

Introduction to Global Music

The [Center for European Studies](#) and other Area Studies Centers at the University of North Carolina at Chapel Hill are collaborating with the student-run radio station [WXYC](#) in the production of the [Global Music Show](#).

This monthly hour-long program features music from a particular area of the world combined with commentary by guest scholars, who discuss the music played in the context of the culture and history of the region that produced it.

To support cultural learning, CES has created student listening guides, pre- and post-listening discussion questions, and resource links for each of their Global Music programs. The programs run about one hour, and so listening and discussion would work well for block schedule classes. If your class runs the traditional hour length, you can have the class listen over two periods, and then discuss. Alternatively, you can assign the listening for homework, and hold the discussion during class time.

Music can teach us much about a culture that never appears in a textbook. Use these programs and teaching resources to connect your students with European cultures in a dynamic, new way. Encourage students to continue their exploration of Europe through music.

Folk Music of Southern Italy: Pizzica and Neo Pizzica

Lorenzo Salvagni and Julianna Thomas

Pre-Listening Questions

Ask students to think about these questions before you listen to the program. Write their answers on the board.

1. What kinds of music do you usually associate with Italy? What instruments do you usually expect to hear? What are the Italian songs we're familiar with usually about?
2. In this program, you're going to hear a particular kind of folk music from the southern part of Italy. "Pizzica" means "bite" or "pinch." Make a prediction. What will the music sound like? Why do you think the music has this name?
3. You'll be hearing folk music and new music based on folk themes. Why do you think musicians sometimes use folk themes in new music?

Name _____

Read these questions before you start listening to “Folk Music of Southern Italy: Pizzica and Neo Pizzica.” As you listen, write down your answers.

Folk Music of Southern Italy: Pizzica and Neo Pizzica
Lorenzo Salvagni and Julianna Thomas

Selection	Album	Artist
Tarantella 2	Folk Music Of Calabria	Verschiedene
Te Pizzicau (Tarentelle de Ruffano)	Tarentelles du Salento d'Aujourd'hui	Arakne mediterranea
Aioresis Taranta	Taranta Nights, Pt. 2	Briganti Di Terra D'Otranto
Passai Te Lu Ciardinu	Pizzica La Tarantula 2	Canzoniere Grecanico Salentino
Tarentelas 1a, 2a, 3a	Tarentule - Tarentelle	Atrium Musicae De Madrid
Les Soirées Musicales: No. 8, La Danza (Rossini)	Enrico Caruso: The Donizetti and Rossini Recordings 1902 - 1920	Enrico Caruso
Soirées musicales (piano version by Liszt)	300 Years of Dance Music	Jeno Jando
Tarantella	Tarantella	Lars Danielsson
Tarantavirus (G. Nemola Remix)	Lu_ragno impoverito	Cesare dell'Anna & Tarantavirus
Tamburi a San Rocco	Salento Senza Tempo	Nidi D'Arac
Le radici ca tieni	Ethno Salento	Sud Sound System

Listening Guide

1. The show opens immediately with a *pizzica* piece. What instruments do you hear?
2. The tradition of *pizzica* developed in Puglia (also called Apulia). In what part of Italy is Puglia?
3. About half-way through the show, Lorenzo Salvagni will describe the typical characteristics of *pizzica*. Before he does, make notes about how you would characterize the *pizzica* pieces you're hearing. What musical qualities do they share?
4. What is another term for *pizzica*?

5. Salvagni explains that *pizzica* music is a kind of therapy. What condition is the music meant to cure? Briefly describe the “treatment.”

6. Which of the musical instruments in *pizzica* is believed to have the healing power?

7. Why is it important that *pizzica* varies in tempo?

8. There is also a form of *pizzica* especially for men. What is it, and how does it differ from the *pizzica* for women?

9. After the traditional *pizzica*, we hear a piece composed by Rossini, and sung by Enrico Caruso. What similarities do you hear in the selection? How is it different from the traditional *pizzica*?

10. Later, we hear a techno version of *pizzica*. Again, what similarities do you hear in the selection? How is it different from the traditional *pizzica*?

11. How did *pizzica* become so well known in the 1960s?

12. There’s a tarantella festival in Puglia on June 29. Why was this day chosen?

13. *Pizzica* has been combined with other traditional and contemporary genres of music. What are some of these musical genres?

Post-Listening Discussion

After the class has listened to “Folk Music of Southern Italy: Pizzica and Neo Pizzica,” use these questions as springboards for discussion.

1. Look back on your predictions of what you would hear in the program. Was your prediction correct? Did anything surprise you about the music you heard?
2. *Pizzica* might be described as music that fulfilled a particular social need long ago. Does music still fulfill social needs? What examples can you think of?
3. Medical and church authorities opposed *pizzica*, but still found ways to permit it, or to fit it into accepted beliefs. Why do you think authorities didn't simply ban *pizzica*?
4. *Pizzica* is now very popular throughout Italy, but some local musicians in Puglia complain that the popular *pizzica* is a sellout. Why might they feel this way?
5. Tarantism was once believed to be the result of a bite of a poisonous spider. We now realize that it's not, but the “therapy” of *pizzica* still remains a powerful musical tradition. How would you explain the enduring popularity of *pizzica*?
6. Musicians now regularly combine *pizzica* with other musical genres. What artists do you think should try combining *pizzica* themes with their own music?

Activities:

1. Choose three musical pieces from the program for a CD compilation. Give the CD a title and write a short description of the *pizzica* tradition for the album notes.
2. Create your own original poster to advertise “Pizzica and Neo Pizzica.”
3. Create a report explaining the history of *pizzica*. Include links to traditional and contemporary music.
4. Continue learning about *pizzica*, neo *pizzica*, and Italian culture by exploring these sites:

Background on Italy on the EUROPA site

http://europa.eu/abc/european_countries/eu_members/italy/index_en.htm

Italian music on National Geographic World Music

http://worldmusic.nationalgeographic.com/view/page.basic/country/content.country/italy_346/en_US

La Notte della Taranta

<http://www.lanottedellataranta.it/eng/>

A website featuring the June 29 festival in Puglia described by Lorenzo Salvigni