhythm and features violin and guitar instrumentation with highly improvisational text, often structured around the Spanish *décima* form. The word "huapango" is derived from the Náhuatl term *cuauh-panco*, which means "to dance on a wooden platform," demonstrating links to its Aztec past. Huapangos are also used in competitive form, such as the *huapango arribeño*, where dueling poets improvise complex *décimas* around topical events.

One of the most identifiable forms of regional Mexican son is defined by its instrumentation: *son jalisciense* (from the state of Jalisco) is represented by the mariachi. The mariachi is an ensemble dating back to the early 19th century, and at that time (and until the early 1920s) consisted primarily of string instruments including two violins, the vihuela and guitarra de golpe (guitar relatives), the guitarrón (a large-bodied, four-string bass guitar) or the harp. Around 1927 trumpets were added as well as more violins. The ideal mariachi tends to have around nine musicians and always will include the guitarrón, while the harp is optional. Mariachis became regarded as one of Mexico's more "refined" ensembles, and by the mid-20th century their popularity spread throughout Mexico as the era of Mexican cinema propelled these groups and individual artists to stardom.

Regional forms abound in the country; some, such as the *chilena*, came by way of neighboring Latin American countries. Genres such as the *son calentano* (also called *son guerrense*), *son michoacano* and many others serve as links to Mexico's distinct musical character and thrive today more than 100 years after they first emerged.

—*Rebeca Mauleon*

MUSIC LINK – LISTEN

RESPONSE QUESTION

NATIVE AMERICAN

Native American music is as vast and diverse as the people who create it, and each tribe has its own musical approach and style that has been passed down for centuries. Music is at the center of Native American culture, used in religious rituals, for healing, for accompanying work or games and for social gatherings of all kinds. For most Native Americans, music and song is not a human invention but something given to them by spirits to facilitate interaction between the heavens and Earth.

Lyrics are filled with symbolism, and singers sometimes use made-up sounds to help create the stories and rhythmic poetry. Vocals and chanting are ubiquitous in traditional Native American music, and flutes and drums are the most common instruments found throughout the various tribes.

Today's Native American music has taken on such outside influences as rock, blues, country, jazz and folk. Robert Mirabal, R. Carlos Nakai and Joanne Shenandoah are leading examples of modern-day artists who still work within the tradition while drawing upon other genres to move their music in new directions. Then there's rapper Litefoot, reggae singer Casper Loma-Da-Wa, rockers like Kashtin and Blackfire as well as more soothing fusions by popular artists like Mirabal and Nakai and the traditional style of Kevin Locke.

Native American music has never had the influence of blues, gospel or folk, but there are a few examples. Who can forget the chant break in B.J. Thomas's "Hooked On a Feeling" ("ooga chugga, ooga chugga")? Ginger Baker's drumming on the Cream hit song "Strange Brew" also has distinct Native American overtones. The rock band Blackfoot was made up of Native Americans, but the band's music was pure Southern rock. Some popular musicians have embraced their Native American roots over the years including the Band's Robbie Robertson, jazzman Don Cherry and pop singer Rita Coolidge.

In the late '80s there was an upswing of interest in Native American music, which coincided with the New Age movement. This therapeutic style of music was created to foster holistic healing as well as psychic or spiritual pursuits, and many New Age players drew on Native American chants and instruments for inspiration. A more uptempo example of Native American fusion music is tribal techno, which combines hypnotic traditional drumming styles with electronica. —
Tad Hendrickson

MUSIC LINK – LISTEN

RESPONSE QUESTION

REGGAE

Reggae is the heartbeat of Jamaica. While the term now covers everything from the upbeat grooves of ska and the spooky sounds of dub to the aggressive beats of dancehall, at its core reggae music is all about the one-drop rhythm, which features the bass drum disappearing on the first beat and coming in strong with the snare on the third as the keyboards and guitars add syncopated accents on the two and the four.

The origin of the word "reggae" is open to debate. Some say it's the distortion of "streggae," patois slang for prostitute, while others say it's just a made-up name of no particular origin. Toots and Maytals were the first to use the word on record, however, with the 1968 single "Do the Reggay" (the word's spelling hadn't been formalized yet).

In the late 1950s and early 1960s Jamaican musicians took a Jamaican folk style called mento and mixed it with American jazz and especially R&B to create ska. As with R&B, the drumbeats were emphasized on the second and fourth bars, but it was the syncopated guitar or piano accents, which came from mento, on the upbeats that gave ska its distinctive energy. By 1966 the tunes had slowed into a style called rocksteady, which featured soulful vocalists and bass lines that took on a more prominent and free-ranging role. By 1968 the tempo had switched again, the one-drop rhythm came to form and reggae was born.

From the beginning reggae has been influenced by and identified with Jamaica's Rastafari religion, which was a belief system that was created by poor black Jamaicans in the 1930s who wanted to reclaim their African heritage and feel empowered in the face of a white Protestant ruling class that had previously run the island as a slave colony. Rastafarians believed that the emperor of Ethiopia, Haile Selassie I, was god incarnate. It's not that every reggae musician is a Rasta, but ever since Bob Marley spread Jamaica's national sound around the world, reggae and Rastafari have been almost as one—as have marijuana and the music. The Rastas use ganja as a sacrament; reggae fans use it as the perfect, if illegal, accompaniment to the music's slow-motion grooves, loose-limbed bass lines and laid-back vibes. Plus, Rastafari's African-derived drumming style, called *burra* or Nyabingi, directly influenced the one-drop beat. Jamaican music that emerged in the late '60s and early '70s is called roots reggae, and some of its legendary artists include Burning Spear, Peter Tosh, Bunny Wailer, Dennis Brown and Inner Circle—yes, of the *Cops* theme song fame, but before that, when the late and great Jacob Miller was its singer, the band was among the very best.

A standard joke from reggae's detractors is, "I love that song," indicating that all the music sounds the same. But the truth is that reggae features a remarkable variety of styles and influences—and it's constantly being reinvented. Dub is one such reggae recasting. Producers will take a rhythm, or "riddim," track and add or remove voices, instruments and sound effects to create something like a smeared Xerox copy of the original tune. While the "dub versions" often appeared on the B-sides of singles, the technique eventually took on a life of its own. In 1970

producer Errol Thompson engineered the first instrumental reggae album, *The Undertaker*, by Derrick Harriott and the Crystalites. Harriott is one of Jamaica's greatest soul singers, with a voice on par with Smokey Robinson. Yet his vox is little more than an apparition on *The Undertaker*, and Harriott's credited as playing "sound effects." By 1975 Lee "Scratch" Perry, King Tubby, Augustus Pablo and the team of Harold Chin and Errol Thompson had established dub as a rich and enduringly popular reggae subgenre. No longer were older riddims simply versioned by producers; new music was created from the ground up as dub tunes. Electronica and hip-hop artists have adopted numerous cues from dub techniques, and modern masters like Mad Professor, Adrian Sherwood and Bill Laswell have updated the style in the digital age.

The deejay is another stylistic spin-off from reggae. "Deejay" is what Jamaicans call somebody who talks, "toasts" or raps, usually contemporaneously, over a riddim. Some of the greatest deejays to emerge in the early 1970s included U-Roy, I-Roy, Dennis Alcapone and Big Youth, and their pioneering techniques influenced American hip-hop, which has its roots in New York City's Bronx—a popular place for West Indian immigrants. Deejays would often perform over recycled riddims, and this sort of aural callback is a defining element of post-1970s Jamaican music. Classic beats like "Real Rock," "Stalag 17," "Satta Massagana" and "Sleng Teng" (the first digital-riddim smash) are revived every few years for a new round of hits.

Other styles than emerged out of roots reggae include rockers, a late '70s variant characterized by the high-hat heavy "flying cymbals" sound, and the U.K.-birthed lover's rock, a romance-heavy style capitalized on by crooners like Gregory Isaacs, Dennis Brown, Sugar Minott and Freddie McGregor. Meanwhile, dancehall, which began in the 1980s with Yellowman, Eek-A-Mouse, Super Cat, Cutty Ranks, Shabba Ranks, Dillinger and more, began the dominance that extends to today. Originally called ragamuffin or ragga, the music is a combination of stripped-down, rhythm-heavy sounds (often all digital now) featuring deejays or "sing-jays," if the artist mixes toasting and crooning. The lyrics run the gamut, but "slackness" (topics of a sexual, rude or violent nature) is a familiar fallback. Modern dancehall superstars include Buju Banton, Beenie Man, Sizzla, Capleton, Vybz Kartel and Elephant Man.

The music has also traveled far beyond Jamaica to inspire musicians worldwide, from Australian Aboriginal bands and such African stars as Lucky Dube and Alpha Blondy, to Western pop superstars such as Elvis Costello and the Police (not to mention "Hasidic reggae" sensation Matisyahu.) Reggae, a scrappy music from a small island, is truly a part of the world's musical vocabulary. —*Christopher Porter*

MUSIC LINK – LISTEN

RESPONSE QUESTION

SOUTH AFRICAN POP

South Africa is one of sub-Saharan Africa's most well-developed countries: a cultural and economic powerhouse that, for better or worse, often overshadows its neighbors. The capitol, Johannesburg, is one of Africa's biggest media hubs, with a sophisticated network of recording,

broadcasting, publishing, advertising and Internet industries that helps project South African pop music and culture well beyond the nation's own borders.

But the history of South African popular music extends back to an era long before the wired, media-savvy present. The discovery of gold and diamonds near Johannesburg the late 19th century spurred a rabid urbanization that required lots of labor. While European and other immigrants fulfilled part of that need, indigenous Africans from all over Southern Africa would provide the majority of the workforce. As these different groups—Xhosa, Zulu, Venda, Tswana, Ndebele, etc.—left their ancestral lands to come together in South Africa's new urban centers they brought their music with them. The cities acted as crucibles where the old forms mingled and combined—sometimes with Western music, too—to form exciting new sounds that spoke specifically to the new urban realities.

By the early 20th century, South African cities could boast a handful of new styles, especially *marabi*, a rough-and-tumble dance-hall music from Jo'burg, the new Zulu a cappella style from the Durban called *mbube* and the beginnings of a homegrown jazz scene. Though the 1940s saw the imposition of the divisive apartheid system, it was also a boom time for South African pop, with the establishment of several important recording labels (including the still-influential Gallo) and a flowering of incredible jazz talent in the famous "mixed" areas such as Sophiatown.

Most South African jazz in this era was derived from the American big-band swing sound popular during World War II. But with the passage of the Group Areas act in 1950—which officially segregated formerly racially mixed neighborhoods—black musicians were forced into ghettos or "townships," where a new, harder style developed. The '50s brought forth a wealth of other township styles, too, including *kwela*, *mbaqanga* and further refinements in Zulu a cappella music.

The '60s, '70s and '80s were tumultuous decades, when the ANC and the Trade Unions led South Africa's black majority in its struggle against to the apartheid government. Though many of the country's top performers, including Miriam Makeba and Hugh Masekela chose exile rather than collaboration with the authorities, it was a relentlessly creative era and pop music took on a sense of urgency and purpose as it helped buoy many black South Africans through the struggle. The '80s also saw South African pop break big on the international scene, thanks mainly to Paul Simon's groundbreaking 1986 album *Graceland*, which featured a number of South African artists, most notably the Zulu choral group Ladysmith Black Mambazo.

In 1994, South Africa held it's first "nonracial" election, and the ANC, led by Nelson Mandela, was voted into power —sweeping away the apartheid government once and for all. That event unleashed a storm of creative energy in South Africa, and new exuberant new sounds that had germinated in the '80s, such as bubblegum pop and *kwaito*, burst into full flower. Meanwhile, imported sounds such as rap, reggae and R&B continued to grow in popularity, inspiring local imitators and variants.

White South Africans have contributed to the pop landscape over the years, too, from protest singers such as Roger Lucy to defiant rule-breakers like Johnny Clegg. There's also a vibrant

Afrikaans-language pop scene that's seldom noticed outside the country.
—*Tom Pryor*

MUSIC LINK – LISTEN

RESPONSE QUESTION

WORLD FUSION

World fusion, also known as "global fusion" or "world beat," is a catchall term for the many crosscultural musical collaborations that fuse Western pop with indigenous pop and folk traditions from around the world. Often these fusions are the result of collaborations between Western musicians and local stars, such as Paul Simon's acclaimed 1986 album, *Graceland*, which featured several South African artists, including Zulu choral group Ladysmith Black Mambazo.

Other Western pop stars who turned on to non-Western sounds include Peter Gabriel, who founded the influential Real World label and helped bring Senegalese singer Youssou N'Dour and Pakistani legend Nusrat Fateh Ali Khan to the world's attention; and David Byrne, who founded the hip Luaka Bop label in order to bring the lesser-known pop styles of Brazil to international audiences.

At the same time, a younger cadre of musicians, weaned on punk, new wave, hip-hop and electronica, have been applying these genres' postmodern, mix-and-match aesthetics to their music, gleefully appropriating non-Western sounds for their audio bricolage. Such artists as England's 3 Mustaphas 3, France's Manu Chao, Spain's Ojos de Brujo and the groundbreaking Belgian group Zap Mama have all used the music of other cultures as part of their artistic palette.

Perhaps more interesting is how an even younger generation of artists, raised on Western pop and the sounds of their own cultures, has turned the world-fusion aesthetic inside out. Often ethnic minorities living in Western host countries, these artists subvert the "exoticism" of world music by feeding it back into the mainstream. Artists such as Rachid Taha, Talvin Singh and M.I.A. turn their outsider status into an artistic statement.

Finally, DJs and electronic and hip-hop artists, such as Sidestepper, Ojos de Brujo and the late Suba, ravenously recombined sounds from all over the planet to concoct a truly globalized, 21st-century music. —*Tom*

MUSIC LINK – LISTEN

RESPONSE QUESTION