

Chapter 1 : NPR Choice page

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What is World Music? The Story of World Music 3. Varieties of World Music 4. World Music on CD 7. A few areas, like reggae and salsa, were in the popular domain, but most were still ensconced in academia. Music develops, and traditions become renewed and expanded by successive generations. Prior to that the styles were simply folk forms, the voices and sounds of the people, not deemed to be worth a great deal of attention. I never heard no horse sing. And everything that has happened since has grown from it. For the citizens of Paris, celebrating the centenary of the French Revolution, it was indeed a brave new world. For most it confirmed their Western superiority. But some, like the composer Claude Debussy, were taken by the possibilities of the new sounds. Over the next twenty years there was a realization by people that their heritages were slipping away as the world changed, and rural traditions slowly died with growing urbanization and mechanization. In England Cecil Sharp and others began collecting folk songs, and people across Europe did much the same. Varieties of World Music

Senegal first half of entry: They eventually began to introduce some local elements, including songs in Wolof and the sabar otherwise known as the tama, or talking drum. Senegambia shares the djeli tradition, and some instruments, with other parts of the old Mande Empire. A former French colony, the main language of Senegal is Wolof, although French is still widely spoken, and Islam is the predominant religion. Following the local success of the Star Band, other groups sprang up in their wake, most notably Orchestra Baobab, named for the nightclub where they played. While many bands let their music develop in a more Africanized fashion, Baobab stuck close to the Cuban style throughout the s and into the s; the legendary release *Pirates Choice* was a high point. After eventually breaking up, they were persuaded to reform, older but still full of melody, in , and even issued a new album in . The new *Etoile de Dakar* was, perhaps, the local equivalent of the punk revolution going on in Britain at the time, cutting through everything their elders had done with attitude and griot wails. After just two years they split in two. This was the band that turned everything upside down. They pushed the talking drums, sabars, forward, letting them chatter across the rhythms, and turning up the guitars. The result was something unique, exciting, eminently danceable and completely Senegalese called *mbalax*. Built on cross-rhythms traditionally used in talking drum ensembles, it took dialogues between drums and voices and gave the parts to guitars and keyboards too, making for a full, driving sound. Varieties of World Music

Peru full entry: Like Chile, Peru is associated with the lyrical Andean music of the natives, with the ringing, trebly sound of the charango and the lull of the panpipes. The traditional music of Peru extends from the more familiar sounds of the mountain areas to the relatively unknown coastal regions. Something often forgotten is that African slaves were also transported to Peru, and that a sizable Afro-Peruvian population exists within the country. For many years their music and culture were overlooked. Pepe Vasquez has become a star at home by marrying traditional Peruvian *festijo* festive music with Afro-Peruvian rhythms. The Musicians

Beny More full entry: However, he was equally talented as a musician and arranger, making him a powerhouse of Cuban music. Born Bartolome Maximilliano More Guitierrez in Santa Isabel de las Lajas, he started out by playing guitar at dances and festivals, but by the time he was twenty, he was in Havana and starting to make his name as a singer. In he toured Mexico with *Conjunto Matamoras* and ended up staying in the country a little while, eventually working with the great Perez Prado. They were a powerful combination, and fame quickly followed as they helped revolutionize Latin music with the mambo. By , More was ready to go home. Back in Cuba he formed *Orquesta Gigante*, which backed him on the greatest records of his career, ones that were profoundly important in the development of the Cuban sound. He died at the age of forty-three, in large part due to his offstage excesses.

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