

Read chapter three 3 and answer the questions

[Art & Culture](#), [Music](#)



number The griots or jalolu, musicians of the Mande tribe, serve three other functions as well. What are those functions? Of these three functions, which is the most important? The lambango serves a function in fulfilling this most important duty. Describe the music and discuss its function. The jalolu (plural for jali) serve three important functions as generally summed up as providing music for important social occasions for their patrons. Specifically, the jalolu, the musicians of the Mande tribe are singers, dancers and recorders of history. The reason that they are capable of recording history is due to their ability to create song for social commentary. As we certainly know, the song may have the elemental capability to record the history of the people's lives and in the case of the jalolu; it is the history of their tribe. With their ability to create social commentary, they are capable of praising people and it is a vital component of their function as singers, dancers, and recorders of history. The lambango on the other hand is a selection that remarkably depicts the art of the jalolu. Here, the singers have the chance to insert the actual delivery of words that may be initiated like a chant or a spoken language, and in other way, we can expect to witness a combination of melody with linked verses of text to it. As artists capable of initiating social commentaries, the jalolu through their lambango may use the said selection as substantially useful for the occasion when there is a need to praise people or impart an important message. The lambango is technically their way of expressing their ideas and artistic ability. The lambango therefore is both a combination of art and wit, combined as one important package to represent the music heritage that the jalolu are able to perform. 2. Discuss the term "primitive" with regard to the Forest People – The Baaka (also called the

Pygmies) and their music. What aspects of their society have resulted in their classification as “primitive”? Does the music itself appear “primitive,” un-developed, simplistic, etc.? What kind of problems does the classification of “primitive,” un-developed, simplistic, etc.? What kind of problems does the classification of “primitive” pose for the study of musical cultures and of cultures in general? The Baaka or Pygmies are people who can be considered nomads. These people belong to nomadic tribe and they ducked themselves to an egalitarian society, for they believe that everyone is equal, resulting to a no hierarchy for their entire culture or community. The Baaka are therefore labelled primitive because of this way of life, as people today are no longer nomads, but settle in one place to find a living for themselves. In fact, most of the societies today are trying to settle to a one place, and establish structure where there is implementation of rules, policies and laws to be implemented. It is for this reason that Baaka are known to be a primitive tribe that places themselves in the world somewhere in central Africa. On the other hand, one can observe various hockets and yoddle in their music, which are something we can barely hear today. In fact, if people can hear them now, many of them might find it strange or find themselves caught in great amazement of the music style. However, even if the music might be strange, this does not mean it is primitive because a yoddle might be a primitive style but it is something sophisticated due to the degree of difficulty linked to performing it. After all, not everyone can do a yoddle. In other words, it is a substantial drawback to label music as primitive as a result of linking it to the primitiveness of the way of life of those people who created it, particularly their culture in general. Our problem therefore is we

tend to categorize music as primitive because of studying the cultural background of a primitive culture. At one way or another, this may potentially sound non-sense because the artistic capability of mankind is already sophistication by itself, just like with the case of Baaka tribe and their music. Now, there is a tendency to define traditional music with our prevailing social life at present (Titon 76). This is something that allows us to define if something is primitive or not.

3. Read Abubakari Lumna's biography in the chapter. Describe how he was taught to play the drum. What else did he have to learn besides just the drumming technique? Abubakari Lumna was able to learn to play drum in a hard way. He was able to play it through his observation and personal motivation at start, and when he began to gather appreciation from the public because of his good voice, a drumming career with a tough training of his father started to take place. By then, there were existing rivalries among good drummers and since Lumna had the potential for drumming in the future, his father's fear existed. By that time, a good drummer must not just be good enough at strumming the drum, but he also must possess a good voice. Drumming before had to be a combination of voice and the actual rhythm of the drum. For this matter, Lumna had to learn the technicalities behind singing and drumming, both at the same time. In other words, drumming by the time of Lumna was a complete package of performance, which must include the participation of singing. So a good drummer is therefore expected to have a good voice in order for him to shine in the public and gain a remarkable appreciation in the field of creating music and entertainment in its general sense. Reference Titon, Jeff Todd.

World's of Music: An Introduction to the Music of the World's Peoples. 5th ed.
Belmont, CA: Cengage Learning, 2009. Print.