

SchoolTime Study Guide



Afropop Spectacular African Music

Friday, March 29, 2013
Zellerbach Hall, University of California Berkeley

Welcome to *SchoolTime*!

On Friday, March 29, at 11am, your class will attend a performance of Afropop Spectacular, featuring Fatoumata Diawara at Cal Performances' Zellerbach Hall.

A rising star on the world music stage, Fatoumata Diawara has created a unique contemporary folk sound with a distinctly African spin. She draws elements of jazz, blues, and funk into a sparse contemporary folk style, all the while paying tribute to the rocking rhythms and plaintive melodies of her ancestral Wassoulou tradition, from southwest Mali. "The most beguiling talent to hit the world music scene in some time" (*Daily Telegraph*, London).

Using This Study Guide

You can use these materials to engage your students and enrich their Cal Performances field trip. Before attending the performance, we encourage you to:

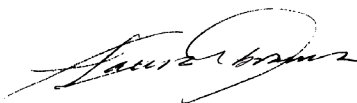
- Copy the student Resource Sheet on pages 3 & 4 and give it to your students several days before the show.
- Discuss the information About the Performance & Artists on pages 5 & 6 with your students.
- Read to your students from About the Art Form on pages 7 - 9, Instruments of Mali on pages 10 & 11 and About Mali on pages 12 & 13.
- Engage your students in two or more activities on pages 14 & 15.
- Reflect with your students by asking them guiding questions, found on pages 3, 5, 6, 7, & 12.
- Immerse students further into the subject matter and art form by using the Resource section on page 18.

At the performance:

Your class can actively participate during the performance by:

- LISTENING CAREFULLY to the melodies, harmonies and rhythms of the music
- OBSERVING how the singers and musicians work together, sometimes playing in solos, duets, trios and as an ensemble
- THINKING ABOUT the culture, history, ideas, and emotions expressed through the music
- MARVELING at the skill of the musicians
- REFLECTING on the sounds and sights experienced at the theater.

We look forward to seeing you at *SchoolTime*!



Laura Abrams
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Cal Performances



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1 Theater Etiquette

Be prepared and arrive early.

Ideally you should arrive at the theater 30 to 45 minutes before the show. Allow for travel time and parking, and plan to be in your seats at least 15 minutes before the performance begins.

Be aware and remain quiet.

The theater is a “live” space—you can hear the performers easily, but they can also hear you, and you can hear other audience members, too! Even the smallest sounds, like rustling papers and whispering, can be heard throughout the theater, so it’s best to stay quiet so that everyone can enjoy the performance without distractions. The international sign for “Quiet Please” is to silently raise your index finger to your lips.

Show appreciation by applauding.

Applause is the best way to show your enthusiasm and appreciation. Performers return their appreciation for your attention by bowing to the audience at the end of the show. It is always appropriate to applaud at the end of a performance, and it is customary to continue clapping until the curtain comes down or the house lights come up.

Participate by responding to the action onstage.

Sometimes during a performance, you may respond by laughing, crying or sighing. By all means, feel free to do so! Appreciation can be shown in many different ways, depending upon the art form. For instance, an audience attending a string quartet performance will sit very quietly, while the audience at a gospel concert may be inspired to participate by clapping and shouting.

Concentrate to help the performers.

These artists use concentration to focus their energy while on stage. If the audience is focused while watching the performance, they feel supported and are able to do their best work. They can feel that you are with them!

Please note:

Backpacks and lunches are not permitted in the theater. Bags are provided for lobby storage in the event that you bring these with you. There is absolutely no food or drink permitted in the seating areas. Recording devices of any kind, including cameras, cannot be used during performances. Please remember to turn off your cell phone before the performance begins.



2 Student Resource Sheet

Guiding Questions:

- What might you expect to hear at the SchoolTime performance?
- Describe Fatoumata Diawara's path to becoming a musician.
- What is wassoulou music?
- What has happened recently in Mali?



Photo: Robert Altman

What You'll See

Singer and songwriter Fatoumata Diawara will perform with her band at the SchoolTime show on Friday, March 29. Diawara draws on the music of Wassoulou, the region in southwest Mali where her family is from, and layers in elements of jazz, soul and funk. Diawara sings in her native language and her lyrics speak out for women's rights and against the recent civil war in Mali, among other themes of social justice.

About Fatoumata Diawara

Born to Malian parents in Côte d'Ivoire in 1982, Fatoumata Diawara performed in her father's dance troupe until the age of 12, when she was sent to live with her aunt in Bamako, Mali. Being an actress, Diawara's aunt encouraged her to take up acting, and at age 18, Diawara began working in plays and films. She often sang backstage and one day the theater company's director overheard her and asked her to sing for the audience on tour. This led to shows in Parisian nightclubs

and world tours with performers like Oumou Sangaré and Dee Dee Bridgewater. Eventually, Diawara began touring with her own band and in 2012 came out with her first album, *Fatou*. Her popularity continues to grow with audiences and critics alike who recognize her as a rising star in the world music scene.

Music in Mali

Wassoulou's Music

Wassoulou, in southwest Mali, is known for its popular wassoulou music. Performed mostly by women, wassoulou's lyrics address issues like arranged marriage and having children. Performers play instruments like the soku (a fiddle), djembe drum, and bolon (a four-stringed harp). The call-and-response vocals are typically forceful and passionate. Today, wassoulou's popularity has skyrocketed especially among Mali's youth.

Hunters' Music

Hunters in Mali often join special societies and perform what is called Hunters' Music. One of the oldest musical customs in West Africa, Hunters' Music is accompanied by traditional instruments and dancing. Public ceremonies intended to inspire bravery honor the hunters through songs of praise, wisdom and remembrance.

To become a Hunters' Musician, students are mentored by master musicians. At gatherings, a lead musician performs while moving around an audience circle of hunters and community members, while his apprentices follow behind dancing, singing and playing their instruments.

The Jeli

Throughout Mali's history only members of established musical families have the right to become a jeli, a professional musician and storyteller. During many years of apprenticeship jeli learn to sing about their society's traditions and knowledge, perform on traditional African instruments and tell stories and lecture or preach.

Tende Drum

Among Mali's Tuareg people, music is traditionally performed only by women. They mainly play the tende drum, made from a mortar (a vessel used to crush grain) with goatskin stretched tightly across the top, accompanying the drum with singing and clapping. Music performed with the tende usually occurs at special events like wedding and births. The lyrics are often about love and praise, and the songs are performed in a call and response style with a soloist singing a line and a chorus responding with a repeated phrase.

About Mali

Mali is a landlocked country in West Africa bordered by Guinea, Senegal, Mauritania, Algeria,



Photo by Gian Carlo Castelli Gattinara



Niger, Burkina Faso and the Ivory Coast. Since most of the country is in the Sahara, the only farm lands are in the south where the Niger and Senegal rivers provide water. Mali produces most of the region's cotton, and exports natural resources like gold, uranium and salt.

The population is made up of many different tribal groups, however, the main ethnic group is the Bamana, and the Bamana language is commonly spoken. Ninety percent of Malians are Muslim. Although today Mali is one of the poorest countries in the world, at one time it was the seat of the powerful Ghana, Mali and Songhai empires. During the height of the Mali Empire in the 14th century, the ancient cities of Djenné and Timbuktu were centers of trade and Islamic culture and learning.

During the 20th century, Mali was one of France's colonies until 1960 when the people formed the Republic of Mali. Although Mali weathered dictators, rebellions and droughts in the years that followed, it had a democratic government and was considered one of the most politically and socially stable countries in Africa. However, today's Mali's future is unclear; since 2012, Islamist rebels have been at war with government forces for control of the country. Sadly, since the war began many Malians have died, thousands have been forced to leave their homes and several historic buildings and shrines in Mali's ancient cities have been destroyed.

3 About the Performance

Guiding Questions:

- Describe the different musical influences Fatoumata Diawara weaves into her songs.
- What are some themes she covers in her lyrics?



Photo: Robert Altman

Performing with her band, Fatoumata Diawara presents a joyous mix of vibrant and understated songs, with arresting melodies soaring over intricate guitar and drum arrangements. Diawara draws on the musical traditions of her native Wassoulou, (a region in southwest Mali) and layers in elements of jazz, soul and funk, creating a modern, global sound. Wassoulou music is typically performed by powerful female vocalists and addresses women's issues through

passionate vocals and a call-and-response format that is thought to be one of the main pre-American ancestors of blues music.

A compelling performer, Diawara's "spell-weaving voice...surrounds you with its atmosphere" (*Pitchfork*, UK) as her lyrics – sung in her native language – highlight concerns for social justice and female empowerment and display the depth and emotional range of this young artist's work.

4 About the Artists

Guiding Questions:

- Describe some significant events that shaped Fatoumata Diawara's career.
- Name some distinctive elements of her music.



Photo: Youri Lenquette

Fatoumata Diawara

Born to Malian parents in Côte d'Ivoire in 1982, Fatoumata Diawara began her artistic career as a dancer in her father's dance troupe until the age of 12, when she was sent to live with her aunt in Bamako, Mali. Being an actress, Diawara's aunt encouraged her to take up acting, and at age 18, Diawara travelled to Paris to play the title role in *Antigone*. After touring Europe with this production, she returned to Mali and starred in the film *Sia, Dream of the Python* (2001, Dani Kouyaté). Thanks to the film's popularity throughout West Africa, Diawara became an overnight sensation. The following year, after being approached by Jean-Luc Courcoult, director of Royale de Luxe theater company in Nantes, Diawara ran away from home (as an unmarried woman, she was considered a

minor) to pursue an acting career in France. While touring with the company, Courcoult overheard her singing backstage and asked her to sing for the audience on tour. This led to engagements in Parisian nightclubs, and world tours with Oumou Sangaré and Dee Dee Bridgewater.

Diawara's debut album *Fatou* was released August 2012 in the United States. Her songs are laced with socially conscious lyrics because as Diawara has noted in her concerts, her country is being torn apart by a new civil war. Described as "the most beguiling talent to hit the world music scene in some time" (*Daily Telegraph*, London) Diawara is a rising star who continues to garner international attention and acclaim.

5 About the Art Form

Guiding Questions:

- Why do Malian hunters play music?
- What is a jeli and what is this person's role?
- What happened to Malian music in the 20th century?
- Describe Afro-pop's evolution.



Left to right: Kamale n'goni players; Jeli musicians playing sokus; women playing tende drum.

Mali has a rich musical heritage that includes a variety of traditional music from different regions in West Africa. Many of Africa's most famous musicians like Salif Keita, Habib Koité, Oumou Sangaré and now Fatoumata Diawara come from Mali and draw their music from this distinctive legacy.

Hunters Music

In Africa, hunters are thought to have powerful connections with the spiritual forces of nature. Forming close-knit societies, the hunters perform what is called hunters' music—playing instruments, singing, and dancing to traditional songs. Hunters' music is one of the oldest musical traditions in West Africa. It is performed at public ceremonies meant to inspire bravery, to honor the hunters, and to celebrate their past achievements, with songs that praise, share wisdom and commemorate hunters, and even scold those who are unsuccessful. Hunters' musicians in Mali mostly play the six-stringed kamale n'goni (hunters' harp),

a cylindrical metal scraper known as the karinyan, and a shaker called the kusuba. To become a hunters' musician, students are mentored by master musicians. At large gatherings, the lead kamale n'goni player will perform, moving around an audience circle of hunters and community members while his apprentices follow behind dancing, singing and accompanying him on kamale n'goni, karinyan, and kusuba.

The Jeli

Just as Malian hunters believe that nature and animals have spiritual properties, music and words are also thought to contain spiritual elements. Jeliya [JEH-lee-yah] is the ancient art of channeling the spiritual forces of these abstract forms. A jeli [JEH-lee] (plural jeliw) is a professional musician of Mande origins. Born into the role, these musicians have the privilege and duty to share the heritage and wisdom of their culture through song, stories and speech. Following years of apprenticeship, jeliw become highly

trained performers whose techniques and repertoire have been passed down through the generations. A male jeli (known as a jelike) may sing, play an instrument, and be an authoritative speaker. A female jeli (known as jelimuso) primarily sings. In Mali, three instruments are closely associated with jeliya: the kora, the balafon, and the ngoni (see definitions of Malian instruments on pages 10 and 11). Jeli have existed for thousands of years. Originally, jeli accompanied a family of warrior-kings, or jatigi, and sang about the family's history and nobility. Most villages had their own jeli to convey the community's beliefs, through proverbs, folktales, and stories of births, deaths, marriages and battles. Their stories are accompanied by a full dance band, and songs include a scripted refrain (donkili) and an improvised section wherein ancestors and family members are praised. Highly respected in the community, jeli are also called upon for advice and to mediate conflicts.



Tende Drum Music

Among Mali's Tuareg people, music is traditionally performed only by women. The tende drum, made from a mortar (a vessel used to crush grain) with goatskin stretched tightly across the top, is the main instrument played and is accompanied by singing and clapping. Songs performed with the tende usually occur at special events like wedding and births. Primarily centering on love and praise, the lyrics are often improvised. Songs are performed in a call-and response style with a soloist singing a line and a chorus

responding with a repeated phrase.

Malian Music in the 20th & 21st Centuries

During World War II in the 1940s, British and American soldiers popularized the guitar throughout Africa. Dance bands featuring waltzes, rumbas and Argentine tangos became a favorite attraction in Mali. In the 1960s, Mali experienced a Cuban music craze and dance bands incorporated Cuban

rhythms into their songs. However, Mali's second president, Moussa Traoré curbed performances of Cuban music when he came to power in the late 1960s. Instead, he promoted Malian traditional music through folk music festivals and encouraged dance bands to become folk groups. When public support for the Malian government declined in the late 1980s, this revival began to flag too. The region of Wassoulou in southwest Mali became the center for a new wave of danceable music also referred to as wassoulou. Performed

Photo: Robert Altman

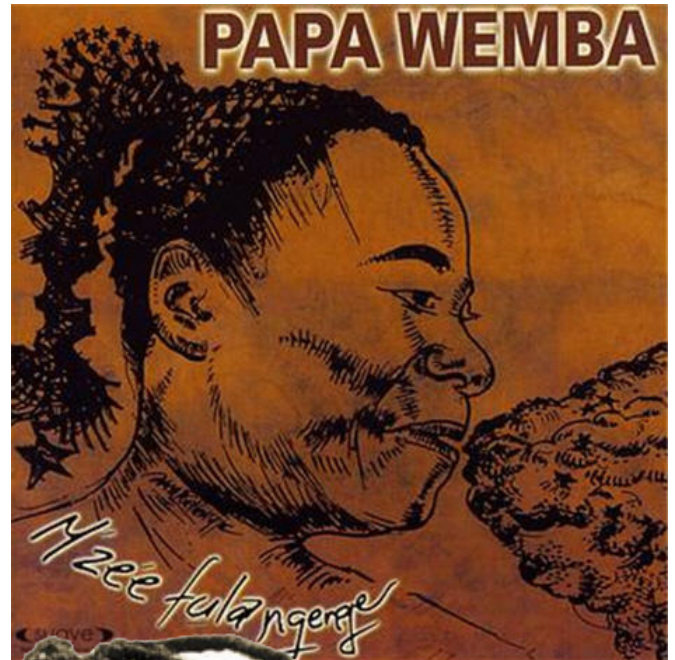
mostly by women, wassoulou's lyrics address issues like childbearing, fertility, arranged marriage and polygamy. Performers play instruments like the soku (a fiddle), djembe drum, kamale n'goni, karinyan and bolon (a four-stringed harp). The call-and-response vocals are typically passionate and emphatic. Today, wassoulou's popularity has skyrocketed especially among Mali's youth.

Afropop Music

African Pop music, often referred to as afropop, is a genre born out of the combination of African and Western music. By blending traditional African melodies from all over the continent with western styles of jazz, salsa, and rumba, artists created a new, unique musical category.

Afropop's Evolution

The afropop sound developed over time. In the 1950s, the rumba craze took root in Africa and bands from Senegal to the Congo wove the Afro-Cuban style into local music. Twenty years later, musicians in the Congo developed soukous, a guitar-based sound derived from the Congolese rumba. In the 1980's Jamaican reggae arrived after Bob Marley's 1980 concert in Harare, Zimbabwe electrified the country. Afropop continued its growing popularity worldwide when Paul Simon collaborated with LadySmith Black Mambazo, artists from South Africa, on the grammy-winning album *Graceland*. More recently, rap and hip-hop have taken off in Africa, especially in Senegal, Tanzania and South Africa. Today, afropop has gone global as artists fleeing civil war in the Congo, bring their music and culture to Europe and America. Here in the United States, afropop is influencing hip-hop and rap and has also seeped into a variety of other musical styles, from alternative to Broadway.



Bob Marley



Ladysmith Black Mambazo



The Cast of FELA!, starring Sahr Ngaujah (center).

Photo: Tristram Kenton

6 Instruments of Mali

Balafon is a type of xylophone common among the Mande of West Africa and made of tuned wooden slats tied onto a frame. A gourd below each slat resonates when the slat is struck with a mallet. Two small holes cut into each gourd and covered with tissue paper, plastic, or spider egg casings create a slightly distorted, buzzing sound.



Kamale N'goni (also known as Donso Ngoni) is a six-stringed harp with a body made out of a large gourd covered with cow skin. The neck of the instrument is a long wooden stick that passes through the gourd. The kamale n'goni is one of the types of hunter's harp.



Djembe is a skin-covered hand drum, shaped like a large goblet and played with bare hands. The djembe's wide range of tones depends on its size, shape and density.



Karinyan is a metal tube with carved notches that are scraped up-and-down with a thin metal rod, much like a güiro in Latin American music.





Kora is a 21-string harp-lute made out of a large gourd wrapped with cowhide and pierced with a long stick – the neck of the instrument. Two long pegs are inserted into the body of the instrument; the player holds a peg in each hand and plucks the strings with his thumbs and index fingers. The kora is another type of hunter's harp.



Kusuba is a woven bamboo shaker with a metal or wooden bottom. It is filled with either pebbles or bottle caps and shaken by a handle.



Ngoni is a type of lute that can vary in size. Typically the ngoni is made from a hollowed out, canoe-shaped piece of wood covered with animal skin and connected to a fretless stick. It is believed African slaves developed the American banjo when they tried to recreate the ngoni in the United States.



Soku is a traditional fiddle composed of a single string played with a bow. It is a popular instrument from the southwestern part of Mali.



Tama is an hour-glass shaped drum with a head on either end. Made from goat, iguana or fish skin it is tuned with straps that connect the drum heads. Placing it under one arm, the player hits the drum with a specialized beater. Also known as the talking drum, the tama can mimic the human voice when players squeeze or release the drum's strings thereby raising and lowering its pitch.

7 About Mali

Guiding Questions:

- Where is Mali located?
- What happened during the Mali Empire?
- What are some of the challenges Mali has faced in recent history?



Left to right: Tuareg man in front of mosque; Market center at the ancient city of Djenné; Banana girl from Bamako

Mali's Geography & People

The largest country in West Africa, most of Mali lies in the Sahara. It is bordered by Guinea, Senegal, Mauritania, Algeria, Niger, Burkina Faso, and the Côte d'Ivoire (Ivory Coast). Since Mali is largely a desert country, the only fertile area is in the south where the Niger and Senegal rivers provide water for crops. The country's economy centers around agriculture (primarily cotton farming) and fishing, however, Mali also exports its natural resources which include gold, uranium, and salt.

Mali has an estimated population of almost 12,000,000 people from a number of tribal groups that live in various countries throughout West Africa. The Bamana, Soninké, Khassonké, and Malinké, are all part of the broader ethnic group, the Mandé (or Manding) peoples, and make up 50% of Mali's population. Other significant groups are the Fulani, Songhai, Dogon and Tuareg. For

most of its history Mali has enjoyed positive intertribal relations; however ethnic tensions exist between the Songhai and the Tuareg people.

While the country's official language is French, the common language spoken by 80% of the population is Bamana. Around 90% of Mali's people are Muslim. Islam reached West Africa when Arab merchants and teachers traveled the trans-Saharan trade routes. The Tuareg people, who descended from nomadic North African Berber tribes, converted to Islam as early as the 9th century.

Mali's History

Although today Mali is one of the poorest countries in the world, at one time it was the seat of powerful African empires. The empire of Ghana controlled trans-Saharan trade routes from the 4th to the 11th centuries. The Mali Empire reached its height during the



14th century, when the ancient cities of Djenné and Timbuktu were centers of trade, Islamic culture, and learning.

In the 15th century, the Songhai Empire encompassed most of the Mali Empire. When the Songhai empire collapsed in the late 16th century, this was the end of the region's dominance as a trading center, as European travelers began to favor sea passages over the trans-Saharan land routes.

France began to colonize Mali in the late 19th century. The country remained "French Sudan" until 1960 when the



Republic of Mali was formed. In 1968, military dictator Moussa Traoré removed Mali's first president, Modibo Keita in a coup. Traoré ruled until his overthrow in 1991, at which time a new Malian constitution was written and a multi-party political system emerged. Alpha Konaré became Mali's first democratically elected president in 1992.



Dioncounda Traoré
interim President of Mali

Although Mali weathered dictators, rebellions and droughts in the years that followed, it had a democratic government and was considered one of the most politically and socially stable countries in Africa. However, in January 2012, an armed conflict broke out in northern Mali during which Tuareg rebels took control and by April they declared the secession of a new state, Azawad. The conflict was complicated by a military coup that took place in March and later fighting between Tuareg and Islamist rebels. In response to perceived Islamist gains, the French military launched Opération Serval in January 2013. A month later, Malian and French forces recaptured most of the north. Mali's interim President is Dioncounda Traoré, however, presidential elections have been scheduled for July 7 and legislative elections for July 21.

8 Learning Activities



Pre-performance Activities

Guiding students through these standards-based activities before they come to the theater is an effective way to engage them in the performance and to connect their experience to core subject areas such as literacy, social studies, and the arts.

Music, Social Studies & English Language Arts (Grades 1-6)

Music as Learning Experience

Discussion and Exercise:

African children often play musical games to learn how to perform adult tasks or participate in adult rituals. Some of these learning song titles include:

- * Invitation to young people of the village to be calm and obey the chief
- * Song to lure birds into your net
- * Coffee Grinding Song
- * Song for the rice harvest
- * Song for grinding millet
- * Music for chopping down a tree
- * Young people's song for a better life

- Share this list of song titles with your students.

- Discuss what these titles might suggest about life as a child in Africa. (You may also concurrently share information about Mali or Malian music from the study guide, or other information on Africa.)
- Ask students for examples of children's learning songs from their own culture.
- Make a list of these songs (Examples include learning the alphabet through the ABC song and pre-school songs that begin, "This is the way we...")
- Discuss with students what these songs tell us about we consider important to learn in our culture(s).
- For students grades 3 and older: Ask students to write a paragraph about the ways in which their lives might be different from and similar to children in Africa.

Music, History & English Language Arts (Grades 3-12)

Historical Figure Praise Song

A central part of a Malian musician's repertoire, praise songs celebrate the achievements of leaders in their community.

- Choose a historical figure that your class

is studying (or have the students choose their own)

- As a class or in groups, ask students to describe this person, focusing on their praise-worthy actions and achievements. Have one student be the “scribe” to capture these achievements, then post the list where the students can see it.
- In groups or on their own, ask students to use the list as a springboard to write a poem praising this historical figure.
- Ask students to rehearse how they would like to present their poem to the class. They may choose to make it into a rap, or a song, or have a solo reader and a chorus who repeats phrases – encourage them to be creative!
- Have the students share their poems and discuss them with the class.

Visual Art and English Language Arts (Grades 1-8)

Proverb Mural

In Mali, a jeli will often share songs or speeches focusing on a wise saying, or proverb.

Some examples of popular proverbs in America include:

“Honesty is the best policy,” “Knowledge is power,” and “Beauty is skin deep.”

- As homework, have students collect from family members proverbs they’ve learned, write them down and bring them into class.
- Post a long strip of butcher paper for your proverb mural and invite students to write their proverbs down with markers or crayons. They may then use different colored markers to decorate and draw around their proverbs.
- Afterwards, have students examine the mural, share their proverbs and discuss what they might mean and why that saying would be important to their family member.



9 Glossary

arrangement – an adaptation of a piece of music for performance in a different way, especially on different instruments from those for which it was originally composed.

banjo – a stringed instrument in the guitar family with a long neck, five strings and a round body. A banjo's strings are strummed or plucked with the fingers. Its body is like tambourine with an open back.

blues – music that evolved from African-American work songs and spirituals, in the early twentieth century, consisting mainly of slow sad songs often performed over a repeating harmonic pattern.

call-and-response – a style of singing in which the melody sung by one singer is responded to or echoed

chorus – a group of people singing in unison

ensemble – a group of performers playing or singing together

fiddle – another word for violin

folk music - musical art form based on a people's traditional beliefs, myths, tales, and practices

fret – ridges of wood, metal, or string, set across the fingerboard of a guitar, lute, or similar instrument

funk – a type of popular music combining elements of jazz, blues, and soul and characterized by syncopated rhythm and a heavy, repetitive bass line.

guiro – a South American musical instrument consisting of a hollow gourd with serrated surface that is scraped with a stick.

harp – a musical instrument with a triangular frame fitted with strings and sometimes with pedals, held upright, and played with the fingers

hip-hop – music genre consisting of a stylized rhythmic music that commonly accompanies rapping

improvise – to compose and perform or deliver without previous preparation

jazz – a type of music born in America that combined African drum rhythms, African American spirituals, and blues with European classical and marching music

jeli (griot) – a poet, praise singer, and musician who communicate their culture's heritage and wisdom through stories and song

lute – a stringed instrument with a pear-shaped body and a neck with a fretted fingerboard

lyrics – the words of a song

melody – a succession of notes forming a distinctive sequence; tune

oral history – stories passed down over the years by word of mouth; can include historical events, myths, or songs

pentatonic scale – musical scale with five pitches per octave; this scale is commonly used in West African music

phrase – a division of a composition, often a passage of four or eight measures

pitch – the highness or lowness of a musical tone.

rap – a vocal style in which performers use rhythm and rhyme to speak in verse over music with a strong beat, usually hip hop. Rap developed from African American hip hop music and culture in the 1970s.

refrain – a phrase or verse that recurs in a song or poem, especially in the chorus

reggae – popular music, originally from Jamaica, that combines rock, calypso, and soul and is characterized by heavy accentuation of the second and fourth beats of a four-beat bar.

repertoire – a stock of musical or dramatic material that is known and can be performed

rhythm – the regular pattern of beats and emphasis in a piece of music

rumba – rhythmic and syncopated Cuban dance music in duple time

salsa – a popular form of Latin-American dance music, characterized by Afro-Caribbean rhythms, Cuban big-band dance melodies, and elements of jazz and rock.

shaker – a percussion instrument consisting of a hollow rattle containing pebbles or beans

solo – performing alone

soukous – a style of dance music originally from the Democratic Republic of the Congo, combining Caribbean rhythms with electric guitars, drums, and vocals.

soul music – music that originated in African American gospel singing, is closely related to rhythm and blues, and is characterized by intensity of feeling and earthiness.

tango – music in 2/4 time for a ballroom dance of Latin-American origin, danced by couples, and having many varied steps, figures, and poses.

tone – a sound of distinct pitch, quality, and duration

troubadour – a person who writes original poetry that is often recited or sung with music

waltz – European ballroom dance music in 3/4 time

xylophone – a percussion instrument consisting of a set of tuned wooden bars arranged like a piano keyboard, with a hollow tube under each bar. Each bar gives off a different pitch when struck with a mallet.



Photo: Robert Altman

10 Additional Resources

Information on the Artist

<http://fatumatadiawara.fr/>
http://en.wikipedia.org/wiki/Fatoumata_Diawara
<http://www.nonesuch.com/artists/fatoumata-diawara>
<http://www.guardian.co.uk/music/2012/mar/21/fatoumata-diawara-mali-damon-albarn>
<http://www.theworld.org/2013/01/fatoumata-diawara-sings-for-peace-and-the-emancipation-of-women-in-mali/>

Video Clips

<http://www.myspace.com/fatumatadiawara>
<http://www.youtube.com/watch?v=E82BifytoYY>
<http://www.npr.org/event/music/168491351/fatoumata-diawara-globalfest-2013>

Books & Articles

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Local Organizations

Featuring Afropop Music

Cal Performances: www.calperformances.org
Ashkenaz: <http://www.ashkenaz.com/>

11 California State Standards

Music Grades K-12

1.0 Artistic Perception

Processing, analyzing, and responding to sensory information through the language and skills unique to music

Students listen to, analyze, and describe music and other aural information, using the terminology of music.

2.0 Creative Expression

Creating, performing, and participating in music

Students apply vocal and instrumental musical skills in performing a varied repertoire of music. They compose and arrange music and improvise melodies, variations, and accompaniments, using digital/electronic technology when appropriate.

3.0 Historical and Cultural Context

Understanding the Historical Contributions and Cultural Dimensions of Music

Students analyze the role of music in past and present cultures throughout the world, noting cultural diversity as it relates to music, musicians, and composers.

4.0 Aesthetic Valuing

Responding to, analyzing, and making judgments about works of music

Students critically assess and derive meaning from works of music and the performance of musicians according to the elements of music, aesthetic qualities, and human responses.

5.0 Connections, Relationships, Applications

Connecting and applying what is learned in music to learning in other art forms and subject areas and to careers

Students apply what they learn in music across subject areas. They develop competencies and creative skills in problem solving, communication, and management of time and resources that contribute to lifelong learning and career skills. They also learn about careers in and related to music.

12 About Cal Performances

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About Cal Performances and Cal Performances in the Classroom

The mission of Cal Performances is to inspire, nurture and sustain a lifelong appreciation for the performing arts. Cal Performances, the performing arts presenter of the University of California, Berkeley, fulfills this mission by presenting, producing and commissioning outstanding artists, both renowned and emerging, to serve the University and the broader public through performances and education and community programs. Cal Performances celebrates over 100 years on the UC Berkeley Campus.

Our Cal Performances in the Classroom and SchoolTime program cultivates an early appreciation for and understanding of the performing arts amongst our youngest audiences. Workshops and classroom visits prepare students for deeper engagement when they experience hour-long, daytime performances by the same world-class artists who perform as part of the main season. Cal Performances in the Classroom and SchoolTime have become an integral part of the academic year for teachers and students throughout the Bay Area.

13 Acknowledgments



Oslo World Music Festival

Cal Performances in the Classroom educational materials were written, edited and designed by Laura Abrams, Rica Anderson, David McCauley and Rebecca Powell with material adapted from *Global Encounters: Music of Mali*, a program of The Weill Music Institute at Carnegie Hall.

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