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WORLD MUSIC
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**The Ancient Sounds of
The Master Musicians of Jajouka
Echo Through Royce Hall in a
Very Special Performance
Featuring Bachir Attar
on Feb. 6.**

The **Master Musicians of Jajouka**'s traditions from deep in Morocco's Kif Mountains have proven transformational and transportational for some of the most important musical and cultural revolutionaries of our time. Beat icon William S. Burroughs wrote, "Listen to this music, the primordial sounds of a 4,000-year-old rock 'n' roll band . . . listen with your whole body, let the music penetrate you and move you, and you will connect with the oldest music on earth."

For more than a millennium, the ancestors of the Jajouka musicians played for Morocco's royal court, but retreated back to their native mountain villages as the modern world encroached in the early 20th century. It was there that adventuring Europeans and Americans found them, while searching for more meaningful experiences than those provided by "advanced" civilization. The primal quality of this music, all-night sessions often fueled by various intoxicants, provided the altered consciousness they were looking for – culturally, musically and otherwise. Writers Paul Bowles, Burroughs and Gysin wove colorful tales of the experiences, starting the pilgrimage of seekers and artists to the region.

Transported from its isolated village to the global stage in the late '60s, as one of the first true world music phenomena, the music's power – the blaring drone of handcrafted ghaita reeds and lira bamboo flutes, rustic vocal chants and burbling percussion—had just as profound impact on art and music luminaries. Paul Bowles, Brion Gysin, Ornette Coleman, Led Zeppelin, Bill Laswell and Talvin Singh are just a few who have sought them out to collaborate, learn or often to just listen.

Jazz innovator Ornette Coleman, who journeyed to the village to record a track for his landmark 1973 album *Dancing in Your Head*, was moved to say, "This music is human music, music that preserves life."

And most famously there was Rolling Stones guitarist Brian Jones, whose storied journey to the village of Jajouka brought the music out of the hills and to the attention of fans and musicologists alike via the legendary album *The Pipes of Pan at Jajouka*, released two years after his 1969 drowning death. The colorful culture-clash visit of the rocker to the isolated Berber village, seeking

new direction and inspiration, is commemorated in a tribute song to the Stones-man, that is still part of the Jajouka repertoire today. A festival was held in the village last summer to commemorate the 40th anniversary of Jones' visit. Mick Jagger, who renewed the Stones association by taking Keith Richards and Ron Wood to Jajouka to record for the band's song "Continental Drift," declared the Jajouka players, in no uncertain terms, "One of the most musically inspiring groups still left on the planet."

Jones' recordings brought the greatest attention, though they may have created some misimpressions. Seeking to recreate his personal experience, he altered the tapes with electronic effects, resulting in a rather impressionistic "psychedelic" presentation rather than an ethnographic one. A 1972 album, *The Master Musicians of Jajouka*, takes a more straightforward approach, but still points to the difficulties of truly capturing the power in recordings, the relatively short pieces serving only as small tastes of what one gets at a live performance.

Various other recordings over the years have taken other approaches. American musician-producer Bill Laswell ventured to Jajouka to get as natural a sound as possible for 1992's *Apocalypse Across the Sky* (the title and a liner essay provided by Burroughs and Gyson), while *Jajouka Between the Mountains*, a 1995 release under the WOMAD banner on Peter Gabriel's Real World Records, features longer tracks that give a closer sense of the live experience. Taking an entirely different tack, Anglo-Indian producer-musician Talvin Singh collaborated with the ensemble on a 2000 album that put the sounds in a context of modern trance music: electronica.

The long running heritage of famous associations has continued under the leadership of **Bachir Attar**, who was just a young boy when the first of many mysterious Englishmen arrived, while his father had the position as the head of the ensemble. "The music of Jajouka changes every generation, as it absorbs various influences," says Attar. The essence remains constant, handed down through the centuries with purity and power unmatched, and still being brought to stages around the world.

Tickets for Master Musicians of Jajouka are \$48, \$36, and \$26 (\$15 for UCLA students). Tickets may be purchased online at www.uclalive.org, by phone at 310-825-2101, in person at the UCLA Central Ticket Office at the southwest corner of the James West Alumni Center and at all Ticketmaster outlets. Series and Choose-Your-Own subscription packages consist of multiple events sold at a discount, when applicable, and are on sale now. UCLA students may purchase tickets in advance for **\$15**. Student rush tickets, subject to availability, are offered at the same price to all students with a valid ID one hour prior to show time.

Press Images:

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