

Exploring The World Of Music
Program #1
"Sound, Music and the Environment"
Program Transcript

NARRATOR:

One of the most universal of all human pursuits is the creation of music. From birth to death music defines, describes and accompanies us on our journey through life.

MARK SLOBIN:

Music is like food. Every human being needs food but everybody eats different food. Food that Americans eat is really strange to people in other parts of the world. Some of the food that other people eat would make an American sick to his stomach. But everybody needs food.

JOHN COHEN

What is music? Well from a scientific point of view it's the organization of sound.

MARY JO PAGANO

It's a language without words and the reason for language is to communicate and the reason for music is to communicate.

JUNKO OBA

Depending on what you want to express it can be hundreds of different things.

MICHAEL WIMBERLY

Music is the essence of the creator, the entire universe.

TIMOTHY YING

In my case it's the sounds that I make with my violin.

RAVE TESAR

There are people that go that's not music.

TED LEVIN:

Music is music if someone thinks it's music.

JOHN COHEN

You can't put it a box and say this is music. It's all these wonderful abstract things brought together.

ERNEST BROWN:

You can think about it and rationalize it and express it and explain it. That's all afterwards. It gets you on an emotional level first.

NARRATOR:

While music seems to exist in every human society, it's meaning and role differ from culture to culture. But the physical laws of sound are universal. At the root of all sound is vibration.

GERALD SHAPIRO:

Not only the root of all music is vibration but in some sense perhaps the root of everything is vibration. Everything is moving all the time. The Earth is moving. The sun is moving. On the earth the waves are beating against the shore. Everything which is, is vibration. In order to have a sound you need a physical object which vibrates, whether it's a cello or a speaker in a radio, you need a medium to carry that vibration typically it's air and finally we need an ear, an ear drum and a brain to turn it into something that's meaningful to a human being. The simplest sort of sound is called a sine wave and I can display that sound on an oscilloscope. Of course in nature, nothing is so simple as that. There isn't just one sine wave happening at one moment. Actually there are many sine waves all adding and subtracting.

ERNEST BROWN:

When you listen to a sound when you listen to a musical note, you hear several things. You hear the basic note but you also hear some overtones that are generated.

FRED STUBBS:

The overtone theory is really quite simple. Behind every acoustically generated tone there is a series of other tones which are happening simultaneously and this series of tones extends above what we call the fundamental tone and what we call the fundamental tone is usually the tone we can identify and sing back.

GERALD SHAPIRO:

When you begin to talk about notes of music, you have to talk about different parts to those sounds. Every musical sound has four parameters. It has it's pitch, and we've been looking at pitch in terms the frequency of

the sine wave or the fundamental. It has its pitch, how high or low is the sound? It has its amplitude, how loud or soft is the sound? It has its timbre how complex or simple, how many overtones go in to making up this sound and what is their relationship and proportions? And it has its duration, how long does the sound last? If I as a composer write a piece, it's decisions about those four parts of each note that really determine which note goes where, how long it is, how high it is, how it relates to the other notes. And now we're really talking about music more than about sound per se.

NARRATOR:

In western societies people define music in terms of its basic structural elements: melody, rhythm, timbre, harmony, and texture. However not all cultures see music in this way.

ERNEST BROWN:

Most cultures around the world there's no word for music. Our word music comes from the Greeks and it's something that's used in European culture and it's used in Arabic culture. So of course there's no word for melody, for rhythm, for harmony, for texture, or chord, or any of the other terms that we commonly use in the United States and Europe to talk about music. But if you want to make comparisons across cultures, you need some kind of terminology to use.

NARRATOR:

A melody is a succession of pitches. It can be composed like the melody of a song or it can be improvised like a solo in a jazz performance. Rhythm refers to the time element in music such as the steady pulse of Australian Aboriginal clap sticks. Rhythm can also be free without a regular beat like the solo shakuhachi music of Japan. Timbre is the tone color of a musical sound. The same pitch sounds different when it is played on different instruments. This is because each instrument has its own unique timbre. Harmony refers to the simultaneous sounding of two or more notes. Composers of Western classical music have developed a detailed harmonic system rooted in the musical practices of medieval Europe. Texture is the way all of these elements are combined into a musical fabric. Textures can be complex like the overlapping rhythms of a West African drumming ensemble. Or as simple as the sound of a single human voice. We can analyze and compare different musics by looking at their basic elements but music itself also exists as an element in the cultural life of every society.

TED LEVIN:

The environment can influence music in both conscious and unconscious ways. For instance in the West, the argument has been made that a lot of the dissonant music that arose at the beginning of the century was a result or a reaction to the noisiness of industrialization. And the dissonance of modern civilization, that it was a reflection of social dissonance in a way in sound.

MARK SLOBIN:

If we use the word environment to relate to music, we're talking about two things: a physical environment and a social environment. In the case of highlander people in Bosnia singing together, the two are pretty much inseparable.

NARRATOR:

In the mountainous region of Bosnia Hertzegovnia close to Saraevjo a sheep herding community has developed a unique singing style known as ganga. This genre which is primarily sung outdoors in groups closely reflects the conditions and life style of the highlander community.

MIRJANA LAUSEVIC:

In Bosnian highlander culture, specifically in Mt. Bjelasnica, people will spend a lot of time outdoors since it's the herding culture. They will spend a lot of time up in the hills all alone looking down into the valley. And if somebody's passing through the valley, they certainly want to be heard. It is very important to conquer that space with your voice. In terms of finding a genre that will carry the furthest it's definitely a genre called ganga. And this particular type of singing is characterized by very close harmonies, so voices are close to each other and they somehow acoustically clash off of each other, but that enables the sound to travel further. When I first got to Medlo Fair, which is the occasion on the mountain when everybody gathers in one place and the singing happens everywhere, it's just absolutely astonishing. But when I first got there I was somewhat frustrated because that was my first really independent field work and I really wanted to get nice recordings and wanted to get nice cuts and it was just impossible. And for a while I was running around from one group to the other. You could never tell when is somebody going to sing. They're just standing there. And suddenly somebody just breaks into a song and I would not even get a chance to click my record button. And then suddenly it occurred to me this is really what is attractive about this type of singing. It's not there to be performed it's there to express something.

NARRATOR:

Another singing style which reflects highlander culture is called becarac.

MIRJANA LAUSEVIC:

In patriarchal highlander culture men and women do not sing together. Singing is a very important part of courtship rituals and people will start singing at a very early age but not in public. They will sing out in meadows. They will sing up in the hills. They will sing away from the adults. So it often happens that for example a group of girls, when they feel ready for courtship and for marriage subsequently, they will suddenly one night decide to start a song in the village. And it's almost like an initiation right. The becarac that we sang is called "Shining Star" and I can tell you the story of how I first encountered that particular becarac. It was a fairly cold but extremely clear summer night. They're these girls that are singing "Shining stars does any of you know where my darling is tonight? Shining stars wandering through the sky on the Earth my darling and I." These girls were singing about the boyfriend or potential boyfriend of one of the women that started the song. And I've been looking at them and in this environment where you are really surrounded by nothing but the stars. It suddenly made so much sense and became so clear, this connection that people find with what is closest to them. And in that case it was the stars. And also this fact that there is nobody else that you can ask but the stars was somehow very poetic and in a way very symbolic of their experience of the environment.

NARRATOR:

Just as music is an integral part of culture it may be intimately linked to the natural world. And in many cases it is perceived as a powerful bridge to the supernatural or divine.

TED LEVIN:

In Tuva music has always served as a medium through which people implace themselves in landscapes in soundscapes. Tuvans are animists. That is, they believe that the world is inhabited by spirits and that human kind can make contact with those spirits, can make offerings to them by imitating the sounds of the places or the things in which those spirits live. Tuvans love to imitate sounds. And the reason they do this is because they believe that by imitating some sound they can literally implace themselves, put themselves in that being or thing. Tuva sits on just the north west border of Mongolia, politically it's part of Russia. It's a small place and it's people have always been herders. They herd sheep, yak, goats, and when you live all of the time with animals you develop a very close

who is not simply literally imitating or reflecting what you hear but processing it, making it one's own--making it one's own artistic property in a way. And that's what they do.

CREDIT ROLL

Exploring The World Of Music
Program #2
The Transformative Power of Music
Program Transcript

NARRATOR:

There's something inexplicable about the powerful role music plays all around the world. From worship to work, from politics to play, it mobilizes, it tranquilizes, it heals and transforms.

PETE SEEGER:

Boswell is supposed to have said to Dr. Johnson, I'm greatly affected by music, some music will make me weep, some music will make me will feel so brave I could march into the thick of a battle and not be scared of anything. Johnson says, dryly, "if anything could make me act so foolish I would not have anything to do with it."

ERNEST D. BROWN:

Music has got an incredible power, presence. You know sound is something that you can't escape when you're in its presence. With music there's no looking away. That is part of the power of music. When you're near it, there's no escape. It can focus your attention on a particular ceremony for example. It can act as a kind of social glue that helps a ceremony to go on over the course of several days. It keeps peoples' attention focused. Music can be used in a work situation. You can find examples of that in Africa where people are working in a field. Let's say that they are planting millet or they're threshing. Any kind of situation where you've got large numbers of people, you need to coordinate their efforts, you can use music to do that.

JOHN COHEN:

Music is something that people can dance to. It can move them out of one frame of mind into another. It move them from being separate people to being one group of people. It can remind them of who they are. It also can get them out of the state that they're in now into some other state. It transforms them.

MARK SLOBIN:

Why it's powerful we can't say. We just know that music moves people. In the middle of a church service, somebody will fall out and a lot of that has

to do with the build up that's been achieved through the music. There are many ways in which it's powerful. It's not necessarily powerful in a good way. Hitler used music brilliantly to organize people to do the wrong things. So the power of music is not exactly something we can put our finger on scientifically. But we can observe it and we can talk to people and have them tell you what it feels like to be in a music situation that does something important.

NARRATOR:

Music plays a strong role in ceremonies and rituals of all kinds. In southern Africa, the medicine dance of the Kung is a ceremony that is usually held once a week to heal the sick and ward off evil.

ERNEST D. BROWN:

Among the Kung, music itself is a medicine which heals people physically. It heals their ailments and that is testament to the power of music. The Kung are also known as Bushmen. They are a people who live Namibia and Botswana, in Southern Africa. They live in a semi-arid or desert region. It's a very tough environment in which to survive. And they are hunter/gatherers, they are people who live off the land. People survive really on the margins in that environment. It's very easy to go across the line and to get into real trouble through sickness. So the alleviation of sickness and suffering is a regular need that has to be addressed. The Healing ceremonies that the Kung perform are one way of addressing those needs of restoring balance and harmony and health. The sound of the music itself is a healing sound. The music comes to people on a subconscious level, it gets right to the core. And it has a way of transforming you. One of the most interesting things about the healing ceremonies of the Kung is that there aren't any words. There's no text at all. Yet that music is very powerful, very moving, very very emotional music. And how does that work? You know, you hear people singing and they're yodeling. You hear this wonderful melody, little fragments sung by one person put together with little fragments sung by another person and together you get a kind of composite melody that's not sung by any one person. It needs a community. There is no audience who is sitting and watching. Everybody is performing some role. You can be involved by singing, you can be involved by clapping your hands. You can be involved by dancing. But the important thing is that everybody is connected in the musical experience. There's a close connection between music and trance. Among the Kung the men in particular, at some point in their lives, usually become healers and become capable of entering into trance. The state of trance is something that is brought about in part by the music and in part

by the whole social occasion that is going on. And in that state of consciousness a human being leaves his own body or his consciousness leaves his body and another consciousness comes into that body and is able to heal in that state. So the music helps the human being to bridge the gap between the natural world and the supernatural world. That's why the music itself has power. The music itself is medicine.

NARRATOR:

Lifecycle rights and rituals mark important moments of transition in people's lives. Music often plays a vital role in elevating these events from the ordinary to the extraordinary.

JOHN COHEN:

I did a film in Greece and in Astoria Queens about this terrific community of Epirot musicians. Every time they have one of their celebrations, it could be a wedding or it could be a feast day, they have to have music. You can't have that ritual unless you have that good music. And the best musicians are up there in the mountains of Greece and they'll fly into Athens for that one festival. The issue of money isn't important. That he's there. You know most places when you want to get excited you go faster, but somehow in the Epirots they go slower when they want to show how intense they are and expressions of agony and pain and ecstasy, slow moving exotic things... it's crazy. And they dance and they kind of out do each other. And they lead each other around doing these slow, slow, slow things. It's very elegant. Well by the time you get involved in that everybody's sweating and pouring on the energy and slowing down. They're no longer where they were when they came into the room. It's a different place. And I think it's magic.

NARRATOR:

The power of music itself can be the force that draws people together. At rock and roll concerts world wide, musical performance often facilitates the creation of community. Large concerts such as those by the Pittsburgh based band Rusted Root are highly interactive and transformative events that bring participants together in ways that often transcend the performance itself.

JIM DiSPIRITO:

I think the question of what is powerful about music or musical experience is very interesting, because I think it goes beyond the scales that are being performed or the particular rhythms or even necessarily the execution of it. I think that the environment that's created between the band and the

audience provides some sort emotional venue in which many magical moments happen. From the stage to the audience you can see how the sound pulls people together into a collective because they're all moving to the same pulse. The music is providing something for them to move to and they're in agreement with us on stage and somehow, some way we're all in this together.

JIM DONOVAN:

They'll come and watch the show and they'll dance together and afterwards they'll go outside and get their drums out their trunks and play drums in the parking lot. It's a way to bring people together in an age where it's really hard to do that because in this society it's increasingly not set up that way.

JIM DiSPIRITO:

I think the performance of music is very cathartic even for the people performing it. I know that I get into a very meditative space myself when I'm performing. You get lost in the music.

NARRATOR:

Music plays a fundamental role in religious expression around the world. American Gospel music is a uniquely African- American musical genre. During the service music acts as a catalyst that draws the whole congregation together in active participation.

REV. DR. HENRY T. SIMMONS:

The word Gospel actually means good news. It comes from the word evangel and the evangel is the spirit of good news. And so when we speak of evangelism in the New Testament we're speaking about the good news of God's love in Jesus Christ.

"All who are able us stand to your feet and let us call ourselves together for worship and celebration."

Technically what happens with the music in our service is, it begins with a prelude, and from that point on music is almost analogous to the old steam engine. It starts rather slow but as it builds up speed it increases its energy. We call our service of worship a service of celebration and jubilation. Primarily because of the good news. When you hear good news, you are celebrative. But I also recognize that on any Sunday gathered in the pews of this sanctuary are persons who have not had a great deal to celebrate

during the week. And so music serves not only as a rallying point, but it also serves as a therapeutic means.

RANDOLPH SCOTT-McLAUGHLIN:

This music has one message. You've got to feel something. You leave here, you should feel better than when you came in the door. Tom Dorsey was the god-father, if you will, of Gospel Music... Who was he? The blues musician, jazz musician, playing in the Honky Tonks and all that. And then one day, according to Tom Dorsey, God spoke to him and said "No, no, no. You're going to stop playing this music. We're going to bring this into the Church." Now, at that time, I mean gospel music was resisted. Who are these people bringing this Boogey-Woogey music into the church? There was a lot of opposition to it. But slowly over time, you know cream rises to the top. And you couldn't hold back this avalanche, this feeling, this desire. Because it does speak to the people in a way that, you know, no other music form in our church really speaks to us.

REV. DR. HENRY T. SIMMONS:

The lyrics of Gospel music being scripturally based do give a message of hope. But Gospel music in and of itself has its power from also the musical accompaniment. There is a beat, there is a cadence, a rhythm. So the music must connect with people's interior.

ELFRIDA SCOTT-McLAUGHLIN:

When you walk into a service, you may feel down, you may feel troubled, you may be distraught. But then the music begins and it's soothing and it's uplifting and then you begin to feel you have strength. You know you've come home.

RANDOLPH SCOTT-McLAUGHLIN:

I'm a kid of the sixties, so for me I came to this Gospel music not through church, but really through the movement. I mean, whenever we were in demonstration or I'd see demonstrations, there was always music being played.

NARRATOR:

Music has the power to unite people in common cause. It is often able to convey a political message in stronger and more emotional ways than speech. In the nineteen-sixties during the civil rights and anti-war movements, music became a driving force in the struggle for social change.

PETE SEEGER:

There wasn't a single meeting that didn't have singing. "We Shall Overcome" was the most famous song, but there were hundreds of others. They'd change over a Gospel song, put new words to it. Very common technique. It's been done for centuries. "We Shall Overcome" was originally a fast song (sings)... When you sing "We Shall Overcome" your shoulders are touching because you're crossing your arms in front of you. And swaying across from right to left. Well a month after the founding of SNCC this song was throughout the whole south. It was the song, it wasn't a song, it was the song. In it's own quiet way it was taking confidence. You can kill me, you can beat me, but I know we shall overcome.

RANDOLPH SCOTT-McLAUGHLIN:

In the prisons they would sing songs. When they we're being beaten by the dogs, they would sing songs. And you'd have to ask your self what was this thing about, why were they singing these songs as they're being beaten? And the reason why they sang the songs was just like when the priest chanted Gregorian chants or when a Buddhist has a mantra. Or when you say, "Hail Mary Mother of God" in the Catholic religion. It was a means of going inside of yourself to find the strength within to deal with the outside world. One of my mentors was Bill Kunseler. There was one scene he told me about when he was in Birmingham where he was representing Dr. Martin Luther King. And they had come from a demonstration or rally and King had been told that there were men looking to kill him that night. And they drove up to a house and Bill and King were staying in the house together with a group of other people. And Bill told the story that people were petrified that night. I mean, they thought that the house was going to be bombed and they darkened the house so there were no lights at all. And he was afraid for his life. And King must have sensed this fear in the room. And he walked over to a piano and started to play "This Little Light of Mine," and the whole group just started to sing this song and they sang songs all through the night. And Bill said at the end of this time it was like there was nothing to be afraid of. I mean, he himself, a non-religious person, was moved by this music and himself strengthened by it.

PETE SEEGER:

Plato was supposed to have said, it's very dangerous for the wrong kind of music to be allowed in the Republic. There's an old Arab proverb, when the King puts the poet on his payroll he cuts off the tongue of the poet and when people ask me. Can songs really change people's minds and I say I can't prove a darn thing all I know that the people in power think so 'cause they keep songs off the radio and off the television that they think are

dangerous for the people to hear. Especially during the Vietnam War, my song, "Waist Deep in the Big Muddy..." (sings)

It didn't mention President Johnson by name, it didn't mention Vietnam, but everybody knew what I was singing about... (sings) It was a song which was inspired by seeing a photograph showing American troops wading through, waist deep in the water of the Mekong Delta probably... I was asked to be on the Smothers Brothers program and the first time I sang it, it was scissored out of the tape, in October of 1967. But the Smothers Brothers took to the print media and said "Hey, CBS is censoring our best jokes, it censored Seegar's best song. What's going on here?" And finally in January of 1968, CBS said okay, okay, he can sing the song. (sings) A friend of mine was working in the distribution office for Columbia records in Denver, Colorado. He says, Pete you know my boss took one listen to this record and exploded. He says, "Those people in New York must be nuts to think I could promote a record like this." He said, "Pete, your record did not leave the shelf." So as I say, I can't prove that songs do anything, but people in control of the country think they do.

CREDIT ROLL

Exploring The World of Music
Program #3
"Music and Memory"
Program Transcript

NARRATOR

Music provides a dynamic link with the past. Through song, ceremony and ritual, music maintains tradition, reinforces identity and serves as an important means for storing and sharing memories.

ERNEST BROWN

When you want to recount history, one way in which you could do it would be to just talk as I'm talking now. When you use a musical instrument you focus people's attention on the matter that you have at hand, and you entertain them. So you open them up emotionally. The music has a way of reaching people on a non-verbal, emotional level.

MARK SLOBIN

We all have musical memories. They go back to our earliest childhood, they form a large part of how we feel about time. As our life unfolds we connect the dots with musical memories very often. So in the personal sense we stitch together our lives with music in a very direct way.

CAROL LEE ESPY

I don't think that most people can tell you where they were ten years ago, but if you sing a song from that summer, they can tell you exactly where they were, who they were dating, what car they were driving in, and the music can spark those kinds of things.

NARRATOR

Musical memory can function at both the personal and cultural levels. While personal memory is unique to individuals, cultural memory is something that is shared by a national, religious or ethnic group. It often plays an important role in defining a culture's identity and its sense of the past.

NARRATOR

In the countries of Mali, Senegal, and the Gambia in West Africa, musicians known as Griots have traditionally played an important role in society as storytellers and historians. The Griots sing songs and proverbs accompanied by an instrument known as a kora, a spiked harp

with a gourd resonator.

Sub-title

The sun has risen on great people and set on great people.

ERNEST BROWN

In many African cultures there aren't written traditions, I mean traditionally. There weren't books, there weren't forms of writing and people needed ways of remembering things, of preserving their history and culture and values. And one of the ways in which they did that was through song.

Sub-title

Let's enjoy this world because this world belongs to everybody and one day we must die.

ERNEST BROWN

One example can be seen in the kora and the tradition of music that surrounds it.

Sub-title

Ansuma from the riverside is dead and so is his mother.

ERNEST BROWN

The kora is always accompanied by song and those songs recount the deeds of heroes, and kings and these days merchants and traders and other important people in the society. It's a repository of historical knowledge and also of cultural values.

Sub-title

Ansuma's neighbors killed him. They are his enemies.

ERNEST BROWN

The kora tradition goes back several hundred years in West Africa. It basically comes out of the old Mali Empire. The Mali empire was founded in 1235 by Sunjata, the first King of the Mali Empire. And in fact he is one of the people who is remembered in the songs of the kora.

Sub-title

This song is dedicated to Sekou Bah, Darbo's son.

ERNEST BROWN

If you grow up in a society in West Africa that has the Kora music, you

hear this music from the time that you're a child. And you begin to absorb it little by little by little. You start to hear names of people who are important in your society, historical figures, and you start to learn about some of the things that they have done and the information begins to be passed on to you. And the tradition has changed now. It used to function in a very narrow context for royalty, preserving their story and their history, but now it becomes an icon for the whole society.

Sub-title

Let's respect people to whom God has given respect.

NARRATOR

The musical storyteller is important in many societies around the world. In the rural south of the United States ballad singers share and reinforce cultural memory through song. While many ballads refer to events that occurred centuries ago in Europe, they are often based on timeless themes that are relevant to singers and their communities today.

JOHN COHEN

Ballad is a kind of music that tells a story. Almost all ballads tell some kind of story, well there's lots of stories to tell. And some ballads seem to be very old, they tell very old stories and some of those stories have been handed down from generation to generation.

PETE SEEGER

My father took me to a mountain dance festival in North Carolina, I've never got over it. There were people singing old ballads that went back hundreds of years, and it seemed to me like the songs, new or old, had the meat of all life, they weren't just trivial.

JOHN COHEN

Back in North Carolina in a little community where I did my film, almost everybody sings. And Berzil Wallin she knew a lot of old ballads and old love songs, and then when she sang this very beautiful song which is a conversation with death, it's got kind of a moral, moralizing to it, like 18th century, 19th century, I think really 18th century frontier attitude on heaven and hell and of course she was pretty old and feeble about the time she was singing it for me, and you got the feeling in the film that she was going through that struggle herself.

MARK SLOBIN

In the ballad tradition, the tune is extremely important. These tunes are usually beautiful and they are hand crafted to stick in the mind. There seems to be a receptor in the mind for tunes, it just attaches itself to your mind. And because of that you'll remember long stretches of text that you could never remember any other way.

JOHN COHEN

People sometimes think of ballads, sort of as memory. I like to think of it as, if you're going to connect to a song because you learned it from your mother and she learned it from her mother and it goes back, then you're connecting, you're plugging into something that goes back a long ways. And when you're connecting to something that goes back a long ways that's the definition of memory. Of course the ballad, once it got to America, the form of storytelling, it became a standard. You know, think of country music, cowboy ballads, industrial ballads, all kinds of ballads, so the ballad tradition doesn't stay static.

CAROL LEE ESPY

I love to write ballads, I like story songs. It challenges you more as a writer because you have to tell a story, you have to create characters you have to create a place, a time... The civil war song that I wrote, it's actually titled, "Only God Knows His Name"... Growing up in Pennsylvania you have to go to Gettysburg when you go to school. I started to think about that, and I thought how would that be to live in those days and to have to come home to your farm after there had been a battle waged. And the story's about a woman who comes home to her farm and she finds a fallen rebel soldier in her field and he needs a proper burial. Then she takes care of him, she buries him and she puts him in a spot that's special to her. A ballad also has an element of romance to it, there is a romantic notion about how she takes care of him, and how she's doing the right thing because as a Christian woman that, that is how she would want someone to treat her. I mean, how can we even imagine what went on in the Civil War, so we have to find the common denominator, which is decency, and let that be the thing that transports us to that time so we can actually feel it. And ballads do that.

NARRATOR

Music can also be integral to religious ceremonies or rituals which evoke the past. Among the Australian Aboriginal peoples song is used to recount stories of their origin and the basis of their cultural beliefs.

STEPHEN WILD

One of the basic elements of aboriginal culture is a belief that the world was created by creative ancestors. During their creation, and as part of it, they also sang and danced and created visual designs which expressed their creation. And aboriginal people since then and still today, in performing songs and dances and creating visual designs are in a real way, are participating in the original creative events. The Walbiri people of central Australia live in the desert, a sandy desert environment. And one of the important ceremonies that they perform is called, generally, a fire ceremony. And the music that's performed is part of the ceremony, consists of singing by a group of men accompanied by clapsticks. The clapsticks in this case are pairs of boomerangs. A group of men sitting in a clump are the main singers, behind the men are women who periodically get up and dance. The creative ancestors took the form of usually animal species but they could be also plant species or fish. Human beings are in fact reincarnations of these creative ancestors. Today when aboriginal people perform songs and dances and create visual designs they are indicating their close association with the species and with the land of which they occupy. And they are helping to maintain its fertility.

NARRATOR

Music often serves as an important means of maintaining cultural identity and heritage. Among Irish American immigrants and their descendants the performance of traditional music plays an important role in drawing the community together.

PAT KILBRIDE

Obviously there are Irish people all over the world, my own family is a prime example, I've a sister in Taiwan, brother in Germany and I live in New York. My father used to say the sun never sets on the Kilbride family. So the Irish... we're a nation of immigrants.

JERRY O'SULLIVAN

The biggest wave happened because of the potato famine. The population of Ireland went from 9 million to 3 million. A lot came to the U.S. to Canada, to Australia, New Zealand, England, those would've been mainly where the Irish went. Remember in those days, when people left home they didn't see their parents again, that was it. Keep in mind that the people coming here didn't speak English, they were from the poorest parts of Ireland. And it was tough. Irish Catholics, especially, they weren't very welcome, they were considered a lower class. What they did have, in spite of that poverty, they did have their culture, they had this amazingly rich repository of instrumental music, of song, of

storytelling, in the Irish language, of dancing. Having socialization with neighbors, hearing the music, that made up for that loss, that's what they shared together, that's what they passed on to their children.

BRIAN CONWAY

House sessions are a major component of traditional Irish music. It's where people would congregate in Ireland and even in my own house when I was growing up, both of my parents were from Ireland and we had an Irish session almost every Friday in my home. The people would congregate, they'd play tunes, they'd share new tunes or old tunes, it's a wonderful opportunity to meet with people and people can sit down who have learned tunes from different sources, if it's the same tune they can sit down and play it together.

JERRY O'SULLIVAN

Basically it's an Irish jam session, its just everybody gets together and plays a common repertoire. It's very relaxing, there's no pressure, you keep going for as long as you feel like going, if you feel like stopping you stop and you know, people come and go and if the atmosphere and the spirit is good it can go on for hours and hours, days in some cases.

NARRATOR

Many musical traditions have rich histories of their own. In the twentieth century musicians have been drawn to European music from the Middle Ages and Renaissance. A repertoire commonly referred to as Early Music. Because this music hasn't been performed for centuries, playing it today involves research, recreation and imagination.

TOM ZAJAC

I always felt that Early Music was the music that's never made it to the twentieth century as a performing tradition. It's important to keep this music alive because it's fantastic music. It's beautiful in its own way just like music from other cultures is beautiful in it's own way. It's very different from modern Western music.

GRANT HERREID

I was struck right away by something in the music, it really resonated inside me somehow. The music was so often sparse, it was very pure, I had never heard anything like it.

TOM ZAJAC

I think one of the big challenges of performing Early Music is that it's a broken tradition. If you're a pianist today you may have a teacher who had a teacher who had a teacher who studied with Franz Liszt, and there's received knowledge that is passed down from generation to generation. In the performance of Early Music there were centuries in between what people performed back then and what they're trying to do today.

GRANT HERREID

Manuscripts from before the 16th century do not indicate the instrumentation. A piece might have four parts, with no words, maybe meant for instruments but it won't say. The composers either didn't care what instruments it was played on or it was so obvious to the people at the time that it would be appropriate for recorders, say, or for viols or for a lute ensemble, that this information just doesn't come to us.

TOM ZAJAC

One of the most important sources of information is iconographical sources, meaning paintings, illuminations and manuscripts, sculptures from the time, which show actual musicians from the Middle Ages and Renaissance playing music. And by looking at these we can gain a lot of information about how instruments were being held, what the instruments actually looked like cause many of these instruments, especially from earlier periods, don't survive as museum instruments.

GRANT HERREID

The intended audience of a given piece of music is crucial in to understanding why it was performed and how it was performed. One of the great lute virtuosos of the Renaissance was playing lullabies for a four year old heir to a throne. And that obviously gives you an insight as to what maybe this person would have played, you know. Oy Comamos is all about let us eat and drink and be merry my friends today, lent starts tomorrow so let's live it up while we can today.

TOM ZAJAC

We don't want to just play it straight the way you see it in the manuscript, it's in four voices, and all four voices are texted. So the most obvious way to perform it would be to have four singers, a soprano, alto, tenor, and base, sing the song very straight forward.

PAUL SHIPPER

I just could not hear a piece like that just sort of sung straight and

isn't that nice. I mean it's a Fat Tuesday piece, right? It's like let's eat, drink and be merry for tomorrow it is all over. There are a lot of interesting descriptions of performance practice, and of goings on at court, feast, there are diaries there are poems which describe instruments playing together.

TOM ZAJAC

There are a lot of paintings that show people playing tambourines and they always show them playing with the instrument held upward like that, with the head facing out towards the audience. And so that's how Paul plays tambourine in this performance rather than sort of slapping it on it's knee. We know that the guitar was of great importance in Spanish culture and we know that from iconographical evidence and also from literary sources.

GRANT HERREID

We've found that we can infuse this music with more life by looking at surviving popular traditions in Spain or folk traditions where they use a lot of strumming on guitars, a lot of percussion, castanets, tambourines.

PAUL SHIPPER

If you're talking about achieving authenticity in performance, you cannot do it because we just don't really know. You can go with your instincts, you can go with the evidence that you've discovered, things you've learned from playing with other people and again whatever research you've done.

TOM ZAJAC

There's sort of two different types of authenticity, I think. There's the authenticity where you're trying to find out as much as possible about how that music was played so you can play it in the same way that it was performed in the Middle Ages or Renaissance. There's also sort of what I think of as an authenticity of spirit where you're trying to present the music in a way that it was presented at the time, even if it's not done in exactly the same way.

GRANT HERREID

It's not important that people played this music 400 years ago and we should play it now because it was done then, but we really believe that this music is important of itself.

CLOSING CREDITS

Exploring the World of Music
Program #4
"Transmission: Learning Music"
Program Transcript

NARRATOR:

In order for any musical tradition to thrive over time music must be learned shared and passed on. This process of musical communication from person to person and generation to generation is known as transmission.

MARK SLOBIN:

Musical transmission means learning and teaching music. Music continues because people teach it to each other. Kids learn music when they grow up. All of us have learned songs simply because they were there in the atmosphere. We may have learned them from family members which is extremely common. We may have learned them from teachers which happens in organized school systems. We may have learned them from records, radios, recordings which is of course probably the most common way we hear things these days. But we are constantly hearing and learning music from the minute we're born.

ERNEST BROWN:

Some societies organize it very formally for example in Indian classical music you spend years apprentice to a guru. You move into the guru's house and you have lessons everyday for several hours and you do things a thousand times. In some other cultures it's less formally organized. In Africa you might learn music as a kid. You grow up in a village and you hear the music of a particular ceremony going on. You like the music and so you get together with your friends and you get some pots and pans, or whatever you can find and you start banging out the rhythms on those drums. Eventually you get to be pretty good, either that or you get run out of town, right? Usually you learn and you start to pick up some skills and then if somebody sees that you have some promise, they might take you aside and say hey instead of doing that the way your doing it, do it a little bit like this. You use your eyes and you use your ears. You watch and you listen and you imitate.

MARY JO PAGANO:

Okay, let's look at some of these scales.

MARK SLOBIN:

To learn music is to do something akin to learning a language

MARY JO PAGANO:

That's it, now try it.

GAGE AVERILL:

And very often as kids learn music they're taught the grammar, the rules, the syntax of the musical language. They learn this by rote. Eventually the idea is that they can then bring something of their own style, something of their own spirit to the music and transform it--make it something personal. Take the example of jazz musicians who study solos of previous jazz greats who learn to reproduce those solos note by note. Then they're able to take their own solos to begin to do something brilliant and creative and imaginative.

JOSH REDMAN:

I usually say that I'm self taught because I never had a real private instructor as a saxophonist. But my teachers I consider to be the great musicians from the past and the great musicians from the present. I've learned from listening to the records. I consider Sonny Rollins one of my greatest teachers even though I've never met the man. So the way I've learned is by listening and by playing with great musicians both great older musicians, my elders, masters. But also with my peers. I think I've learned just as much playing with other young musicians who are in the same boat that I'm in. You know, trying to learn the music, trying to learn the history, and at the same time trying to establish our own individual voices. Ultimately every time you make music with somebody some of their experience and their knowledge, some of their soul is transmitted to you and vice versa. Some of yours is transmitted to them.

JIM DONOVAN:

I always have this really nice memory of when I first started to think "Boy I sure like to play. That would be the shit. That would be fun." And I remember sitting on my bed with my drumsticks and my black t-shirt on and putting on headphones because my parents were in the next room and listening to AC/DC records or Led Zeppelin records and just smacking the bed as hard as I could with these drumsticks and dust is flying all over the place. And just like going through record after record and like a whole evening would pass and I would take the headphones off and not even realize any time had passed.

JOHN BUYNACK:

Who was it, Keith Richards said that everything you ever listened to comes out in what you play, which is very true.

JIM DiSPIRITO:

For young musicians the process of learning rock and roll is often very closely related to their album collection. The CDs they have at home, their favorite musicians, their favorite artists--they try to mimic what their hearing. A guitar student has so many different teachers if you will to choose from given that so much is really learned through sound recordings. That's not to say that teaching tradition isn't happening here where you can't go and find a fine guitar teacher or piano teacher and learn that way. It's just that the proliferation of sound recordings has really provided in and of itself a whole school for learning just through listening and mimicking.

NARRATOR:

In many church choirs music is also learned orally. Choir members learn their parts by listening, imitating, and memorizing the music.

ELMER L. HAMMOND:

In teaching a Gospel choir what I have to do is to listen to a tape, see if it's relevant for the spirit of our service, and be able to take the individual voice parts off that tape and teach it to our choir. In a rehearsal I generally teach the melody first so everybody's aware. I go through the Soprano part and I teach them their part. And then I go to the altos and teach them their part. You take one voice part, leave it alone, you take the next voice part, teach them their respective part, couple them together and then put the third part together with it. That's called layering. That's an effective tool for teaching by rote. After rehearsal they take the words home with them very often they'll tape the rehearsal and then they learn their parts at home that way when they come back to the next rehearsal they're more prepared. They don't have the music sitting in front of them because that destroys the power of the text that Gospel music can bring. So memorization is a very very essential element in communicating effectively the power of Gospel music. They have to become one with the music and show it through their facial expressions through their body movements. It has to become them. They have to be convinced that this is what God has done for them.

NARRATOR:

Another important way music can be transmitted is through notation. Notation systems graphically represent musical elements or specific performance information in order to preserve music.

MARY JO PAGANO:

Notation is how the composer communicates to the performer. It's kind of the medium, the composer writes down what he wants in as much detail as he can and the performer takes that. So notation guides us and we can get inside what the composer was thinking. It's almost as if we were joined with the composer.

NARRATOR:

Methods of notation can change over time. Since the seventeenth century composers in the Western classical tradition have become increasingly concerned with prescribing as much detail of the performance as possible. In earlier periods composers often provided little more than melodies and rhythms leaving details such as ornamentation, dynamics, and instrumentation to the performers.

GRANT HERREID:

One of our challenges in doing old music is that all the music that comes down to us survives in manuscripts or in the sixteenth century in printed sources. These manuscripts tell us very little about how the music was actually performed. A piece might have four parts with no words, maybe meant for instruments, but it won't say. The composers either didn't care what instruments it was played on or it was so obvious to the people at the time that it would be appropriate for recorders say or for viols or for a lute ensemble. My father has a dance band. They have music for tenor sax and alto sax, piano, and bass. There's also a drummer in the band of course because you don't have a dance band without a drummer but the drummer doesn't use music. So if some musicologists came a hundred years from now without any clue as to what the dance band was about and reconstructed it, he would not put a drummer in it. And that would be ludicrous to us because you don't have a dance band especially the sound of the thirties dance band without a drummer. And so when we find manuscripts maybe there's crucial parts that are missing from it that those musicians improvised or we don't even know if professional musicians in the fifteenth century read music. It's possible that the manuscripts that survived were not meant for musicians. They were meant for their patrons, say a nice copy to give to the king so that he could have in his library.

NARRATOR:

Another form of notation known as tablature shows instrumentalists where to place their fingers rather symbolically representing sound. Because

notation for the Chinese chin does not specify all aspects of performance, players must develop their own rhythmic interpretations.

HUI YU:

The chin music is a very ancient Chinese music. There are more than three thousand pieces of chin music existing in China in a simplified Chinese character notation. This tablature shows you which string your hand put out and what kind of techniques. But unfortunately there's no rhythm at all which means you cannot read off music directly from the notation. In most cases different chin player has their own different interpretation for the same piece. But if the interpretation is very good and everybody likes it then you become popular and people accept it.

NARRATOR:

While notation and sound recording can preserve music it is the teacher who instructs a student in how to perform. This relationship varies from culture to culture. In Japan it involves the student listening to, imitating and playing along with the teacher.

JUNKO OBA:

In older days people actually lived with their teachers and helped with the domestic chores. While doing that they get the essence of their master's techniques and aesthetics. When we learn shamisen these days we use the notation score although it is a pretty recent practice. It is very similar to a guitar or lute tablature so the position you put your fingers and in what manner you play some special techniques are prescribed in that notation. But I have to learn it by watching because there's no way to see how certain timbre effects will be created. When I come to the lesson usually my teacher plays with me.

TOMIE HAHN:

In learning how to play we don't actually talk about the structure of the music. You just play side by side with your teacher. This is a little different than Western music where the teacher will sit to the side and watch you play. You're always playing at the same time so that you can watch and also find a connection to this art.

NARRATOR:

In North India there's also a highly formalized method of transmitting musical knowledge from teacher to disciple. Students learn directly by imitating what their teacher sings or plays. Traditionally music students used to live in the house of their teachers or gurus, where they performed

chores and received daily instruction. This master disciple tradition continues today in a modified form.

RAY SPIEGEL:

In India it's called the Guru-sishya parampara. The teacher student tradition where the student treats his teacher likes he's next to God. My musical hero was Alla Rakha who I had listened on many recordings. I had no money but I would go and meet him and sleep on the floor of his hotel and take care of errands and help out with driving, the cooking, shopping, cleaning, anything. And when he felt like it he would teach me. These lessons were not formal. He never wrote anything down for me. In fact I never sat in front him with drums. He only would recite compositions to me and I was expected to remember them and a later time right them down.

BUDDHADEV DAS GUPTA:

In our instrumental music you have to gather the ability or acquire the ability of singing whatever you are playing.

RAY SPIEGEL:

The teacher can say to you here's a theme (sings) and then you (sings)

BUDDHADEV DAS GUPTA:

Sings) You have to reproduce. (Plays) This ability comes only from singing whatever you are playing

RAY SPIEGEL:

So it requires a lot of memory and you have be on your toes at all times because you don't know when your going to get a lesson. It could be in a restaurant. It could be late a night while he's in bed. It could be in the car, in rush hour traffic in New York City on the way to the airport. But when it occurred to him to teach that's when it was time for you to learn. Time for me to learn. So I did that for about almost twenty years.

MARY JO PAGANO:

There's so many facets to be considered in classical music that one really needs to be guided. Music is sound and to describe a sound in words is so much more difficult than a demonstration. (SYNC:) Sometimes when we're playing we have to make really obvious, okay? So when you crescendo to the top of this ,you know, when you do this (plays)... It's beautiful, but this one.(plays)... (VoiceOver) Once you hear it becomes completely apparent and that's one really important things. When a student first comes to learn piano, there are a lot things that need to be covered:

notation, that is how to read the music, how to read the rhythm, how to read the notes, the dynamics, basic interpretations... (SYNC:) But where's the one that you need to do a little bit more... (VoiceOver) I'm also very concerned that they begin at a very very early age, the musical concepts. So I have really tried to talk about phrasing as early as five years old so that it's not something that they kind of have to learn later, that it becomes the language. Because music is a language and if you don't learn to speak in sentences, if you caught up in little words and little notes, then you don't have music. (SYNC:) Feel the energy and the spirit of it, okay? Good.

ELIZABETH CHAVEZ:

First of all when you learn the piece we have make sure we have the right fingering and the dynamics and we have to definitely make sure we have the rhythm otherwise it could come anyway you want it to. Crescendo means you get louder and decrescendo means you get softer. If you have dynamics it changes in mood and when people are about say oh this is so nice all a sudden it jumps up or something.

MARY JO PAGANO:

Some teachers really insist that you play exactly like them and that's their style of teaching. My teacher, Leon Fleischer, seemed to impart more ideals and principles that could guide us into further understanding the music. Through all of that, whether consciously or unconsciously, you end up sounding like you teacher.

Jennifer Kim has been taking piano lessons with me since she was five years old and she's playing very advanced repertoire now. She is understanding it at a really deep level at this point and I'm kind of guiding her almost as a coach. I give her a little more space.

JENNIFER KIM:

I think that when I was around five or so, my main goal was trying to get a sticker on my page. To say "yeah, by October 22nd I got this piece right."

MARY JO PAGANO:

The ear is going to hear this (plays) right?

JENNIFER KIM:

I think very recently I looked at music on a totally different level where I dissect the piece first in my mind. And then I try to work it out in my hands.

MARY JO PAGANO:

I do find a point where there's a very profound change and it usually happens around the age of 13 or 14. They all of the sudden understand what music means to them. They're moved by it and it is part of them and it's become part of there life and they will always have because it their's and they own it.

CREDIT ROLL

Exploring The World Of Music
Program #5
"Rhythm"
Program Transcript

NARRATOR

Music and time are inextricably linked. In fact one of the primary aspects of music is that it divides time into patterns of sound and silence. This division is what is known as rhythm.

JALAL SHARRIFF

Rhythm is rhythm is rhythm. But in each part of the world they have a way in which they hear and express rhythm.

NAFISA SHARRIFF

Dancing, singing, walking, praying, rhythm is the way we do it.

GAGE AVERILL

Rhythm is the temporal organization of music, it's how music is organized in time.

STEPHEN WILD

It divides time into an organized series of moments, periods, durations. Without rhythm we wouldn't know how to perform the series of tones.

JOSHUA REDMAN

Rhythm you can consider fluctuations or pulsations in time. But forgetting the whole technical thing, rhythm is feeling and it's motion. And rhythm hits you at your core, at your physical core. Rhythm is probably the most physical element of music.

NARRATOR

For much of the world's music the foundation of rhythm is a steady reoccurring pattern or pulse. Pulse in music often evokes a physical response, moving us to dance, march, sway, or tap our feet.

JIM DiSPIRITO

Pulse is the regular occurrence of rhythm in time, unemphasized, one after another, undivided. In many instances we want to organize that pulse, in Western Music we'll use an accent on every two, for example, one, two, one, two, one, two. If you watch a marching band you'll

probably see a lot of duple time or time divided by twos or fours. If you watch the way they move, the way they step, it's often divided one two, one two, one... If you watch somebody dancing to a waltz, for example, you'll see the emphasis of their bodies moving on the first beat of every three, one two three, one two three, and the choreography of their movement corresponds to that emphasis in time. Pulse is also something that people perceive as an audience not just the musicians using accents to organize time. But when you listen to music, you feel music and you start to dance or you start to move. You can see it at a large crowd of people at a concert and everybody seems to be moving together. The rhythm also is sort of a glue that holds the band together. It keeps everybody playing in time, as they say, and it keeps everybody thinking about the music the same. The beginning of the melody is here, you know. The beginning of the song is here and the end is here. And the rhythm and the organization of it through the use of accents provides all of that framework for the musicians.

NARRATOR

While the rhythmic framework for much of Western Music is based on groups of two three and four beats, other cultures may use larger units. In the classical music of North India for example, rhythm is organized into structures of up to a hundred and eight beats, the most common being sixteen beat cycle called Teental.

RAY SPIEGEL

In Indian classical music rhythm is organized into tal or tala, this is the name. Tala is a rhythmic cycle. In other words, if you think of, if you visualize or think of a rhythm in the West you may think of a time signature and some bars. But for Indian music you must envision a circle. It's a cycle or a circle, and we start at one part and we go around and we always come back to that same part. The very first beat of the cycle is called the sam, and it's the most important beat. When we improvise we start from the sam and we go out in our improvisation and come back to the sam.

BUDDHADEV DAS GUPTA

When I go on my individual rounds of improvisation I have to keep count and land back in an interesting manner so that that particular note on my main theme lands back on the first beat of the cycle. If it does not that is a very disreputable state of affairs.

RAY SPIEGEL

The basic beat is called the theka in any tal, teental theka, it has

sixteen beats. One, two, three, four, five, six, seven, eight, nine, ten, eleven, twelve, thirteen, fourteen, fifteen, sixteen, one... The role of tabla player in North Indian classical music is basically an accompanist role. We are not considered the main artist that would be the singer or instrumentalist, unless we are in the situation of playing a tabla solo. Otherwise we're a supportive instrument. We provide the rhythmic structure and we should provide some sort of artistic support rather than getting in the way of the main artist.

NARRATOR

There are many musical traditions in which rhythm progresses freely without a regularly reoccurring beat. In the Japanese Shakuhachi tradition, rhythm is guided by the breath of the performer.

TOMIE HAHN

In Shakuhachi music time doesn't really force its way forward in a marching way. It's more that you are enjoying the sounds and the shapes within the moment of time. There's free rhythm in Shakuhachi music. We don't have strict down beats, we're not playing with anyone else so there's no reason to be precisely in time with someone else; you're playing just solo. In Shakuhachi music the silence is just as important as the notes we're playing. And if we can somehow see the parallel in Japanese painting, if you imagine where the canvas is completely blank on three quarters of the silk. The breath which comes from the Zen meditative style is what each phrase is built upon. We have the inhale and then the note and the end of the phrase. And in between each phrase we have silence and then the taking in of the breath. This is actually the pace of all of the units and how they connect.

GAGE AVERILL

When you watch a West African percussion ensemble you'll find a family of drums of different sizes. Each of these sizes of drum have a different pitch associated with it. Striking the drum sounds a different pitch. When put together in an ensemble these relate to each other at different pitch levels. It may be difficult to hear something like a meter in the music, something like one, two, three. Rather what's heard is the relationship of the tones of the various drums in their own rhythmic relationships. One drum may be doing something as simple as "da-dat... da-dat" and another might be entering with something a little bit more complex " da-ti-da da, da-ti-da da" and the relationship between the two would be "da-da..... They converse in this way.

JALAL SHARRIFF

The drum is an extension of the human voice. It is used to communicate. But you must know the language to communicate. Many times when there are dancers involved the music will change and will tell the dancer when to change the step, when to move, how to move, when to stop. When you travel from ethnic group to ethnic group, you will find that, let's say in Nigeria with the Yoruba where they have a very tonal language, they might say hello "Mo-Du-Pway" so there's a lot of variation in tone. So many of their instruments and their drums like the donno and the talking drums, they sound just the way they talk. You might hear "do-do do, do do do do do do do do do" in Senegal, the Wolof, the people of the Mande cultures which is the Sousou, Malinke, the Bamabara, they speak very fast. You might hear "Naga def" so you might hear "bla ga da, mangi flec, blanka da, blankadi bla dah, bleat bla bla bla bla bla." So as you could see there's a direct connection with the spoken language and what is being played and how you express it on the drum. Mandiani is a rhythm that comes out of the old Malian Empire. The drums and the instruments that they use for the rhythm Mandiani come from the Djembe orchestra. The Djembe orchestra encompasses maybe two or three djembes, usually one principle musician and the bass.

MICHAEL WIMBERLY

This is the Djun Djun and this is the Songba. You have the bottom here which would be considered the one or the down beat. That's more of the gravity part of the rhythm, this is the up side of the rhythm. And then you have the bell part which is playing what I learned as an African six and usually is one two three four five six, one two three four five six. When you put all the parts together. It's always the principle musician who'll give the cue to start, to stop, and change the rhythm. He is the conductor of the orchestra, all the cues come from the principle musician and the person who is playing the improvisation.

NAFISA SHARRIFF

He plays what we call a break or a musical cue and that will sound different depending on whatever style they're playing but basically we hear the cue, it's an established rhythm, and once we hear it we know to start our step.

MADOU DEMBELE

You have to follow their feet, you know, how their hands move, and if the dancer gotta move like that you got to make sure you got the connection and the language, the language you have to do from all her movement from her body, you have to go together. Maybe you can go

"baaaaadaaaaadum, baaaaadaaaaadum."

NAFISA SHARRIFF

There is a direct relationship, we like to say a marriage, between the music and the dance. The musicians actually control the tempo. Mandiani is a social dance which means that it's not ceremonial or ritualistic. I like to say that Mandiani is like doing our street dance you know when we're just "Hey", that's what we do here to self entertain or to have a house party or to celebrate in some fashion. We have to remember what we do in this country is for the stage, "Yes! This is great! Thank you very much!" We applaud the entertainment of it. Traditionally this is how people explain their existence, this is how they honor Holy Spirit. This is how they honor their own life force and their connection with spirit, this is not a performance for them, this is their life.

TRANSLATOR

Mantanzas is a province where a group of friends from my neighborhood, the neighborhood of Simpson, we always enjoy ourselves with a rumba. We're always ready to put a rumba together at a moment's notice.

GAGE AVERILL

The Caribbean is a very vibrant area of musical encounters for the past four hundred years, encounters primarily between musics of Europe and musics of Africa. You have in the Caribbean types of music that are very close to African prototypes. In Rumba, especially the best known example Rumba Guaguanco, you have a couple's dance. Man and woman dance together in a dance that pantomimes courtship. The man attempts to get close to the woman, the woman coquettishly dances around him and avoids his efforts.

TRANSLATOR

The woman that's dancing moves this way and that. She covers herself so that she doesn't get impregnated.

GAGE AVERILL

In Rumba you have a clave. The clave pattern is the key to the rhythmic structure of the ensemble. In rumba guaguanco the clave sounds like this (claps). The first side, if you divide this pattern in half, has three beats. And the second half has two beats. And this is an asymmetric pattern. And its asymmetry is critical to the sound of the entire ensemble. The musicians have to take this key and relate their drumbeats to this fundamental pattern that structures the entire musical ensemble. African

musics and Afro-Caribbean musics have had a profound influence on the development of pop musics throughout the world. Notably in the development of the rhythm section. African-American musicians who were marching in the early brass bands in New Orleans used bass drums, snare drums, cymbals, put them together into a repeating rhythmic unit. And later on when this music moves indoors, musicians put these together into a single set, the drum set. The drum set and the bass are called the rhythm unit in a band and they interact much in the way the percussion ensemble would, an African percussion ensemble would. And they provide the rhythmic drive and the rhythmic vitality to popular musics and Jazz.

JOSHUA REDMAN

Rhythm is something which is important in all musics, but in Jazz it may be even a little bit more important because rhythm is at the heart and soul of Jazz and a certain way of phrasing rhythm, a certain approach to rhythm which we call swing, is at the heart and soul of Jazz. It's very difficult to define what swing is. You can technically try to define it in the sense that swing is a sub-division of rhythm which is in a certain way off center. It's uneven. If I play a series of notes, eighth notes, very straight, let me do that (plays notes) those eighth notes are played straight, there's no swing involved. Now if I put a swing feel on those eighth notes they're going to become uneven, one is going to be a little bit longer than the other and the shorter one is actually going to have a certain accent that the longer one doesn't have. The rhythm comes alive, it dances a little bit. So we can take that concept of the swing rhythm and apply it to any melody, or just about any melody, and turn that melody, turn that composition into a jazz performance, a jazz interpretation. And that gives it a jazz flavor, and so that swing element is one of the key things which defines jazz and one of the key elements in the language of jazz.

MARK SLOBIN

When you perform music, you do it across time and you do it in organized units. This is what rhythm is. It can be extremely regular, it can be extremely irregular. It can be extremely complicated or very, very simple. How you break up the units is extremely important because when you enter musical time your watch stops working. You're in a different zone of human experience and the music takes over your sense of how time is going by.

(CREDIT ROLL)

Exploring The World Of Music
Program #6
"Melody"
Program Transcript

PAUL ROBESON: SINGS "SILENT NIGHT"

NARRATOR:

MELODY IS ONE OF THE ESSENTIAL ELEMENTS OF MUSIC. CHANGES IN PITCH, ONE AFTER ANOTHER, CREATE RISING AND FALLING CONTOURS WHICH TAKEN TOGETHER IMPART MEANING.

JOSHUA REDMAN:

MELODY IS THE STORY YOU'RE TELLING AND FOR THAT REASON TO ME MELODY IS IN SOME WAYS THE MOST IMPORTANT ELEMENT OF MUSIC.

FREDERICK STUBBS:

IT'S LIKE A STORY BECAUSE IT HAS A BEGINNING, IT HAS A PLOT AND IT HAS AN ENDING.

SIMON SHAHEEN:

MELODY, I DEFINE IT AS A GROUP OF NOTES THAT ARE IN LOVE WITH EACH OTHER.

NARRATOR:

ALL OVER THE WORLD WITH INSTRUMENTS AND VOICE PEOPLE CREATE AN UNCOUNTABLE NUMBER OF MELODIES IN AN ENORMOUS VARIETY OF STYLES. THE METHODS IN WHICH A MUSICAL CULTURE GENERATES IT'S MELODIC FORMS DEPEND ON THE MUSICAL RULES AND PRACTICES OF THAT CULTURE. THESE RULES ARE EMPLOYED BY COMPOSERS AND PERFORMERS AND ARE IMPLICITLY UNDERSTOOD BY LISTENERS AS WELL.

(IRISH SONG)

NARRATOR:

BUT AT THE BASIS OF ALL MELODIC FORM IS THE CONCEPT OF VIBRATIONAL FREQUENCY OR PITCH.

GERALD SHAPIRO:

PITCH IS THE HIGHNESS OR LOWNESS OF THE SOUND. IT'S A MATTER OF HOW MANY VIBRATIONS PER SECOND FORM THE FUNDAMENTAL FREQUENCY OF THE SOUND. FOR A MUSICIAN OF COURSE THE PITCH, AT LEAST IN THE WESTERN VOCABULARY, ARE THE TWELVE PITCHES OF THE OCTAVE DIVIDED UP AND HERE'S A CHROMATIC SCALE. AND THAT'S ALL WE HAVE. EACH OF THOSE PITCHES OR PITCH CLASSES FROM C TO C IS REPRODUCED IN EVERY OCTAVE SO THAT THERE'S SOMETHING FUNDAMENTALLY THE SAME ABOUT THAT C AND THAT C AND THAT C. THEY'RE AN OCTAVE APART. THEY'RE DOUBLES IN FREQUENCY.

EVERY MUSIC AROUND THE WORLD TAKES THAT RAW MATERIAL AND SOMETIMES THE OCTAVES ARE NOT DIVIDED UP INTO TWELVE EQUAL PARTS. YOU CAN DIVIDE OCTAVES INTO TWENTY, THIRTY, FORTY PARTS OR YOU CAN DIVIDE OCTAVES INTO ONLY THREE OR FOUR OR FIVE PARTS. BUT EVERY MUSIC HAS A CERTAIN IDEA OF WHAT IS THE PITCH MATERIAL INSIDE THE OCTAVE. WE'RE FAMILIAR WITH A MAJOR, MINOR SCALE SYSTEM THAT WE USE IN OUR MUSIC. HERE'S A MAJOR SCALE. IT'S A KIND OF BAG OF NOTES FROM WHICH YOU CAN CHOOSE THE NOTES OF YOUR MELODY. BUT EVERY MELODY DOESN'T GO... THEY JUMP AROUND. AND SO THERE ARE BIGGER AND SMALLER INTERVALS BETWEEN THE NOTES YOU PLAY. AND YOU NEED TO KNOW SOMETHING ABOUT THAT BECAUSE THOSE INTERVALS ARE VERY IMPORTANT.

SIMPLER MUSIC, GREGORIAN CHANT FOR INSTANCE, THE INTERVALS ARE SMALL. BETWEEN TWO NOTES ADJACENT, THE INTERVAL IS A SECOND. OF COURSE BETWEEN THE SAME NOTE AND ITSELF THE INTERVAL IS A UNISON. A SECOND, A THIRD, A FOURTH, ETC. MELODIES ARE VERY MEANINGFUL. TO PEOPLE MELODY IS OFTEN THE

MOST MEANINGFUL ASPECT OF A PIECE OF MUSIC. IT'S WHAT WE REMEMBER, IT'S WHAT WE RELATE TO. AND THOSE MELODIES COME FROM THE INTERVALS BETWEEN THE NOTES AS WE PLAY THEM.

MARY JO PAGANO:

MELODY IS THE TUNE. THE SINGABLE PART OF A PIECE OF MUSIC. IT'S THE PART THAT OUR EARS NATURALLY GRAVITATE TOWARDS. TECHNICALLY MELODY IS A SUCCESSION OF PITCHES COMING ONE AFTER ANOTHER THAT TOGETHER FORM A COMPLETE THOUGHT OR A PHRASE. THAT'S WHAT WE CALL IT IN MUSIC. JUST LIKE SENTENCES HAVE WORDS, AND WE DON'T HEAR THE INDIVIDUAL WORDS IN THE SENTENCE. WE HEAR HOW THOSE WORDS JOIN TOGETHER TO FORM A SENTENCE. THE SAME GOES WITH MUSIC. THERE ARE MANY NOTES. BUT THOSE NOTES WE DON'T HEAR REALLY INDIVIDUALLY. WE HEAR THEM AS A LONG LINE AND IT GIVES THE CONCEPT OF A COMPLETE THOUGHT. MELODIES HAVE A BEGINNING, A MIDDLE, AND THEN AN END. OK? AND THAT GIVES US THE SENSE OF A SENTENCE OR A PHRASE. ONE OF THE MOST IMPORTANT COMPONENTS OF MELODY IS ITS RHYTHM. IN OTHER WORDS IF WE JUST TOOK RHYTHM OUT OF MELODY, AND JUST PLAYED THE NOTES, IT'S RATHER BORING. BUT THE RHYTHM THAT THE COMPOSER WRITES WITH THOSE NOTES JUST BREATHES LIFE INTO THOSE NOTES AND MAKES THE MELODY MUCH MORE COMPELLING.

NOW COMPOSERS HAVE SOME TOOLS THAT THEY USE WHEN THEY'RE CONSTRUCTING THEIR MELODIES. ONE OF THE TOOLS THAT THEY USE IS REPETITION. THEY CAN REPEAT AN IDEA. ANOTHER TOOL THAT THEY CAN USE IS VARIATION. THEY CAN TAKE AN IDEA AND CHANGE IT SLIGHTLY OR THEY CAN CONTRAST IT SOMETHING COMPLETELY NEW AND DIFFERENT. IN THIS BEAUTIFUL COMPOSITION BY MOZART, WE HAVE AN IDEA, AND THEN HE TAKES THAT IDEA AND MOVES IT DOWN A NOTE, VARIATION. AND THEN THE ANSWER IS A CONTRAST COMPLETELY NEW. AND NOW WE'RE IN THE MIDDLE OF IT, WE HAVEN'T QUITE COME HOME YET. SO HE REPEATS IT. VARIATION, AND THEN A NEW CONTRAST WHICH BRINGS US TO A CLOSE. NOW WHEN WE TALK ABOUT MELODY, WE'RE JUST TALKING ABOUT THE

BEGINNING OF A COMPOSITION. MELODIES CAN GENERATE AN ENTIRE WORK. IN THIS PARTICULAR PIECE THAT'S ONLY HALF OF THE THEME. THE THEME THEN IS DEVELOPED A LITTLE FURTHER. AND THEN HE WRITES A SET OF SIX VARIATIONS ON THIS THEME.

NARRATOR:

MANY NON-WESTERN MUSICS EMPLOY COMPLEX MELODIC ARRANGEMENTS THAT FORM THE BASIS FOR COMPOSITION AND IMPROVISATION. THE WORD MODE IS SOMETIMES USED TO REFER TO THESE STRUCTURES. ONE EXAMPLE OF THIS IS THE ARABIC MAQAM SYSTEM. THE MAQAM SYSTEM IS BASED ON SCALE LIKE GROUPINGS OF NOTES THAT EACH HAVE CERTAIN DISTINCTIVE CHARACTERISTICS. SINCE THERE ARE DOZENS OF MAQAMS, THE MELODIC POSSIBILITIES ARE ENDLESS. MELODY IN ARABIC MUSIC DEVELOPS ALONG A SINGLE LINE AND IS DISTINGUISHED BY THE INTRICATE USE OF ORNAMENTS, SUBTLE ADJUSTMENT OF PITCH CALLED MICRO TONES AND A SOPHISTICATED USE OF RHYTHM.

SIMON SHAHEEN:

THE BASICS OF THE STRUCTURED AND IMPROVISED MUSIC IS THE MAQAM SYSTEM. THE MAQAM SYSTEM, YOU HAVE A SET OF SCALES THAT HAS CERTAIN CHARACTERISTICS. A CERTAIN FEEL, A CERTAIN MOOD. FOR EXAMPLE THERE IS A CERTAIN MAQAM THAT COULD RELATE VERY MUCH TO AN EVENING TIME, FOR EXAMPLE. OR CERTAIN MAQAM CAN RELATE TO A SAD STATE OF BEING. FOR EXAMPLE... IN ARABIC MUSIC THE INTERVALS IS VERY MUCH IDENTIFIED BY WHAT WE CALL QUATERTONES OR MICRO TONAL INTERVALS. AND THESE ARE INTERVALS THAT, FROM MY EXPERIENCE WITH THE WESTERN EAR, IT'S VERY DIFFICULT TO HEAR THIS QUALITY BECAUSE IT'S AN INTERVAL OR DISTANCE BETWEEN TWO PITCHES THAT THE EAR IS NOT USED TO. FOR EXAMPLE, IF WE LISTEN TO THE THIRD NOTE, AND I'M GOING TO COUNT, THIS IS THE FIRST, THE SECOND, AND THE THIRD. AGAIN. OKAY, SO THESE ARE THE FIRST THREE NOTES IN A SCALE THAT IS FAMILIAR TO MANY PEOPLE. THAT'S CALLED MINOR SCALE. OKAY, WE CAN CALL IT ALSO, WE CALL IT IN ARABIC MUSIC, NAHAWAND. IT HAS A NAME. NOW LET'S LISTEN TO THE THIRD

NOTE IN A DIFFERENT SCALE. FIRST, SECOND, THIRD. AND WE CALL IT HERE, MAJOR SCALE. OR IN ARABIC MUSIC AJAN A-J-A-N AJAN. NOW BETWEEN THOSE THREE TWO NOTES AND I'M REFERRING TO THE THIRD NOTE I PLAYED OR I CAN FIT ANOTHER INTERVAL IN BETWEEN, THAT WE CALL QUARTER TONE. AND MANY PEOPLE THINK IT'S KIND OF WEIRD OR IT SOUNDS OUT OF TUNE, BUT IT IS NOT. IT'S A QUALITY THAT IF YOUR ARE BORN IN CERTAIN REGION THAT PRACTICE THIS TYPE OF MUSIC OR IF YOU GET USED TO IT, LIKE MANY AMERICAN STUDENTS WHO STUDY WITH ME FOR YEARS AND YEARS AND THEY GOT USED TO IT AND THEY PERFORM IT PERFECTLY. I WENT TO SCHOOL IN THE EARLY EIGHTIES, IT'S MANHATTAN SCHOOL OF MUSIC. AND I SPECIALIZED ON VIOLIN. AND ONE OF THE TOP VIOLINISTS THEN USED TO COME AND GIVE US MASTER CLASSES WAS HEINRICK SZERING, THE POLISH VIOLINIST. AND IN ONE OF THE MASTER CLASSES I WAS SUPPOSED TO PERFORM, I THINK IT WAS A BEETHOVEN SONATA ON THE VIOLIN AND PIANO. AND AFTER I FINISHED HE SAID, YOU KNOW HE COMMENTED ON MY PLAYING, AND BEFORE I LEAVE THE STAGE I ASKED TO PLAY ANOTHER PIECE OF MUSIC. SO I TOOK THE VIOLIN AGAIN AND THEN I PLAYED AN IMPROVISATION USING ALL THESE ORNAMENTS AND QUARTER TONES. WHEN I FINISHED OF COURSE EVERYBODY WAS ASTONISHED. AND HE ASKED ME ONE QUESTION. HE SAID "YOUNG MAN, THIS IS FASCINATING. HOW COULD YOU PLAY ALL THESE INTRICATE NOTES. BUT ONE THING I DON'T UNDERSTAND, WHY DID YOU PLAY SO MANY NOTES OUT OF TUNE?"

NARRATOR:

MELODIC EXPRESSION ALSO PLAYS A FUNDAMENTAL ROLE IN OTHER MUSICAL SYSTEMS FOUND AROUND THE WORLD. IN IRISH DANCE MUSIC, FOR EXAMPLE, IT IS THE TUNE THAT IS OF PARTICULAR IMPORTANCE. A FIXED MELODY THAT IS REPEATED OVER AND OVER AGAIN IN PERFORMANCE. BUT VARIED AND ORNAMENTED DIFFERENTLY EACH TIME IT IS PLAYED.

JERRY O'SULLIVAN:

WITH IRISH MUSIC THE MOST IMPORTANT THING IS THE MELODY. AND WHEN PEOPLE ARE PLAYING TOGETHER IN ENSEMBLE THEY

BASICALLY PLAY THE SAME MELODY. WHAT MAKES A DIFFERENCE ARE THE VARIATIONS. YOU CAN'T CHANGE THE MELODY TOO MUCH, IT'S NOT LIKE, NOT TO THE SAME DEGREE AS YOU WOULD IN JAZZ. YOU CAN ONLY CHANGE IT SLIGHTLY BUT IN ANY TYPE OF CELTIC ART, IF YOU LOOK AT THE BOOK OF KELLS FOR EXAMPLE, ALL OF THE REAL ARTISTRY IS IN THE DETAILS.--LITTLE, LITTLE, DETAILS. THE BASIC PICTURE STAYS THE SAME. BUT YOU CHANGE THESE LITTLE, LITTLE DETAILS. IT'S THE SAME IDEA WITH THE MUSIC.

BRIAN CONWAY:

THAT'S JUST THE STRAIGHT NOTES THAT'S THE UNDERLYING MELODY. THAT'S IT WITH ORNAMENTATION. NOW THERE'S ALSO ROOM TO ALTER THAT MELODY BUT THE CHALLENGE IS TO ALTER IT SUCH A WAY AS TO ENABLE YOU TO SIT IN AND PLAY WITH SOMEBODY YOU'VE NEVER MET BEFORE, WHO ALSO PLAYS THAT TUNE, AND THEN DO IT SUCH A WAY THAT DOESN'T SOUND DISCORDANT, THAT DOESN'T SOUND CHAOTIC. THAT'S THE BEAUTIFUL THING. I CAN SIT DOWN WITH SOMEONE I'VE NEVER EVEN MET FROM ANOTHER PART OF THE COUNTRY OR IRELAND AND SIT DOWN AND BE ABLE TO PLAY TUNES WITH THEM.

(IRISH SEAN-NÓS SINGING IN GAELIC)

JERRY O'SULLIVAN:

IRISH TRADITIONAL MUSIC, ANY OF THE INSTRUMENTAL MUSIC, IT REALLY COMES FROM THE OLDER SINGING STYLE CALLED SEAN NÓS SINGING AND SEAN NÓS IS TWO IRISH LANGUAGE WORDS MEANING OLD WAY. THEY'RE VERY VERY MOVING, VERY VERY INTIMATE SONGS. IT'S USUALLY A GROUP OF PEOPLE SITTING IN A CIRCLE AROUND A TABLE. THE CUSTOM IS FOR THE SINGER TO REACH OUT AND GRAB THE HAND OF WHOEVER IS NEXT TO HIM OR HER AND THEY START THIS ROWING MOTION AS THEY'RE SINGING THE SONG. IT'S NOT IN TIME TO THE PIECE, THERE'S NO RHYTHMIC THING. BUT IT'S AN EMOTIONAL CUSTOM WHERE YOU'RE REALLY, THE SINGER AND THE AUDIENCE ARE REALLY JOINED TOGETHER. (MUSIC) I THINK THE FACT THAT I PLAY THE UILLIAN PIPES--ITS A GOOD INSTRUMENT FOR

IMITATING THE SEAN NÓS SINGERS. YOU CAN SLIDE NOTES IN SOMEWHAT THE SAME WAY. YOU TRY TO ORNAMENT IN SOMEWHAT THE SAME WAY SO IT'S A VERY GOOD INSTRUMENT FOR PLAYING SLOW AIRS. SLOW AIRS. WHAT YOU ATTEMPT TO DO AS CLOSELY AS POSSIBLE IS TO FOLLOW THE STYLE OF THE SINGER WITH THESE SONGS IS TELLING A STORY, LITERALLY. SOME THEMES CAN BE TEN, TWELVE VERSES LONG. AS AN INSTRUMENTALIST YOU TRY AND COMMUNICATE THE SADNESS, THE LONELINESS, FREQUENTLY. YOU TRY AND DO WHAT THE SINGER DOES TO DRAW IN YOUR AUDIENCE TO MAKE THEM FEEL THE EMOTION. IF YOU'VE DONE THAT, YOU'RE A GOOD SLOW AIR PLAYER.

NARRATOR:

A MELODIC CONCEPT KNOWN AS RAGA LIES AT THE HEART OF NORTH INDIAN CLASSICAL MUSIC. THERE ARE HUNDREDS OF RAGAS, EACH OF WHICH FUNCTIONS AS A SORT OF RECIPE FOR THE CREATION OF COMPOSED AND IMPROVISED MELODIES. EACH RAGA POSSESSES ITS OWN SET OF RULES AND IS ASSOCIATED WITH A PREVAILING MOOD AND TIME OF DAY OR SEASON OF PERFORMANCE. AS IN ARABIC CLASSICAL MUSIC, MELODIES DEVELOP ALONG A SINGLE LINE. A TYPICAL PERFORMANCE FORMAT INCLUDES A SOLOIST, EITHER A SINGER OR INSTRUMENTALIST, ACCOMPANIED BY DRUMS CALLED TABLA. AND BY A TEMPURA, A LONG NECKED STRINGED INSTRUMENT THAT IS USED TO CREATE A DRONE OR CONTINUOUS WEB OF SOUND EMPHASIZING THE TONIC OR PRIMARY NOTE OF THE RAGA.

BUDDHADEV DAS GUPTA:

INDIAN MUSIC IS TOTALLY MELODIC. BUT WE CANNOT JUST GO ON PRODUCING ANY MELODY THAT COMES TO OUR MIND. IT IS GUIDED BY CERTAIN RULES AND FRAMEWORK. WHEN WE PLAY CLASSICAL MUSIC IT HAS GOT TO CONFORM TO ONE RAGA OR THE OTHER. OUR MUSIC HAS THE SAME 12 NOTES THAT OCCUR IN YOUR PIANO KEYBOARD IN ONE OCTAVE. IN ANY PIECE OF MUSIC THE FIRST THE DO OR LET US CALL IT THE TONIC, MUST ALWAYS BE THERE AND THIS CANNOT BE CHANGED. TEMPURA PROVIDES THAT DO, THAT BASELINE AGAINST WHICH THE WHOLE MUSIC IS BEING GENERATED. HAVING

SELECTED YOUR DO, YOU HAVE TO SELECT AT LEAST FOUR OTHER NOTES. SO LONG AS YOU PLAY THAT PARTICULAR RAGA YOU CANNOT USE ANY OTHER NOTE. SECONDLY OUR MUSIC HAS DEFINITE AND PREFIXED MODE OF GOING UP AND COMING DOWN. THE RULES OF THE RAGA MAY PRECLUDE YOU FROM JUST CLIMBING UP STRAIGHT FOR ONE IN SEQUENCE. IT MAY HAVE KINKS IN IT. THIRD POINT IS, THAT OUT OF THESE NOTES ONE NOTE IS GENERALLY MORE PROMINENT IN THAT IT'S USED MORE FREQUENTLY AND SOMETIMES YOU STOP ON THAT PARTICULAR NOTE VERY OFTEN. SO OUT OF THESE SEVERAL DO'S AND DON'TS THERE FINALLY EMERGE A STATE OF BASIC PHRASES. WHICH ARE JUST LIKE THE, YOU KNOW, EARS, NOSE, EYES, LIPS OF A HUMAN COUNTENANCE. THESE BASIC PHRASES, ACTUALLY, WHEN YOU GO THROUGH THEM, THEY PAINT THE FACE OF THE RAGA. SO I HAVE BEEN ABLE TO EXPLAIN TO SOME EXTENT WHAT A RAGA MEANS. CHOSEN NOTES IN AN OCTAVE, DEFINITE AND PREFIXED MODE OF GOING UP AND COMING DOWN, SOME PARTICULAR NOTE GETTING PROMINENCE, AND MANY OTHER SMALLER RULES WHICH YOU'D RATHER NOT GO INTO RIGHT NOW FOR WANT OF TIME.

PAUL ROBESON: SILENT NIGHT, HOLY NIGHT...

NARRATOR:

MELODY IN THE FORM OF SONG MAY BE ONE OF THE MOST COMMON TYPES OF MUSICAL EXPRESSION FOUND AROUND THE WORLD.

DILLARD CHANDLER SINGS.

IT IS THE HUMAN VOICE, SOLO OR ACCOMPANIED THAT HAS THE PRIMARY ROLE OF CONVEYING THE MEANING OF A SONG AND SONGS OFTEN EXPRESS OUR MOST HEARTFELT SENTIMENT.

FLOR DE HUANCAYO SINGS (IN SPANISH)

MARK SLOBIN:

A SONG HAS TWO PARTS, THE MELODY AND THE WORDS. THE MELODY HAS TO DO SOMETHING FOR THOSE WORDS. MELODY IS EXTREMELY IMPORTANT IN MAKING WORDS WORK. IT MAKES THE WORDS SING, LITERALLY, AND THAT'S WHY YOU DO A SONG. OTHERWISE WE COULD JUST KEEP ON TALKING TO EACH OTHER.

PETE SEEGER SINGS "WE SHALL OVERCOME"

PETE SEEGER

I DON'T KNOW IF YOU KNOW THE NAME YIP HARBURG, HE WAS A GREAT LYRICIST OF A POP SONG, HE WROTE THE WORDS FOR "IT'S ONLY A PAPER MOON" AND "BROTHER CAN YOU SPARE A DIME" AND "OVER THE RAINBOW," AND HIS WAY OF SAYING "WORDS MAKE YOU THINK, MUSIC MAKES YOU FEEL, AND A SONG MAKES IT POSSIBLE TO FEEL A THOUGHT." INTERESTING WAY OF PUTTING IT.

CROWD SINGS: "WE SHALL OVERCOME"

CREDIT ROLL