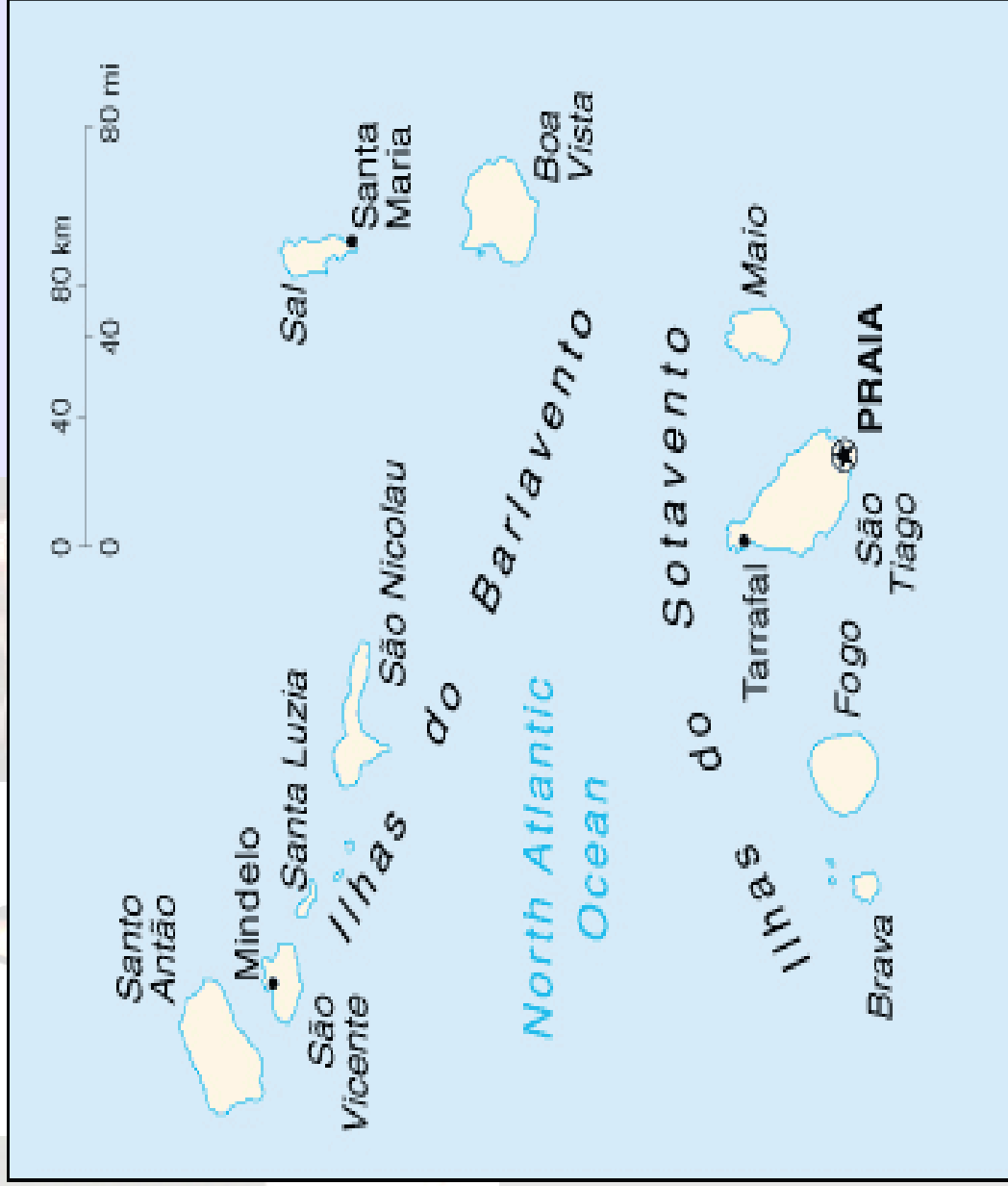
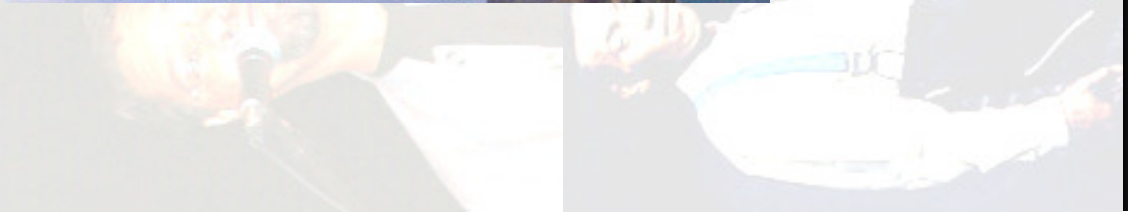
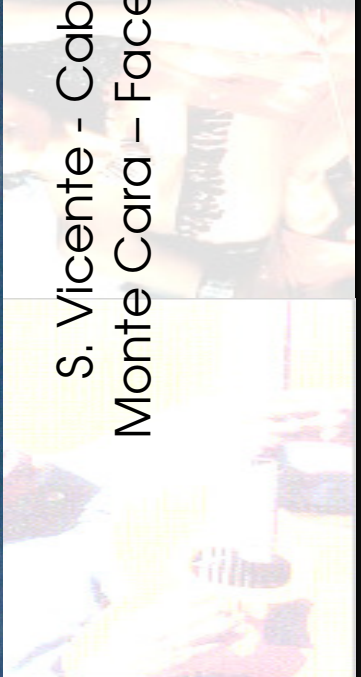


Map 18 The Atlantic world





S. Vicente - Cabo Verde
Monte Cara – Face Mountain



Capeverdean History, Culture and Music Ethnomusicology Workshop Presentation



"a young African-Portuguese, Lisboa-Parisian Gladys Knight" Village Voice

"Lura's voice has the depth and sultriness of Toni Braxton with a much more refined delivery and broader range of expressions. Her elegant stage presence is matched by her top-notch-band." Associated Press



December 2006

LURA: M'BEM DI FORA

United States Tour

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Agenda

- Introduction
- **Moderator**
 - Ethnomusicology – Introduction
 - About CV History & CV Music
 - Lura’s Team
 - CV Music – Genres and Instruments

Professor/Moderator

- Genres Overview
- Morna & Coladera
- Batuku and Funana

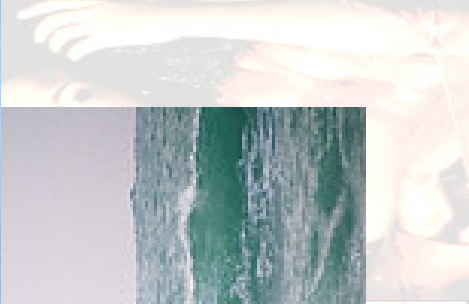
Lura w/Moderator

- Why Batuku and Funana?
- 2-3 song set to demonstrate genre
- Question & Answers





CABO VERDE ISLANDS 2006



Ethnomusicology

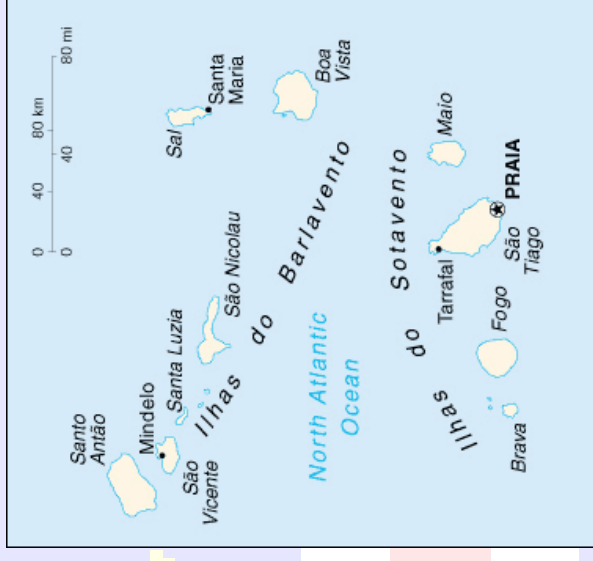
- **Ethnomusicology** (from the Greek ethnos = nation and mousike = music) is the study of music in its cultural context, cultural musicology. It can be considered the anthropology or ethnography of music. It is the **study of "people making music"** .
- **Ethnomusicologists apply theories and methods from cultural anthropology** as well as other disciplines in the social sciences and humanities.
- With regard to **African music, Paul Berliner, Andrew Tracey, and Hugh Tracey** are well known, the latter being the founder of the **International Library of African Music**.

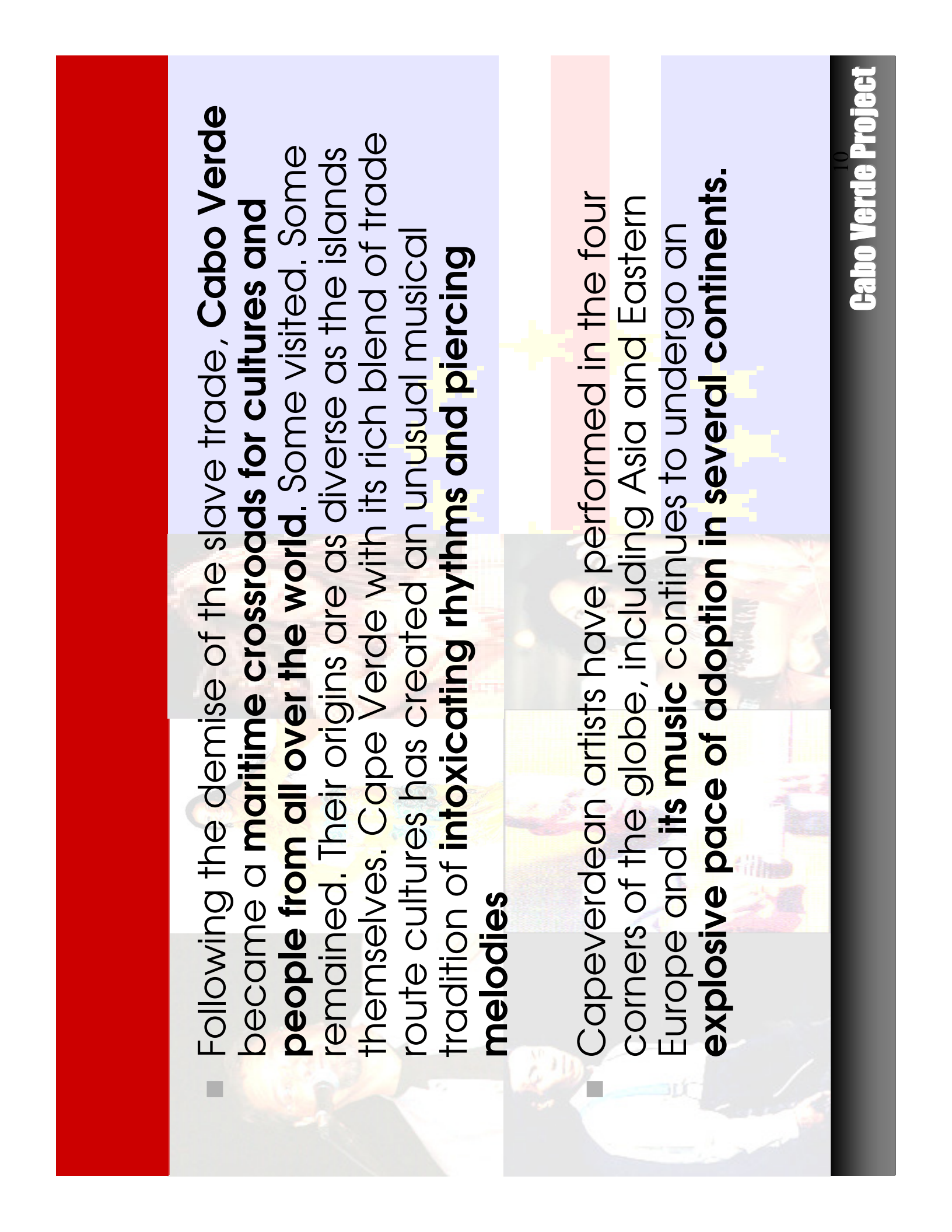
- 
- A **Lusophone** is someone who speaks the Portuguese language natively or by adoption.
 - The **Lusophone** culture is the legacy of the Portuguese colonial empire.
 - **Lusophone** countries include Portugal, Brazil, Mozambique, Angola, São Tomé and Príncipe, Cape Verde, Guinea-Bissau, East Timor, Macau and others.

Cape Verde History & Music

■ Cabo Verde:

These **10** volcanic islands, are a collection of deserts, mountains and canyons, and lie some 300 miles off the **Senegalese coast of West Africa**. They are separate yet connected to Africa.





- Following the demise of the slave trade, **Cabo Verde** became a **maritime crossroads for cultures and people from all over the world**. Some visited. Some remained. Their origins are as diverse as the islands themselves. Cape Verde with its rich blend of trade route cultures has created an unusual musical tradition of **intoxicating rhythms and piercing melodies**

- Capeverdean artists have performed in the four corners of the globe, including Asia and Eastern Europe and **its music** continues to undergo an **explosive pace of adoption in several continents**.

Cape Verde History and Culture

- Capeverdeans are one of the oldest immigrant groups in the United States having been here for more than 200 years. Official ties between the **United States and Cape Verde** date to the early **19th century**. The first American consulate was established in Cape Verde in 1816.
- The **official language** of Cape Verde is **Portuguese**, but most Capeverdeans speak a dialect--**Kriolu**--which is based on archaic Portuguese but influenced by African and European languages. Cape Verde has a rich tradition of Kriolu literature and music.

Cape Verde Music, cont....

- The United States Recording Academy awarded a Grammy Award for “**Best World Music Album**” to a Capeverdean artist, **Cesaria Evora**, mainly for her soulful interpretation of the “**doleful ballad**” **morna**;
- 2005 in South Africa, the equivalent of the Grammy’s, **Kora Awards**, was won by CV artist, **Suzanna Lubrano**, including “Best West African Female Artist” and “Song of the Year” at a televised live event, watched by over 600 million TV viewers in 76 countries;
- In 2006 **Lura** is nominated for **Best Newcomer at the BBC Radio 3 Awards** and Best World Music Album at Les Victoires de la Musique in France.



CAPEVERDEAN MUSIC GENRES

**Morna, Coladera, Funana, Batuku,
Finacon, Bandera, Tabanka,
Mazurka, Contradanca, Talaia
Baxo, Landun and many more...**

Morna

- The **soul music of the Cape Verde Islands**. It is mostly **languid** and **slow** and its lyrics are rich with **metaphors of desire, longing and separation**.
- Recognizable form emerging around **1870-1890**
- Possibly influenced by the Portuguese **fado** and/or Brazilian **modinha**, a style popular in the 18th century in the Portuguese colonies.

- 
- Reflects culture of a **country of immigrants**; its philosophical lyrics and appeal extend to all social classes
 - In its vocal style, instrumentation, and use of harmony, the **morna** is predominantly European rather than African in character
 - **Morna** is typically sung by a **solo vocalist**, accompanied by stringed instruments such as the **violin - rabeca** - and the **guitar**-like – **violão** - viola, and the **cavaquinho** – like a banjo with its with unique stringy sounds

Morna Instruments :

- Voice (solo)
- Rabeca (violin)
- Violao (guitar)
- Cavaquinho



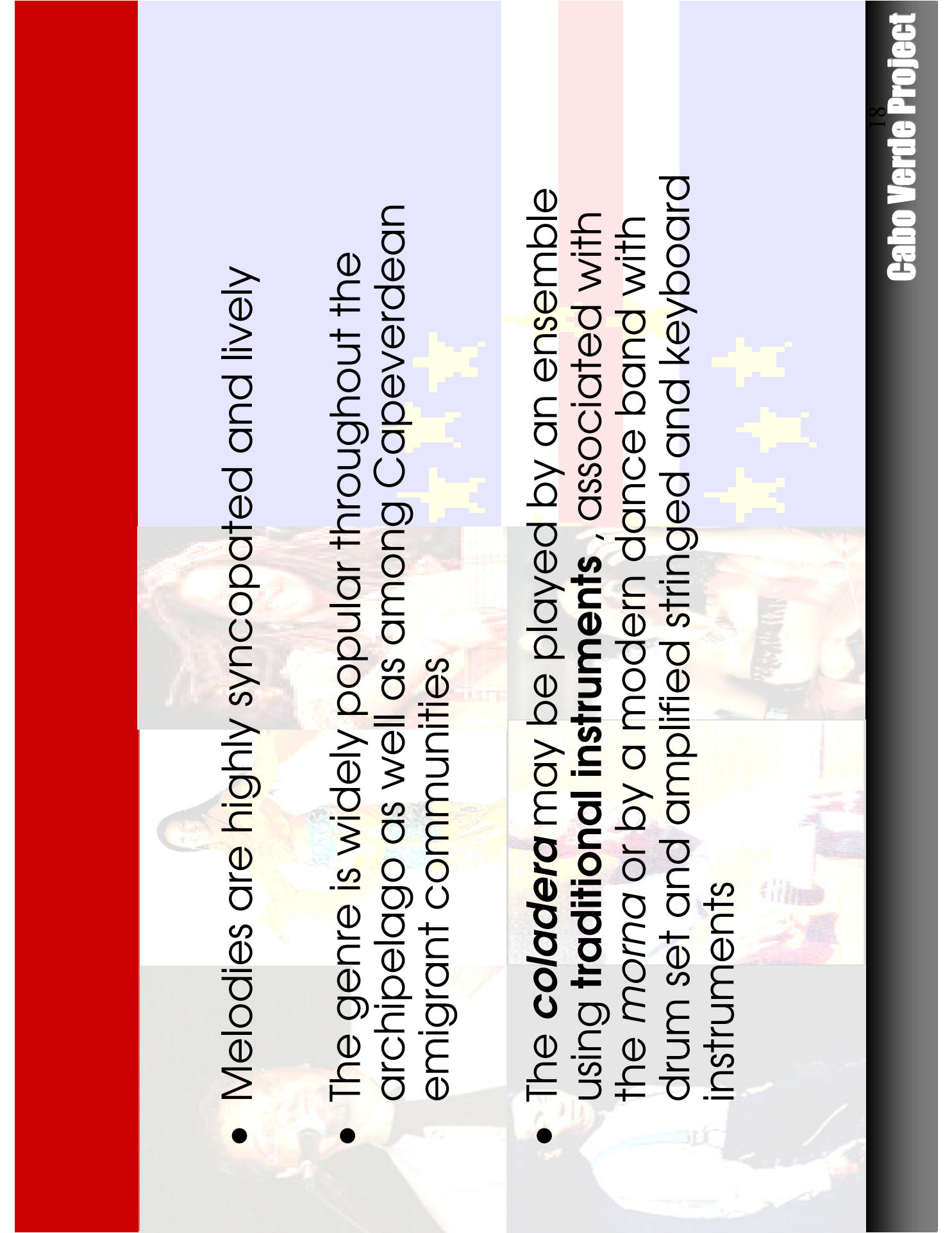
Rabeca



Cavaquinho

Coladera

- Evolved from **Morna**, its faster rhythm, likely established by the 1920s
- Most characteristic type of **popular** Capeverdean music
- Resembling **Calypso, Cumbia, and Zouk**
- **Fast rhythms and couple dances**
- **Lyrics are satirical and humorous** expressions about local and family issues, politics and problems between the sexes

- 
- Melodies are highly syncopated and lively
 - The genre is widely popular throughout the archipelago as well as among Capeverdean emigrant communities
 - The **coladera** may be played by an ensemble using **traditional instruments**, associated with the *morna* or by a modern dance band with drum set and amplified stringed and keyboard instruments

Coladeira Instruments :

Voices

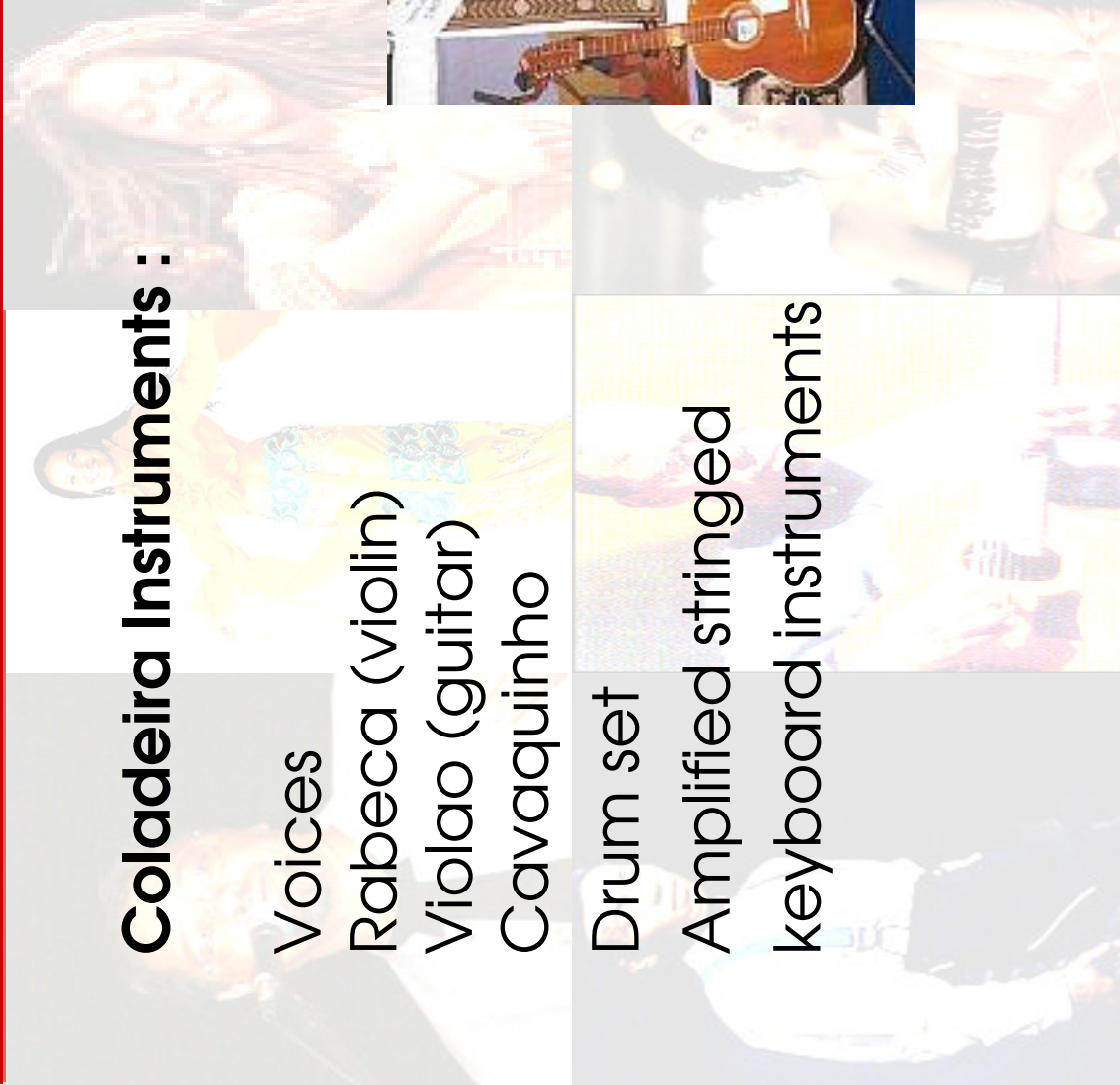
Rabeca (violin)

Violao (guitar)

Cavaquinho

Drum set

Amplified stringed
keyboard instruments



Coladera Notables



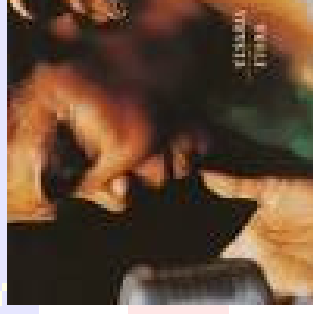
Tito Paris



Boy Ge Mendes



Luis Morais

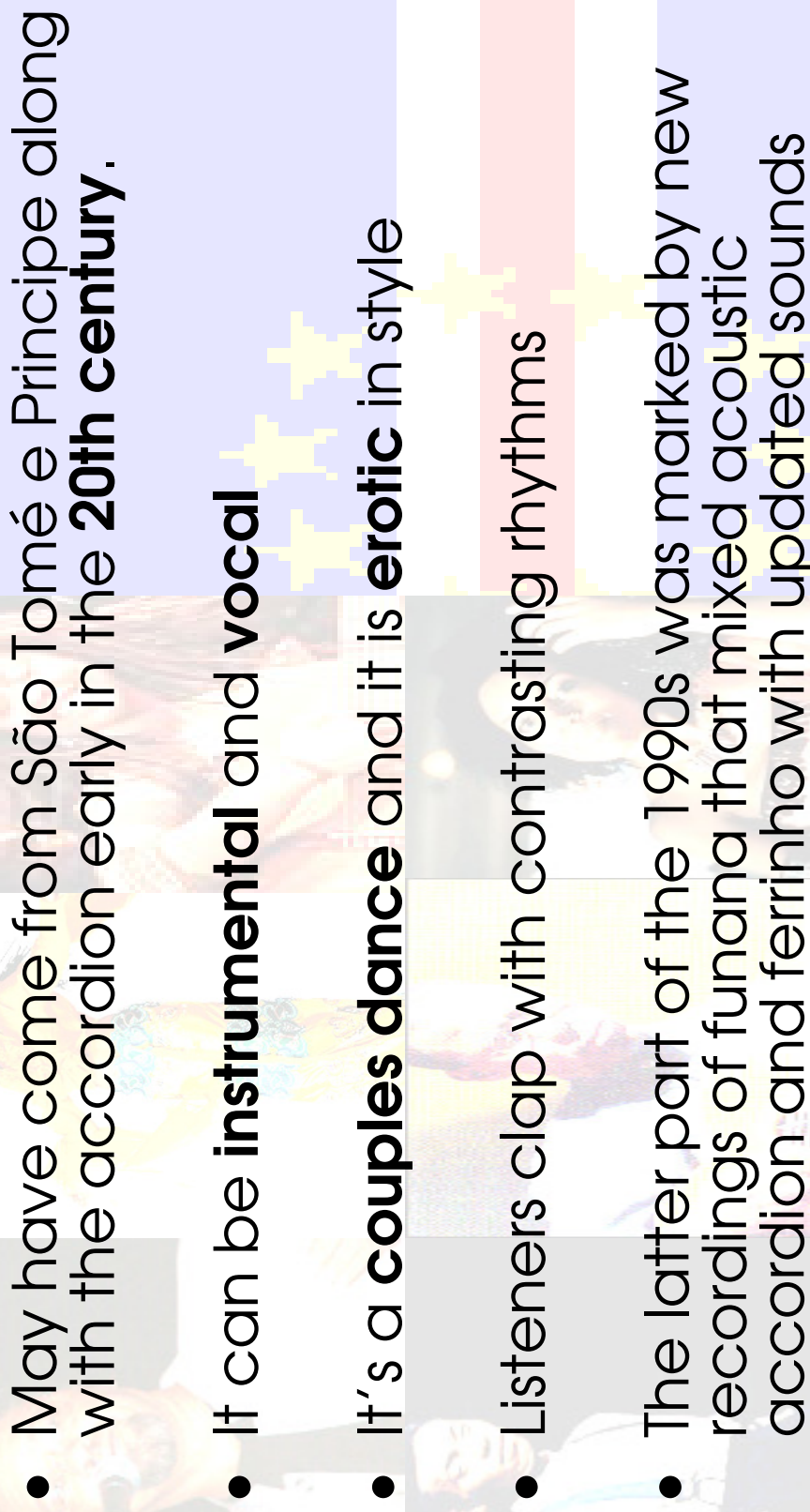


Cesaria Evora

Demo

Funana

- Music and dance genre from the island of **Santiago**, the **most African** of the islands
- Expressing dissatisfaction with **political oppression** and **forbidden** by the Portuguese colonialist government because of its **sensual and erotic** dancing
- Lyrics reflect **defiance** and **pride** of Capeverdean people
- Also expressions of **nostalgia**, **woes with women**, **earning a living**, etc

- 
- May have come from São Tomé e Príncipe along with the accordion early in the **20th century**.
 - It can be **instrumental** and **vocal**
 - It's a **couples dance** and it is **erotic** in style
 - Listeners clap with contrasting rhythms
 - The latter part of the 1990s was marked by new recordings of funana that mixed acoustic accordion and ferrinho with updated sounds

FUNANA Instruments:

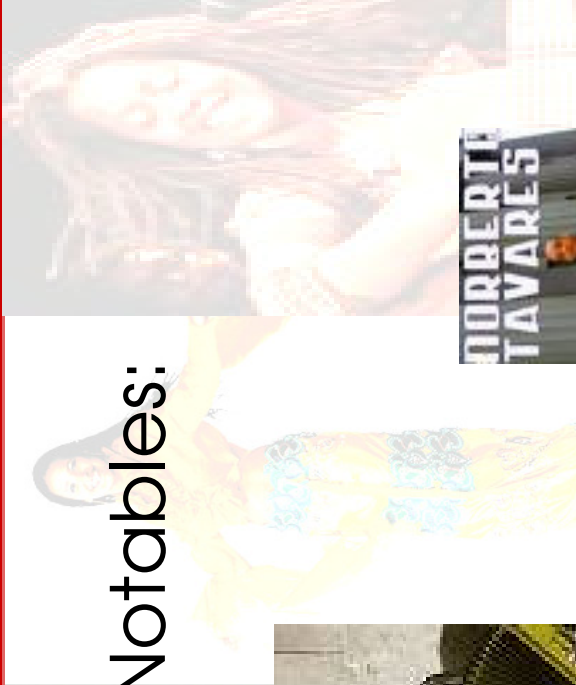
Played with the “**Gaita**”, a member of the accordion family and the “**Ferrinho**” a strap of iron set on the shoulder and scrapped like a rasp with a **knife**



Funana Notables:



Code Di Dona



Norberto Tavares




Ferro Gaita

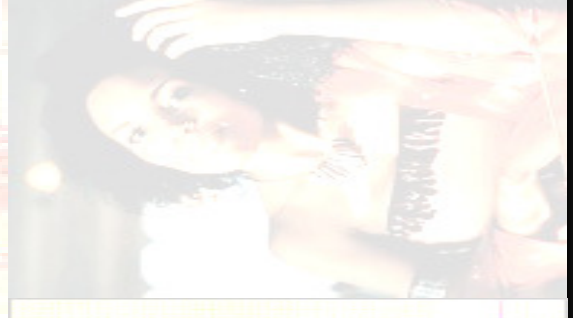
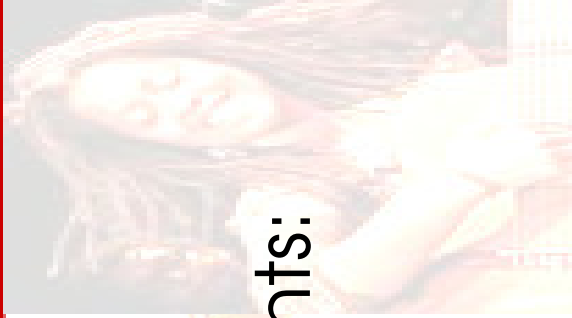
Demo

Batuku

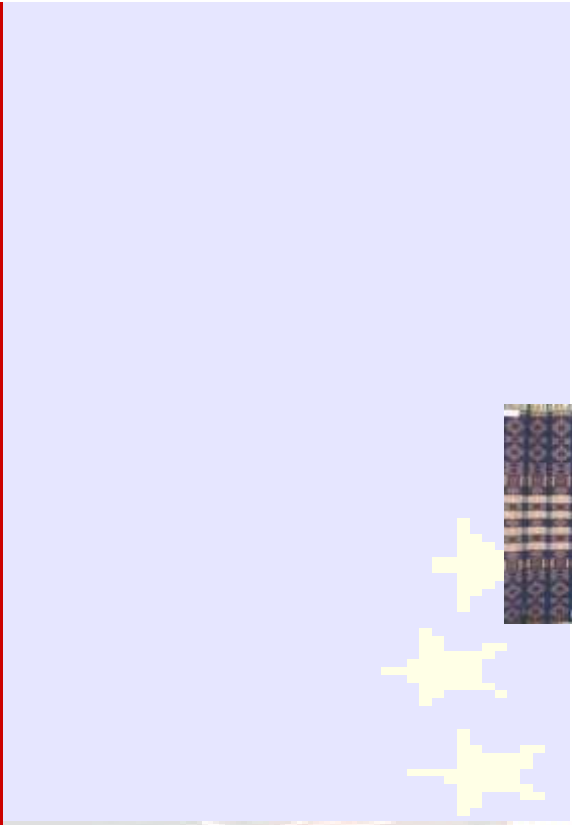
- Originally a **woman's folk music**, **Batuku** is an improvised music with **strong satirical** or **critical lyrics**. **Batuku** is popular in all of Cape Verde.
- The **Batuku** originated as a rhythm created by a dozen or more women beating on **folded stacks of cloth** called **tchabeta** held by their knees, while a lead singer improvised poetry lampooning or critiquing community happening.
- A very **sensual dance** called “**torno**” accompanied the song form.

- 
- The woman also use a piece of cloth called “**Pano**” around their hips that help define the “**torno**” dance
 - During the **struggle** for the first free elections in 1991, one could go to **Santiago**, the largest of the islands, and hear **political propaganda** expressed as a **batuku**.

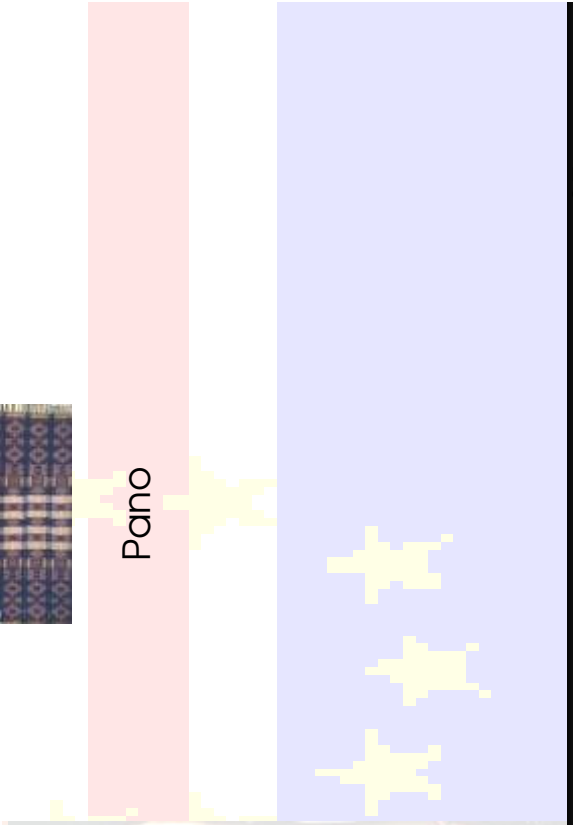
Batuku Instruments:



Tchabeta



Pano



Batuku Notables:



Bulimundo



Naci Gomi

Demo

Lura Q&A and Music

Lura



December 2006

LURA: M'BEM DI FORA

Why Batuku & Funana

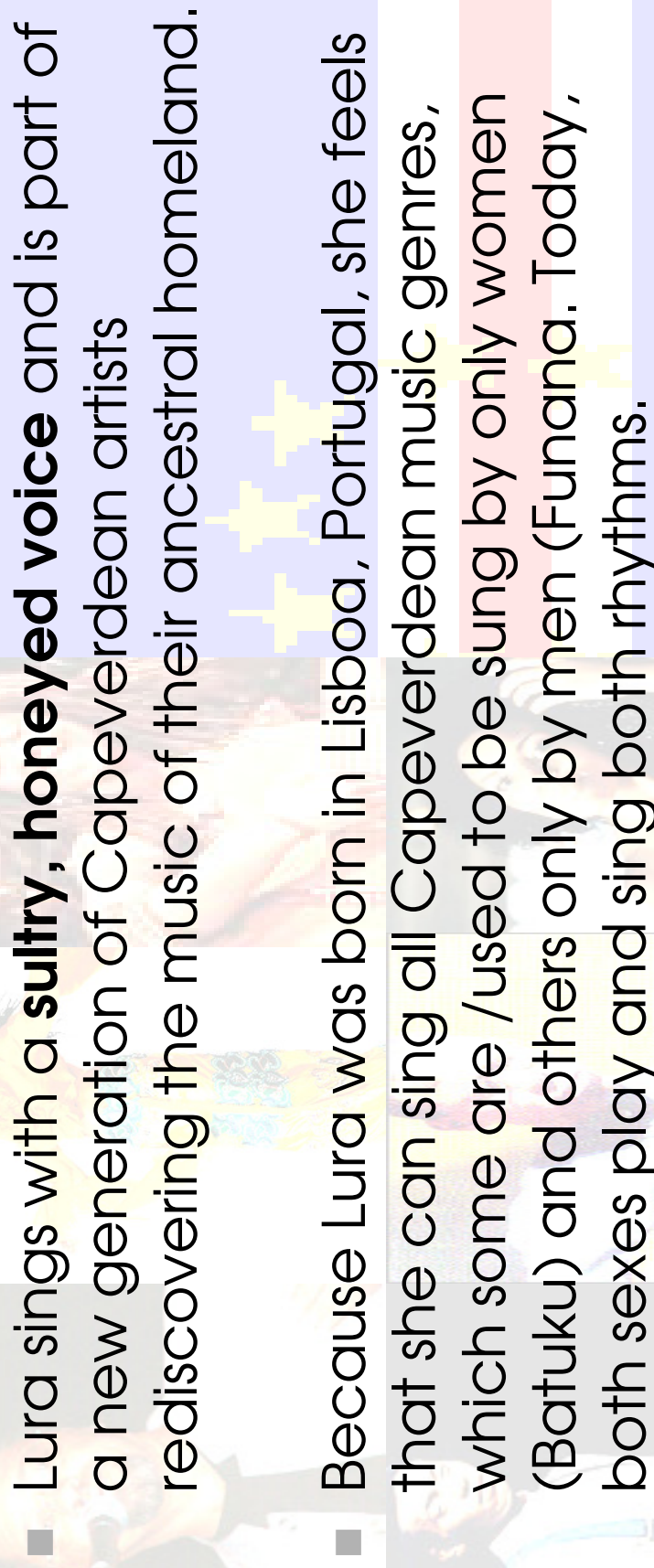
Q&A

Music

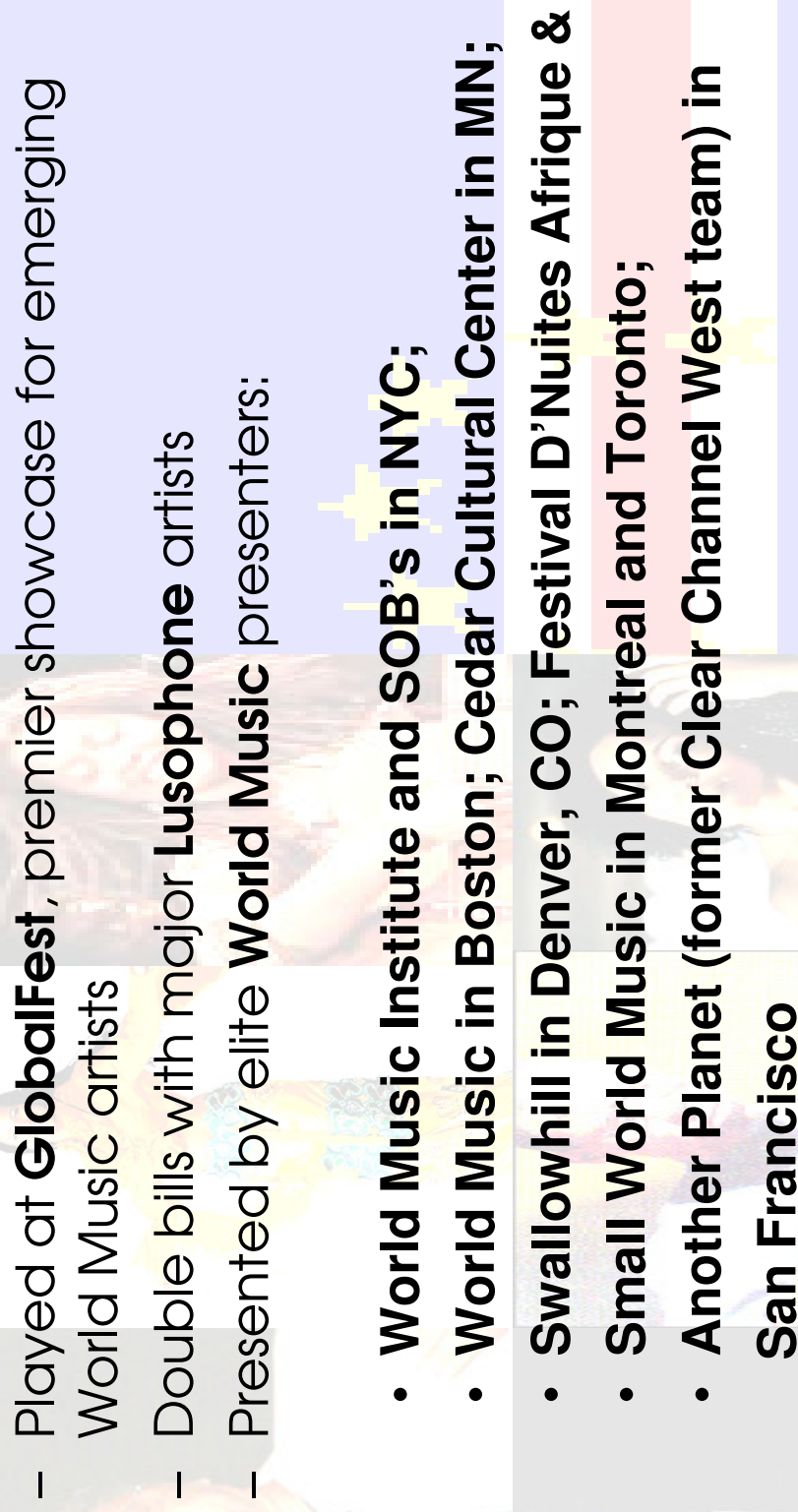
Lura

Who She Is

- Born and raised in **Portugal**, descendants of Capeverdean parents (father from **Santiago** and mother from **S. Antao**).
- Originally, at 17 yrs old, she was asked to sing backup vocals, she instead performed a duet and discovered the potential of her voice, with its **deep timbre and sensual inflections**. She began speaking Kriolu when her Capeverdean high school friends demanded it.
- Lura mixes the haunting **morna** subgenre and draws on an improvised upbeat rhythm called **batuku** and the **funana** dance and music and style to create her **infectious contemporary sound**.

- 
- Lura sings with a **sultry, honeyed voice** and is part of a new generation of Capeverdean artists rediscovering the music of their ancestral homeland.
 - Because Lura was born in Lisboa, Portugal, she feels that she can sing all Capeverdean music genres, which some are /used to be sung by only women (Batuku) and others only by men (Funana). Today, both sexes play and sing both rhythms.

- **Lura has toured worldwide**, including a 2003 appearance at the Women of Cabo Verde show in the UK and performances at the prestigious Palais Des Congr s during the 39th Midem World's Music Market in Cannes, France and an appearance at Womad Festival.
- Sept. 2005 & Jan. 2006 (41 appearances) in North America
 - Near capacity or sold out performances include **Kennedy Center, Berklee Center for Performance Arts, Old Towne Center and Hot House in Chicago**
 - **Appearances at major Festivals: GlobalFest, African Marketplace, World Music Festivals in Chicago, Bloomington and Toronto**

- 
- Played at **GlobalFest**, premier showcase for emerging World Music artists
 - Double bills with major **Lusophone** artists
 - Presented by elite **World Music** presenters:
 - **World Music Institute and SOB's in NYC;**
 - **World Music in Boston; Cedar Cultural Center in MN;**
 - **Swallowhill in Denver, CO; Festival D'Nuites Afrique &**
 - **Small World Music in Montreal and Toronto;**
 - **Another Planet (former Clear Channel West team) in San Francisco**

LURA's Tour Circuit

- Currently on 14 City United States Tour (December 2006)
 - New England (Boston, New Haven)
 - Mid Atlantic (Delaware)
 - South (Austin, Oklahoma City, Memphis)
 - Southeast (Carrboro, NC, Charlottesville, Miami)
 - Midwest (Chicago, Minneapolis)
 - Mountain (Denver)
- Debut of Cape Verde Ethnomusicology Workshop
 - University of Virginia, Harvard, U of Minnesota
 - Stax Museum of Soul Music
- April 2007 Tour (to promote new album)
 - Atlantic & Mid Atlantic: (NY, NJ, Philly)
 - West (San Fran, Santa Cruz, Modesto)
 - Pacific Northwest (Seattle)
 - Canada (Vancouver & Toronto)

Who She is



LURA'S Journey & Discography

Who She is

- **1st Album (1996): Nha Vida (My Life) (Harmonia Mundi)**,
 - debut album, very dance oriented album featuring zouk and Cabo-verdian style R&B.
 - The song “Nha Vida” was chosen for the Portuguese compilation Ond Sonora Red Hot, which included many of the great Portuguese-speaking artists including Marisa, Monte, Caetano Veloso, Djavan, Bonga, etc.
- **2nd album (2002): In Love (Harmonia Mundi/Lusafrica)**
 - featuring the sounds of R&B and zouk, the latest craze among Caboverdian youth.
- **3rd album (CD/DVD) (2004): Di Korpu Ku Alma (of Body and Soul)**
 - Inspired by the styles of Santiago, the most “African” of the Cape Verde islands
 - The DVD features a video of a live concert at Paris’ Grand Rex, where Lura opened for Cesaria Evora as well as two music videos and a photo slideshow.
 - Transition to being more sensual and sexy, yet rooted in the traditional forms of batuku and funana and respectful of Cabo Verde’s daily struggles and triumphs.
- **4th album (CD) (2006): M’Bem Di Fora (Lusafrica)**
 - Continuation of the the styles of Santiago
 - Introduces sound of Mazurka from the islands of Fogo

Lura's Band

- Lura
- Antonio Vieira (Toy) - Piano
- Edevaldo Figueiredo (Russo) - Bass
- Carlos Morais (Cau) - Drums
- Aurélio dos Santos (Auras) - Guitar
- Paulino Pina (Jair) - Percussion

The END

