

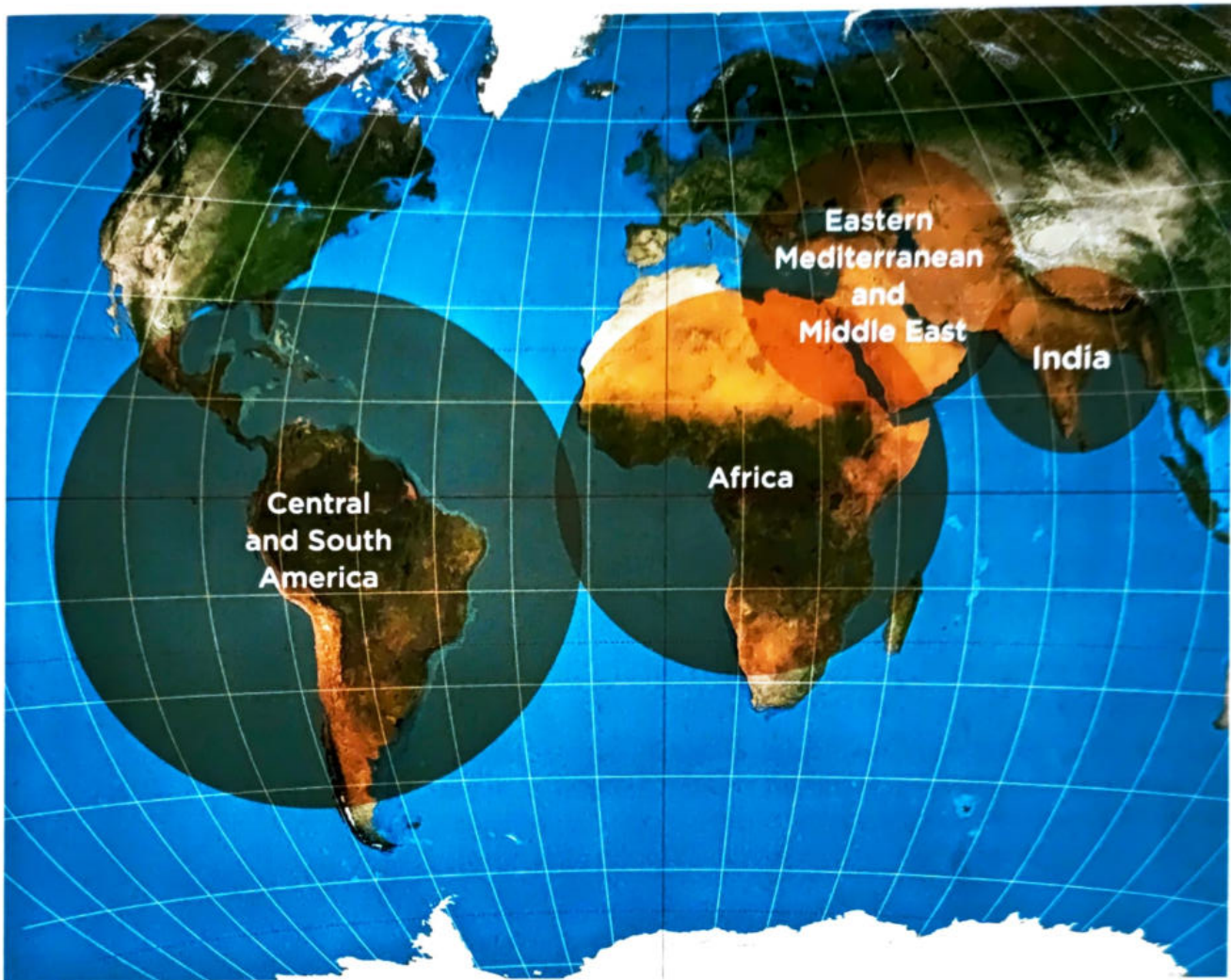
A close-up photograph of a man with a joyful expression, wearing a blue beanie and a red and white patterned shirt. He is playing a kora, a traditional West African stringed instrument with a red frame and numerous colorful strings. A microphone is positioned in front of him, capturing his performance. The background is slightly blurred, showing an outdoor setting with a wooden fence.

What is world music?

EXPLORING THE MUSICAL MAP

In this section we will be looking at traditional and popular music originating from outside Western Europe and the United States. This music is often referred to as 'world music', a term that covers a huge number of genres and cultures.

We are only going to touch on a few of these styles and traditions, but hopefully by the end of the chapter you will have an understanding of the very different approaches taken to rhythm, melody and harmony.



How to approach music from other cultures and traditions

For your exam, you will need to have a good understanding of music from the following parts of the world:

- **India** and the **Punjab** region, specifically Indian classical music and Punjabi bhangra.
- The **Eastern Mediterranean** and the **Middle East**, specifically Greek, Palestinian and Israeli music.
- **Africa**, specifically traditional African drumming.
- **Central** and **South America**, specifically Calypso and Samba.

There are lots of different things to consider when learning about world music:

Instruments

You are likely to encounter unfamiliar instruments. These may have similarities to instruments you already recognise, but they will sound different and will be played in a specific way.

Culture

The music we will be studying will usually have an important role in the lives of the people who perform and listen to it. It may be music of celebration, or linked to religion, or simply used in daily life. This is important to remember when listening.

Elements

You will still be able to refer to the elements of music (such as texture and structure) when describing this music.

Artists and composers

Most of the world music we study will not be associated with specific composers, as it will have been passed down through generations in an aural tradition.

However, there will be several important artists who have helped define the music, and we will look at some of these people in detail.

Vocabulary

You will come across many new words in this section, including the names of instruments and specific musical features. You will be unlikely to learn every new term, but it is a good idea to keep a list of the most important ones, in addition to the glossary at the back of this book.

Sometimes spellings might differ slightly, as they are translated from several different languages and dialects.

TOP TIP

Most of the music we are about to study is not designed simply to be listened to. It often has a social or religious function, and may be used to accompany dancing. We will cover all the elements of music, but just remember that rhythm should be the starting point when preparing for your listening exam, or composing a piece in one of these styles.

ASK THE EXPERTS!

Look around your class. Look around your school. Do you have any friends or classmates who might know something about any of the styles of music covered here? If you are lucky enough to have friends from a range of cultures, use their knowledge!

Music comes to life when it is associated with people or groups, and when it is experienced first hand. Play as much of this music as you can – it doesn't matter whether you play simple versions of the pieces, or don't have the exact instruments; just play.

INDIA FACT FILE

- India has a population of over 1.25 billion.
- The main religion is Hindu, but there are large Islamic, Christian, Sikh and Buddhist populations.
- Indian culture is over 4,500 years old.
- There are two main styles of Indian classical music: Hindustani music from the north of India (which we are focusing on) and Carnatic music from the south.

The music of the Indian subcontinent

The Indian subcontinent is a vast and culturally diverse area. We will be focusing on music from India and the Punjab region.

Listening to Indian classical music

Search YouTube for the video, 'Ravi Shankar & Anoushka Shankar Live: Raag Khamaj (1997)'.

While watching and listening from the beginning, ask yourself the following questions, and note down your thoughts:

- Does the music have a regular beat?
- How would you describe the way Ravi Shankar (the male musician at the front playing the stringed instrument) plays? How does it differ from a Western classical performance?

Now move forward to eight minutes in, and listen to the end:

- Does the tempo change?
- Has Ravi Shankar's playing changed? How does it relate to Anoushka Shankar's playing (the female musician to his left)?

The term 'classical'

Clearly, this 'classical' music is very different to the 'classical' music we hear in Europe.

Below are a few key facts about performance practice in Indian classical music:

- Performers play entirely by ear and from memory, and learn from a master performer.
- Performers (and often the audience) sit cross-legged on the floor during performances.
- Performances can last several hours and are of indeterminate length.
- The vast majority of the music is **improvised**, and the performers are constantly communicating and responding to each other with their playing.

Three main musical parts make up most Indian classical music: **raga**, **drone** and **tala**.



Raga

The raga forms the melody in Indian classical music. A raga is a set of pitches, a little bit like a scale (or mode), although it functions in a very different way. There are hundreds of ragas. Each will be used at a particular time of day, or at different times during the year.

Each raga will have some notes that are more important than others. Ragas also contain short musical phrases. The raga is traditionally played on a **sitar** – a fretted string instrument.

There are approximately 20 strings on a sitar (the number varies), although only seven of these strings are ever plucked. Four strings are used to play the improvised melody, while three more are played as open strings, creating a drone (see the next heading). The remaining strings are 'sympathetic strings', which vibrate as the instrument is played, creating a shimmering effect.

Although the sitar is the main melody instrument in Indian classical music, other instruments can be used, particularly the **sarod**, a fretless string instrument similar to a lute, which is capable of creating long **glissandos**. Wind instruments are also used, such as the bansuri (a bamboo flute) and the shehnai (similar to an oboe).

The melody player (often a sitarist) will improvise using the notes of the raga in many different ways:

- Playing pitch bends (on a sitar this is achieved by physically bending the string as it is played)
- Playing fast scales or runs
- Playing glissandos (slides)
- Ornamentation.

Left: The sitar has approximately 20 strings and plays the raga in the ensemble

Middle: The drone is often played on the tanpura – a plucked string instrument with four or five strings

Right: The tabla – a pair of single-headed drums – play the tala in the ensemble

Sometimes the performer will play short musical phrases, gradually building up to longer phrases. If there are several melody instruments, they might imitate each other, copying short phrases and creating a dialogue.

Drone

A drone is a repeated note, or set of notes, played throughout a piece. This forms the harmony in Indian classical music. It is static – unchanging.

As such, this music does not use chords and keys like Western music does. The drone is traditionally played on the **tanpura**, although some performers will play alongside a portable 'shruti box', which performs the same role.

Tala

The rhythm in Indian classical music is complex. It uses a tala – a cycle of beats that repeats. Like raga, there are hundreds of different types of tala. Some, like the traditional *tintal*, are 16 beats long, divided into four sets of four beats (much like a $\frac{4}{4}$ time signature), but some are over 100 beats long!

The first beat of the tala – the 'sam' – is the most important, and is accented. Other beats in the tala will also be accented.

The **tabla** (which plays the tala) is played with the hands and fingers, and master tabla players are capable of producing many different sounds on the drums, and different pitches. The tabla player will improvise rhythms based on the tala, creating a complex drum pattern to accompany the improvisation on the raga.

Structure of Indian classical music

An Indian classical piece is usually in three sections, each of indeterminate length, following a particular structure:

Alap

(opening section)

This is a slow, improvised introduction.

It is in free time (i.e. it has no fixed tempo).

It only includes the melody instrument (playing the raga) and the tanpura (playing the drone).

Gat

(tabla enters)

The tabla plays the tala.

There is a clear pulse.

Some fixed phrases may be played.

There is still lots of improvisation.

Jhala

(fast, exciting final section)

The music builds in excitement and intensity.

The raga and tala playing becomes more complex, more virtuosic.

Performing Indian classical music

You need a minimum of three performers for Indian classical music. Split your class into three groups: one for the raga, one for the tala, and one for the drone part.

Remember that Indian classical musicians don't use sheet music, and don't use our major and minor scales. The materials below should give you an idea of the 'sound world' of Indian classical music.

Performing a raga

Here is an example raga - this is *Rag Bhairav* - a well-known raga that is performed in the morning:

Rag Bhairav



Begin by playing the raga up and down a few times, emphasising the C and the G, as well as the D \flat and the A \flat which give the raga a distinctive sound. Then begin to improvise. This raga can be played on any instrument, so write it out in a different key, or in guitar TAB if you need to. When improvising, try to incorporate some ornamentation (such as grace notes), and if possible, the **microtonal** pitch bends - these can be achieved by slightly bending the strings of a guitar or by using the pitch wheel on a keyboard.

EXTENSION TASK

Alternatively, you can play *Rag Kedar* - a late evening raga - which is a lot more complex. Notice the many ascents and descents that should be followed when improvising over this raga, as well as the longer notes. Notice also how some of the notes change, depending on whether you are going up or down the raga.

Rag Kedar



Drone

Drone notes can be played as a block chord, or separately in a loose rhythm.

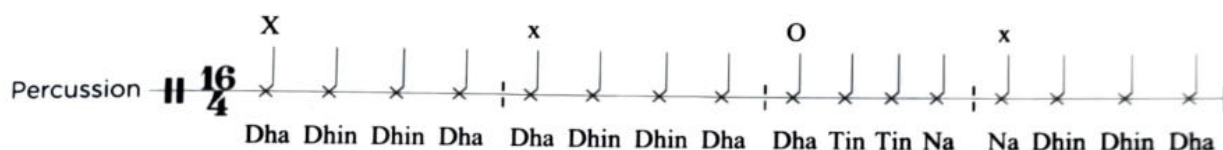
Performing a drone

To accompany both the *Rag Bhairav* and the *Rag Kedar*, the drone notes used are C and G. Choose an instrument with lots of sustaining power to play the drone, which can play at a low pitch.

Guitarists could try detuning their lowest three strings to C-G-C to create a resonant-sounding drone.

Performing a tala

Here are two options for tala to accompany your performance. The first is the 16-beat *tintal*, a common North Indian tala:

Tintal**RAGA AND TALA TIPS**

Have some people clap and say the beats of the tala, to help keep everyone together and in time. When improvising over the raga, use fast runs, slides and pitch bends to create interest.

Notice that in the third bar of *tintal*, the *bols* are different – they require a higher-pitched sound.

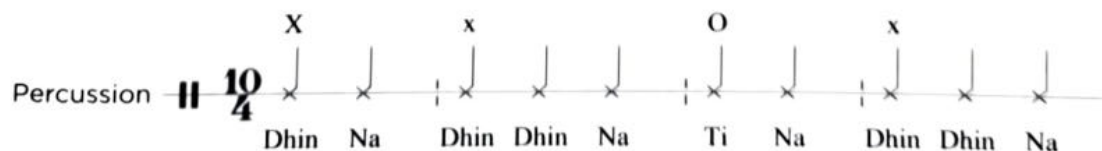
You can see that the tala is grouped into four lots of four beats ($4 + 4 + 4 + 4$).

- **X = sam:** This beat should be played with the strongest accent.
- **x = thali:** These beats should be accented, but not as strongly as the *sam*.
- **O = khali:** This is a silent beat, often accompanied by a hand wave.

The words underneath each beat are the names of the different drum strokes (known as *bols*) that can be played on the tabla.

Practise clapping the tala and saying the words for each beat. Then move on to a percussion instrument. When you are comfortable with the rhythm, begin to improvise rhythmic patterns. Stay in the groupings of the tala and follow the different accents, but add more notes to the cycle.

Here is an alternative tala. The *jhaptal* is a 10-beat tala divided up as $2 + 3 + 2 + 3$.

Jhaptal**Developing your performance**

Now you have your three elements, begin to construct a performance of an Indian classical piece using this structure.

Follow the three-part structure (alap, gat, jhala) outlined on page 79.

The great Ravi Shankar and Alla Rakha

The two most famous exponents of Indian classical music in recent times were the sitar player Ravi Shankar and the tabla player Alla Rakha.

These two musicians were masters of Indian classical music, and they inspired thousands of other musicians, including Western musicians such as George Harrison from The Beatles.

A YouTube search of either of their names will bring up countless performances, interviews and lectures to further your knowledge and understanding of Indian classical music.



Ravi Shankar, one of India's greatest sitar players

TEST YOURSELF

Find the video, 'Ravi Shankar on the Dick Cavett Show' on YouTube, and answer the following questions:

1. Describe the rhythm of the opening section (the alap) of this piece. (1)
2. a. What is the name of the stringed instrument played by the musician on the right? (1)
b. What is the role of this instrument in the piece? (1)
3. Give two techniques that the sitar player uses when improvising on the raga. (2)
4. a. After 1:15, the tabla enters. What is the name of the rhythmic cycle he plays? (1)
b. Give two ways in which the tabla player exploits this rhythmic cycle. (2)
5. At around three minutes, what happens to the tempo of the extract? (1)
6. Give two ways in which the music changes at the end of the extract? (2)

See answers on page 174.

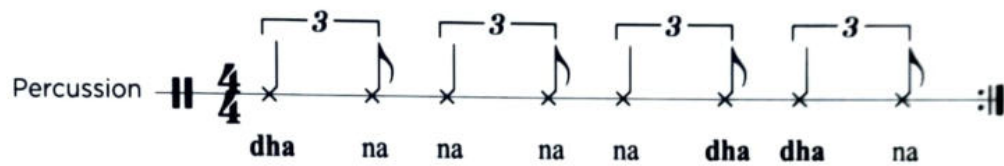


Bhangra

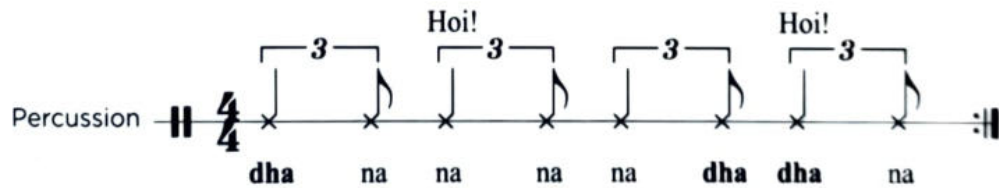
Bhangra music started in the Punjab region of India (now split between India and Pakistan).

The term 'bhangra' originally referred to a type of Punjabi dancing, which people would take part in every year around harvest-time. The festivities would be accompanied by music. Therefore the word 'bhangra' can refer to both a dance and a type of music.

Let's begin with the fundamental bhangra rhythm, the *chaal*:



This repeated $\frac{4}{4}$ rhythm is played fast, at around 140 to 195 beats per minute. It is played on the **dhol**, a double-headed drum played with sticks. The 'dha' means that both ends of the drum are played, creating an accent. The 'na' means that the higher drumhead only is hit. Try adding these accents when performing the chaal. For the authentic bhangra feel, shout 'Hoi!' on beats 2 and 4:



The dhol drum in action

Another instrument typically used in bhangra is the **tumbi**. It is a single-stringed instrument often used to play repeated riffs like the one below, and often uses the chaal rhythm:



Listen to bhangra

Listen to the track 'Yaar da Viah' by Dalvinder Singh. It is available on the album *The Rough Guide to Bhangra*, or on YouTube. Listen and follow the table below – it outlines the most common features of bhangra music. The timings refer to the CD track:

Opening/Instrumental

0:00–0:10

The piece is fast and in $\frac{4}{4}$.

The piece begins with a repeated riff, played on the tumbi.

You can hear a bass drum and hand claps, created by a drum machine.

At the end of the bar 4, you hear a complex drum **fill** and a fast descending run played on the **harmonium**.

0:10–0:20

The harmonium plays a repetitive melody, using grace notes and ornamentation.

The chaal rhythm is clearly heard on the dhol.

Verse

0:20–0:38

The lead singer sings short phrases in Punjabi. He bends notes slightly, making use of microtonal intervals.

At 0:25 the tumbi riff returns.

A backing chorus responds, sometimes shouting, 'Hoi!' on beats 2 and 4.

The harmony here is very simple, just two chords – C#m and B, played by a synthesiser on the off-beats.

Chorus

0:38–0:47

The chorus features solo vocals and backing vocals, again using microtonal intervals.

It continues the off-beat chords heard in the verse.

The structure of most bhangra pieces is similar to a standard pop song, featuring verses, choruses and instrumental sections.

FURTHER LISTENING

The Rough Guide to Bhangra is a good resource for listening to bhangra music. Important artists include Alaap and Panjabi MC.

Modern influences on bhangra

Although bhangra started several hundred years ago, contemporary bhangra music is a **fusion** of different influences.

Many bhangra groups were formed in the UK by British Asian musicians, and therefore combine elements of Western pop and dance music with traditional Punjabi music. Alongside traditional instruments and melodies, you will often hear synthesisers, guitars, drum machines and samples (which are sometimes taken from Bollywood film soundtracks).

Performing and composing bhangra

Below is a set of repetitive phrases that could form the instrumental part of a bhangra piece, based on 'Yaar da Viah':

Tumbi riff (play on a stringed instrument)

TEST YOURSELF

Listen to 'Chargiye' by Bombay Talkie and also to 'Bolyian' by Malkit Singh.

- List the musical features (especially those common to bhangra);
- List the uses of technology you can hear;
- List the similarities and differences between the two pieces.

Music of the Indian subcontinent: Summary

Element	Indian classical music	Bhangra
Pitch and melody	Melody based on a raga, played on the sitar or sarod. Improvisation over the raga.	Riffs (sometimes played on the tumbi). Repetitive melodies.
Tonality	Constant drone on two notes.	Simple, diatonic chords.
Structure	Alap (slow introduction). Gat (tabla enters). Jhala (exciting ending).	Verse, Chorus, Instrumental (similar to Western pop music).
Instruments and timbre	Slides, bends, and fast runs in improvisation on the sitar. Many different sounds created on the tabla.	Microtonal intervals in vocal lines, lyrics in Punjabi. Lots of traditional percussion.
Texture	Three layers: raga, drone and tala. Interplay between melody (raga) and rhythm (tala).	Melody and accompaniment, but several layers of melody and percussion. Interplay between lead vocalist and backing singers.
Tempo, rhythm and metre	Free tempo to begin. Rhythmic cycles played on the tabla. Can speed up in the jhala section.	$\frac{4}{4}$, fast, steady tempo. Chaal rhythm, played on the dhol. Electronic dance beats.
Use of technology	None.	Drum loops (in contemporary bhangra). Synthesisers, drum machines and sampled sounds. Sampling.

The Eastern Mediterranean and the Middle East

Greece, Israel and Palestine

This large area encompasses a huge variety of musical traditions. We are going to focus on Greek folk music, as well as traditional music from Israel and Palestine.



GREECE FACT FILE

- Greece is considered to be the birthplace of European literature, philosophy, art and music.
- The official religion is Christianity; many Greeks attend the Greek Orthodox Church.
- Many Greek myths have been turned into operas by composers such as Mozart, Handel and Stravinsky.
- Modern Greek songs are strongly influenced by folk music.

Greek folk music

Folk music in Greece consists of both dances and songs. Greek folk music, particularly dances, are heard at celebrations and other social events. Folk songs might be heard in cafés, restaurants or bars across the country and its islands.



Features of Greek folk music

Instruments

The **bouzouki** is a stringed instrument that has three or four pairs of strings. These strings are either tuned to the same note, or an octave apart, to give the bouzouki its distinctive sound. It is most often used as a melody instrument, and often plays distinctive slides and **tremolos** in 3rds. Here is an example of idiomatic (typical) bouzouki playing, presented in notation and guitar tab:

tremolo chord

G G G

9 11 10 12 9 11 10 12 12 10 9 10 12 13 12 10 12 14 10 12

TAB

Among the many percussion instruments used in Greek folk music you will find the **defl**, a hand drum with bangles attached.

Rhythm

Many Greek songs and dances use irregular rhythms and time signatures, like $\frac{5}{8}$ or $\frac{7}{8}$. They are often accented in the following ways:

$\frac{5}{8}$: 1 2 3 4 5

$\frac{7}{8}$: 1 2 3 4 5 6 7

Clap the rhythms with their accents. You will soon gain an understanding of Greek music's rhythmic feel.

Here is a table summarising the most important musical features of Greek folk music:

Melody	<ul style="list-style-type: none"> It uses simple melodies with lots of ornamentation. Melodies move by step and cover a relatively small range. The melodies are lyrical, i.e. expressive and enjoyable to sing. The scales are similar to major and minor scales, with some chromatic alterations. Often melodies are harmonised by another part playing a 3rd higher.
Tonality	<ul style="list-style-type: none"> Greek music uses diatonic major and minor chords. The tonic (I) and dominant (V) notes of each chord are emphasised by the bass instrument. There is some modulation to other keys (often the relative major or minor).
Structure	<ul style="list-style-type: none"> Short sections. Sections are repeated.
Timbre and articulation	<ul style="list-style-type: none"> There are lots of stringed instruments, which are either bowed or plucked. Tremolo and slides are a feature. A wide range of hand percussion instruments may be used. Several wind instruments are employed, resembling recorders and clarinets.
Texture	<ul style="list-style-type: none"> The melody line is prominent, with accompaniment. Off-beat chords are a feature.
Tempo, metre and rhythm	<ul style="list-style-type: none"> Irregular time signatures ($\frac{5}{8}$, $\frac{7}{8}$), although simple time ($\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$) is also common. Often the music is created for dancing.

Greek song: 'Thalassaki Mou'

To help explain some of Greek music's distinctive features, an extract of the melody from a traditional folk tune, 'Thalassaki Mou', is shown below:



Note the following points, which are typical of Greek folk music:

- The piece is in 7/8, an irregular time signature.
- The melody has a narrow range, making it easy to sing.
- The piece is in a minor key (G minor), although the harmony briefly modulates to the relative major (Bb major) in bar 4, creating contrast.

An excellent performance of this piece can be found by looking for the version by Yannis Parios online (on YouTube, Spotify, etc.). This version contains more typical features of traditional Greek music.

Listen to the Yannis Parios recording and note the following:

- The piece begins with a traditional drum, the **doumbek**, playing a pattern in 7/8.
- The piece contains the doumbek, bouzouki, violin, bass and vocals: typical instrumentation for this style.
- The vocals and violin often play in dialogue, one after the other, or at the same time. The violinist plays an improvised, decorated version of the basic tune.
- The rhythm emphasises beats 1 and 4.
- The vocalist makes use of **melisma**, singing several notes per syllable.
- There are three main sections in the song, all of which are repeated.



COMPOUND TIME SIGNATURES

In Western music, compound time signatures like $\frac{6}{8}$ or $\frac{9}{8}$ are almost always organised into groups of three quavers (1 2 3 4 5 6 or 1 2 3 4 5 6 7 8 9).

In Mediterranean and Middle Eastern music, no such stipulation exists, and the beats can be divided up in different ways.

Here is an example of a Greek rhythm, 'Karsilama', which divides $\frac{9}{8}$ as 1 2 3 4 5 6 7 8 9:



N.B. You won't need to know the $\frac{9}{8}$ time signature for your exam – but hopefully the rhythm above gives you an idea of how Mediterranean and Middle Eastern rhythms work.

COMPOSING IN A GREEK STYLE

Compose a piece in $\frac{7}{8}$, in C major.

Use the following 8-bar chord progression:

C	C	F	G7
C	C	G7	C

Use the following rhythmic ideas to build your melody. Use a C major scale (C, D, E, F, G, A, B, C), but add accidentals if you think they work:



Add a bass line and chords.

EXTENSION: Add another melody a 3rd higher than your original tune, to create a harmony part.

EXTENSION: Add a second section in the relative minor (A minor). For this section, you could use the chords Am, Dm and E7.

FURTHER LISTENING

The following albums contain a huge range of Greek folk music (available via streaming services and YouTube):

- Various artists: *The Rough Guide to Greek Café* (World Music Network)
- Various artists: *Greek Folk Songs and Dances* (Music Mirror)
- Aggelos Arvanitis: *The Most Famous Songs and Dances from Greek Islands* (AERAKIS).

Israeli and Palestinian folk music

Israel and Palestine share a complex and difficult history.

Many regions in these two states have changed hands in recent history, yet they share many musical traditions.

As well as their political history, the diverse religious and cultural history of this region means that Arabic, Jewish and Christian influences have shaped its music, as well as traditions from neighbouring countries in the Middle East, the Eastern Mediterranean and North Africa. We will look at instruments and musical features, then delve into specific styles that relate to these regions.

Features of Palestinian and Israeli folk music

Melody makers and drones

The Middle East has a rich history of vocal music. In Arabic music, songs are often accompanied by an **oud** – a pear-shaped stringed instrument, similar in construction to the European lute. There are many different types of oud. Typically they use 11 strings, tuned in five pairs with one 'drone' sounding string. The oud functions as both an accompaniment and a melody instrument, and is played with a pick.



MODES

A mode is a type of scale. Traditional melodies from around the world often use modes, rather than conventional major or minor scales. 'Modal' music is sometimes accompanied by a drone.

Ouds also feature in Israeli music, although to a much lesser extent, as Israeli music has taken on many more Western musical instruments, such as the guitar and the piano.

Melody in Arabic music is often based on *maqam*. Maqam is a system of melodic **modes** or scales. It works in a similar way to raga in Indian classical music. Many Arabic scales contain microtones – notes between the semitones of Western classical music. As such, it is difficult to demonstrate these scales on Western instruments. Included below is a scale which approximates the sound of Arabic music:

The double harmonic scale, known to Western musicians as the 'Arabic scale':

Acoustic Guitar

The diagram shows the double harmonic scale on an acoustic guitar. The top staff is a treble clef with notes: C (open), D (1st fret), E (2nd fret), F# (3rd fret), G (4th fret), A (5th fret), B (7th fret), and C (8th fret). The bottom staff shows the fret numbers for each note: 5, 6, 5, 6, 8, 4, 7, 8. The notes are labeled T, A, B from top to bottom.

This scale is also commonly used in Israeli music, albeit under a different name. The famous Jewish song 'Hava Nagila' uses the double harmonic scale.

EXPERIMENT

Play a sustained C and G, and improvise using the 'Arabic scale'. The following techniques are commonly used:

- Hammer-ons and pull-offs (for guitarists and other string players).
- Slides and note bends.
- Repeated notes and short phrases.

Arabic rhythm makers

The **doumbek** (also known as a **darbuka**) is one of many goblet-shaped drums found in Arabic and Middle Eastern music. Compared with the African djembe (which is also goblet-shaped), it is played with a lighter touch and can produce an even greater range of sounds. Doumbek players often use their fingertips to create drum rolls and other percussive sounds.

There are three main sounds associated with doumbek-playing:

- **Doum (D)** A low-tone played in the centre with the right hand.
- **Tek (T)** A high-tone played on the edge with the right hand.
- **Ka (K)** A high-tone played on the edge with the left hand.

Rhythmic patterns

A rhythmic pattern in Arabic music is called a *wazn*. Similar to tala in Indian classical music, there are hundreds of them, of differing lengths and in different time signatures. Here are some basic Arabic rhythms that can be played on any hand drum:

Maqsum A basic rhythm that occurs throughout the Middle East:



Saidi An upbeat folk rhythm, here with fills included:



Try combining these rhythms with melodic ideas using the Arabic scale on the previous page. Lots of Palestinian music contains only melody and rhythm, with chords and other harmonic devices only coming into play when the music is combined with other traditions. Improvisation is an important feature and you will often hear a piece begin with an improvisation, free of tempo.

TEST YOURSELF

'Nawwâr'

Le Trio Joubran: 'Nawwâr' (available on the album *The Rough Guide to the Music of Palestine*, or on YouTube, and on their album *AsFâr*).

Le Trio Joubran plays traditional Palestinian music, using the instruments, scales and rhythms described in this section.

Listen to 'Nawwâr'. Answer the following questions:

1. When the drums enter, what is the time signature: $\frac{2}{4}$, $\frac{4}{4}$ or $\frac{6}{8}$?
2. What is the name of a repeated pattern, as played by the oud in this extract?
3. What is the name of the technique heard on the oud from 2:08 onwards, where fast repeated notes are played?
4. Listen from 2:35 to 3:15. Which of the following statements are true?
 - i. The tempo decreases
 - ii. The metre changes to compound time
 - iii. The texture is polyrhythmic

Israeli folk dances

Features of Mediterranean and Palestinian music (such as the oud and irregular time signatures) do appear in some Jewish and Israeli music.

However, Israeli music is commonly associated with the lively style of dancing that takes place at Jewish weddings and bar mitzvah ceremonies.

These dances commonly have the following features:

- A $\frac{2}{4}$ or $\frac{4}{4}$ time signature
- A bass part (normally bass guitar) playing every crotchet beat, often playing the root and 5th of the relevant chord
- A chord instrument playing chords on the off-beat
- A fast tempo
- A gradual accelerando (speeding up) throughout the performance.

In addition, Israeli folk dances have the following characteristics:

- Melodies are played on the clarinet, violin and accordion, often using grace notes and pitch bends to create a distinctive sound.
- Melodic decoration and ornamentation is prevalent.

TEST YOURSELF

'Hora Medura'

'Hora Medura' is an Israeli dance, performed at weddings. Listen to the version by Effi Netzer from *Let's Dance! Israeli Folk Dances (Vol. 2)* and answer the questions:

1. The piece begins with which two instruments?
2. How would you describe the the rhythm of the guitar part that accompanies the melody?
3. Describe the rhythm of the bass guitar part throughout the extract.
4. Which instrument plays the melody, as well as the accordion?
5. What happens to the tempo of the melody as the extract progresses?
6. Which of these is a likely time signature for this piece?

- i. $\frac{2}{4}$ ii. $\frac{3}{4}$ iii. $\frac{6}{8}$

See answers on page 174.

PERFORMANCE TASK

Let's look more closely at 'Hora Medura', and perform this traditional Israeli folk dance.

The musical score for 'Hora Medura' is written in 2/4 time and consists of two sections, A and B. Section A (measures 1-8) begins with a Dm chord and includes A7 and Dm chords. Section B (measures 9-16) begins with a Gm chord and includes Dm, C, and Gm chords. The melody is written in treble clef with a key signature of one flat (Bb).

Produce a performance of this piece. How you construct the additional parts is up to you, but the table below will give you some ideas:

Melody	Choice of instrument? Any ornamentation/decoration? Add technical features like pitch bends, slides or tremolo?
Bass line	Use tonic and dominant of the chord (root and 5th).
Chords	Choice of instrument? Off-beat chords.
Rhythm	Use of a typical Middle Eastern style of rhythm? A more Western rock rhythm?
Structure	How many times will you repeat each section? Will you have some sections without chords, just melody and rhythm only? Will you slow down/speed up your performance?
Technology	Could you add a drum machine, samples or a synthesiser?

Use this very simple tune to produce a piece that reflects both the tradition it comes from, and you as a musician.

COMPARISON QUESTION

Extract A: André Rieu - 'Hava Nagila', live in Maastricht (search on YouTube 'Rieu Hava Nagila Maastricht') 0:00-1:00

Extract B: Effi Netzer and the Beit Rothschild Singers - 'Hava Nagila' (from the album *This is Israel - Israeli Folk Songs and Dances*) 0:00-1:00

1. What Western ensemble is used to accompany Extract A? (1)
2. Compare the use of the singers in both extracts. (4)
3. What woodwind instrument plays the melody at some points in Extract B? (1)
4. Compare the rhythm of the melody in both extracts. (2)
5. Name an instrumental technique used by the clarinet in Extract A. (1)
6. Which of these extracts is the most 'authentic'? Give two reasons. (3)

See answers on page 174.

FURTHER LISTENING

The Rough Guide series provides an excellent overview of the music of the Arabic world, and beyond:

- *The Rough Guide to Arabic Café*
- *The Rough Guide to the Music of Palestine*
- *The Rough Guide to Klezmer.*