

Multimodal Analysis of *Africa, a Journey into Music: Mali* (BBC, 2018)

Time allocated to the different parts (with percentage up to the second decimal point)

	Part 1	Part	Part 3	Part 4	Part 5	Part 6	Part 7	Part 8	Part 9	Part 10	Part 11	Part 12	Part 13	Part 14
<i>Themes</i>	Intro	Super Onze	Isa Dembele and Tradition	Tounami and Sidiki Diabate and The Griots	Bassekou Kouyate and the origins of the guitar	Kar Kar and the socialist years	Salif Keita and Malinke music	Ousmane, the Tuareg plight and Muslim jihadists	Songhoy Blues	Oumou Sangare and feminism	Ami Yerewolo, feminist hip hop and younger generations	Mylmo and the history of Mali rap	Random encounter and final comments	Ami Diabate and outro
<i>Times</i>	00:00 – 02:04	02:04 – 06:11	06:11 – 09:51	09:51 – 14:43	14:43 – 21:11	21:11 – 25:19	25:19 – 30:35	30:35 – 35:35	35:35 – 40:19	40:19 – 46:12	46:12 – 50:11	50:11 – 54:02	54:02 – 56:13	56:13 – 58:57
<i>Minutes</i>	2'04"	4'07"	3'40"	4'52"	6'28"	4'08"	5'16"	5'20"	4'44"	5'53"	3'59"	3'51"	2'11"	2'44"
<i>%</i>	3.49%	6.94%	5.80%	7.71%	10.72%	6.96%	8.80%	8.87%	7.58%	9.44%	6.12%	5.99%	3.60%	4.16%

Legend: positive connotation, negative connotation, neutral connotation, representation of actors and places in lexis, *representation of processes ('transitivity') in lexis*, Actor (A + number), *generic highlighting*, visual analysis (ECU = extreme close-up, CU = close-up, MCU = medium close-up, MS = medium shot, LS = long shot, ES = establishing shot)

Part 1: Series and episode intro (00:00-02:04)

Themes: intro to the episode, host and series.

Topics: music and Africa.

Actors: Rita Ray (A1), Mali/Malians (A2), South Africa (A2b)*, Nigeria (A2c)*, Africa/Africans (A3), music (A4), the audience (+ RR) (A5).

* These actors are only treated as sub-actors as they are actors in their own right in their respective episodes but only mentioned here in the ‘series intro’.

Time	Themes/ topics	Linguistic Analysis			Audio Analysis		Visual Analysis			Overall meaning- making	Audience representations
		Lexis	Representation of actors and places	Representation of processes	Music	Sounds	Shots	Representation of actors and places	Representation of processes		
00:00 – 00:41	Intro to Mali episode	<p>RR: “Welcome to <u>Mali</u>. When <i>I think</i> of <u>Mali</u> and <u>music</u>, <i>I</i> immediately <i>think</i> of these <u>iconic instruments</u> and that <u>great call and response</u> and the <u>melodic vocal</u> that <i>they have</i>.” (00:05-00:16)</p> <p>RR: The <i>music found here takes us back</i> to the earliest roots of the <u>African song book</u>. But <i>Mali is</i> just one <u>important piece of a musical tradition</u> as <u>varied, ancient and fascinating</u> as Africa herself. <i>This is where I really feel</i> at home. (00:19-00:40)</p>	<p>A1: RR (<i>I</i>)</p> <p>A2: Mali/Malians (<i>Mali x3, they, here, piece</i>)</p> <p>A3: Africa/Africans (<i>varied, ancient and fascinating as Africa herself, this</i>)</p> <p>A4: music (<i>iconic instruments, great call and response, melodic vocal, African song book, musical tradition as varied, ancient and fascinating</i>)</p> <p>A5: the audience (+RR) (<i>implied you in</i></p>	<p>A1: agentive (<i>think x 2, feel</i>)</p> <p>A2: receptive (<i>welcome to Mali, think of Mali</i>); stative (<i>have, is</i>)</p> <p>A3: stative (<i>varied, ancient and fascinating, is</i>)</p> <p>A4: receptive (<i>iconic instruments, great call and response, melodic vocal; found</i>); stative (<i>varied, ancient and fascinating</i>)</p> <p>A5: stative (<i>‘implied’ you in</i></p>	<p>Traditional music played live in the street with string instruments, drums and vocals; B key, B major scale (00:00-00:25)</p> <p>Tribal drumbeat, fast paced and repetitive, inserted (00:25-continues into next sequence)</p>	None	<p>Shots of the musicians (in traditional outfits) and of crowd listening and dancing to it in a rural setting (MCU to CU) (00:00-00:10)</p> <p>Shot of RR talking into the camera (CU, eye level) (00:10-00:13)</p> <p>Shots of the same musicians and of RR dancing with some of the people in attendance (MCU to CU) (00:13-00:25)</p> <p>Sequence of shots depicting the landscape: ES of lush and green forest, river level shot of village on the riverbank and ES of savannah</p>	<p>A1: RR - Orange top (African fashion) jeans, and a hairstyle closer to an African fashion than to a Western one. Shots are at a close proximity and she is often smiling, mingling at close proximity with people she meets and shown at eye level.</p> <p>A2: Mali - generally wearing traditional clothing with a mix of colours. Shots are at fairly close proximity and people look generally happy, smiling and getting involved in the music events.</p> <p>A3: Africa - shown in a combination of shots including people (generally</p>	<p>A1: agentive (<i>talking, dancing</i>); receptive (<i>listening to music being played</i>).</p> <p>A2: agentive (<i>playing music and dancing</i>); stative (<i>showed sitting or standing in the streets, landscapes</i>); receptive (<i>listening to music being played</i>).</p> <p>A3: agentive (<i>through the shots of people as in</i></p>	<p>Both the host, RR, and the people she interacts with are shown in a very positive way. There is a lot of energy in the scenes and a bright mix of colours. RR and people around her are busy making and enjoying music and the audience is taken in close proximity to both the musicians and the people attending the events with the POV creating the impression of being in the middle of the action. Mali is portrayed as a vibrant and beautiful place and the host is portrayed as an energetic and positive person who is not scared of ‘getting into the action’. The major</p>	<p>P2: Mali was unexpectedly lush and green, the landscape stunning and colourful – I had expected it to be fairly dry – it was verdant and beautiful. (Q, item 14)</p>

			welcome to Mali, us)	welcome to Mali); receptive (takes us back)			with a modern road in the cutting through it and a mosque in prominent position (00:25-00:28) MCU to CU of street dancing and music, children, jugglers (00:28-00:36) MCU to CU of RR with a group of children (taken from <i>part 10</i>) to go with the final line of this sequence. (00:36-00:41)	happy and energetic) and landscapes. A4: music - shown through instruments (often with close-up shots too) and people playing them as well as people dancing and enjoying it. A5: audience - not shown, but metaphorically placed at the same level and in close proximity of both RR and other actors.	A2); stative (shots of landscapes). A4: agentive (in making people dance and appreciate it); receptive (as in being played); stative (through shots of musicians and their instruments). A5: agentive (through the camera POV, dancing and mingling); receptive (through the camera POV, listening and watching)	scale of the song being played live and the energetic drumbeat inserted in post-production help creating this impression of joy and energy.	
00:41 – 02:04	Series intro	RR: “ <i>I’m Rita Ray. I’m a DJ. I’m a music obsessive, I’m a Londoner, and I’m an African.</i> ” (00:41-00:47) RR: And <i>I’m constantly amazed</i> that <i>we still think we know</i> nothing about <i>the sounds that come from here. Sounds from</i> countries as diverse as <i>South Africa</i> , with its <i>heart-breaking harmonies</i> . <i>Mali</i> and its ancient melodies. And <i>Nigeria</i> , <i>home of Afro beat</i> and the <i>driving force</i> of African pop. But <i>so</i>	A1: RR (<i>I</i> x7, <i>Rita Ray, DJ, music obsessive, Londoner, African, constantly amazed</i>) A2: Mali (<i>Mali, country, ancient melodies</i>) A2b: South Africa (<i>South Africa, country, heart-breaking harmonies</i>) A2c: Nigeria (<i>Nigeria, home of Afro beat, country, driving force</i>)	A1: stative (<i>am</i> x6); agentive (<i>love</i>) A2: stative (<i>‘implied’ is a country and has ancient melodies</i>) A2b: stative (<i>‘implied’ is a country and has heart-breaking harmonies</i>) A2c: stative (<i>‘implied’ is a country, home to</i>	Tribal drumbeat, fast paced and repetitive , inserted (continue s from previous sequence – 00:59) Gospel style choir; E key, minor scale (00:59-01:04) Kora (string	None	Shot of RR talking into the camera (CU) eye level. (00:41-00:47) CU of legs/feet of RR walking in an urban setting, followed by shot of her from behind walking and shots of people in the same setting, including street dancers and musicians (00:47-00:59) LS of the South African choir from a distance (with RR visible sat on the right-hand side),	A1: RR - Orange top (African fashion) and jeans. Shots creating proximity and an equal relationship with audience. She is also portrayed as listening to the music. A2: Mali - shots show some landscape from the country and two Malian musicians.	A1: agentive (<i>talking, mingling, walking</i>); patient (<i>listening to music being played</i>). A2: agentive (<i>playing music and dancing</i>); stative (<i>showed sitting or standing in the streets, landscapes</i>); receptive (<i>listening to music being played</i>).	RR is introduced as a bridge between Africa (through her origins) and the West (through her current residence) built using music (her passion and professional expertise). What she wears also reflects that, with a mix of Africa (hairstyle and top) and Western (jeans) fashions. She is also again showed as very much involved with the people she meets on her journey. The different countries are shown as	JC: Can you just tell me a bit about your relationship with Rita Ray? P2: Oh, I don’t really know her very well, but I’ve just seen her and I have a feeling that she, erm, has... I’ve listened to her from (Nomad?), which is a festival we used to go to, world music, when the boys were very little and she is from Ghana and is very passionate about African music and I’ve heard on the radio but not... it’s not something I tune into, I just remember her being, like,

	<p><i>much of what we listen to in the West has deep roots and strong connections to the music that comes from this amazing continent. They don't call Africa "the Motherland" for nothing. It's the wellspring of the blues, of jazz, of rock and roll — this continent has it all. And living, breathing, contemporary music from here has never been more popular.</i> (00:47-01:45)</p> <p>RR: <i>"It is an incredible time for music in Africa."</i> (01:45-01:49)</p> <p>RR: So <i>what are the traditions</i> that created the <i>music I love</i> so much? <i>Who are the key players?</i> And <i>where do we need to start</i> the search for the source of these <i>unique sounds?</i> (01:49-02:02)</p>	<p>A3: Africa/Africans (African x2, here x2, Afro, amazing continent, Africa x2, they, "the Motherland", it, the wellspring, this continent, traditions, key players)</p> <p>A4: music (sounds, heart-breaking harmonies, ancient melodies, Afro beat, African pop, what (we listen to), deep roots and string connections, music x2, lues, of jazz, of rock and roll, living, breathing, contemporary, music, more popular, key players, unique sounds)</p> <p>A5: RR + the audience (we x4, the West)</p>	<p>Afro beat and a driving force)</p> <p>A3: stative (is the wellspring, has it all, I'm an African); receptive (call Africa "the Motherland"); agentive (call)</p> <p>A4: agentive (sounds come, music comes); receptive (what we listen to, that created the music I love); stative (what we listen to has, music from here has never been, it is an incredible time for music, 'implied' has in sources of those unique sounds)</p> <p>A5: stative ('implied' you in welcome to Mali); agentive (we think we know nothing, we listen to in the West, we need to start)</p>	<p>instrument) played live by the Diabate father and son (taken from part 4); D key, D minor scale (01:04-01:10)</p> <p>Fast-paced and repetitive drumbeat (01:10-02:04)</p>		<p>then MCU (with RR still visible) (00-59-01:04)</p> <p>ES and LS of Malian savannah, followed by CU of the Diabate father and son musician playing the kora (taken from part 4) (01:04-01:10)</p> <p>Shot of Nigerian street music and dancing and of a live gig showing the artist on stage and the audience singing and dancing; then shots of a variety of musicians and dancers, a mix from the three episodes (01:10- 01:45)</p> <p>Shot of RR talking to the camera (CU, eye level) (01:45-01:49)</p> <p>Shots of RR with some of the artists she met over the course of the series (01:49-02:04)</p> <p>Fade to black shot.</p>	<p>A2b: South Africa - shots show some of the people of South Africa as well a choir, looking very solemn.</p> <p>A2c: Nigeria - shots of street musicians and of a live gig.</p> <p>A3: Africa - shots show a variety of artists that the host has encountered over the course of the episodes.</p> <p>A4: music - multiple shots of music events place music as the main topic of the series.</p> <p>A5: audience - again posited close to RR and in the middle of the music events.</p>	<p>A2a and A2b: as A2</p> <p>A3: agentive (playing music and dancing or performing)</p> <p>A4: agentive (in making people dance and appreciate it); receptive (as in being played); stative (through shots of musicians and their instruments).</p> <p>A5: agentive (through the camera POV, dancing and mingling); receptive (through the camera POV, listening and watching)</p>	<p>vibrant, happy and full of life, with music being the underlying reason for this. The fast-paced repetitive drumbeat reinforces this description. However, some of the music also reflect deeper observations made by RR, like the minor scale of the South African gospel matched with the expression 'heart-breaking harmonies' and the minor scale of the Malian kora players matching the expression 'ancient melodies'. The series intro summarises the different aspects the passionate host will be covering through her journey: music as life and livelihood; music as tradition, history and basis for future developments; and music as storytelling and catalyst for resistance and change.</p>	<p>particularly enthusiastic reporter, and I just thought "that's gonna be interesting, I've never seen her on television"</p> <p>JC: OK, so this was the first [programme that you watched with her</p> <p>P2: [Yeah, this was the first time, yeah. So, and she was utterly engaging</p> <p>JC: OK, so your previous experience of her was just through the [radio</p> <p>P2: [radio, yeah</p> <p>JC: and, what did you like about her, radio and video wise?</p> <p>P2: She was... she came across as I heard on the radio. She is able to convey the enthusiasm that she has, obviously, for African music. Erm, yeah like, I guess her enthusiasm. I'm... you know, I'm sort of easily swayed by enthusiastic people (I, lines 63-78)</p>
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Part 2: Super Onze (02:04-06:11)

Themes: Introduction to Mali; Super Onze and traditional music from northern Mali.

Topics: Mali, Western artists and Mali, traditional wedding music and dancing from Gao.

Actors: Rita Ray (A1), Mali/Malians (A2), Africa (A3), music (A4), the audience (+ RR) (A5), Western artists (A6), Super Onze musicians (A7), cameraperson (A8).

Time	Themes/ topics	Linguistic Analysis			Audio Analysis		Visual Analysis			Overall meaning- making	Audience representations
		Lexis	Representation of actors and places	Representation of processes	Music	Sounds	Shots	Representation of actors and places	Representation of processes		
02:04 – 02:52	Intro to Mali	RR: <u>Mali, West Africa. A former French colony and a Muslim country full of history, colour and attitude. This is one of the most ethnically diverse nations on the planet.</u> And whilst the language of government may be French, the population of 18 million people speak 50 other different tongues. Mali is also <u>home to a rich tradition of music that fills every corner of daily life.</u> (02:10-02:51)	A2: Mali (Mali x2, former French colony, Muslim country, full of history, colour and attitude, this, one of the most ethnically diverse nations on the planet, the population of 18 million people, home to a rich tradition of music) A4: music (a rich tradition, fills every corner of daily life)	A2: stative ('implied' is in first two sentences, this is, Mali is, language may be); agentive (people speak) A4: stative ('implied' has a rich tradition); agentive (that fills)	Funky song, guitars, bass, drums, keyboards; D key, D minor pentatonic scale (02:09-02:51)	Sound of vinyl being played (02:04-02:09)	Visual of Africa as the central illustration of a vinyl with the title of the series "Africa: A Journey into Music" and "Mali". Vinyl is played. Followed by a yellow map of Africa with the country of Mali highlighted in a pinkish colour. The map zooms in to West Africa, where Mali is (2:04-02:15) Various shots of people on the street (very colourful, busy shots); ES of a large city over the words ("18 million people") (02:15-02:42) Shot of RR walking down a pretty quiet street (MCU from behind first, then ES the air); finally, shot of motorbike driving towards the camera (02:42-02:52)	A1: RR - Red top (African fashion) and jeans. Shots following her down the street ask the audience to follow her. A2: Mali - shown on a "funky", colourful map. People and streets are represented as vibrant, busy and colourful and the aerial shot of the city gives an idea of its size. A3: Africa - shown on the same colourful map as a whole and then the zoom movement highlights the western part of the continent. A4: music - represented by a vinyl being played and the title of the series.	A1: agentive (walking) A2: stative (map); agentive (people busy in the streets) A3: stative (map) A4: receptive (the vinyl is played and	The starting metaphor of the vinyl being played, together with the 'authentic sound' of the vinyl being played and the title focus the viewer's attention on the main topic of the programme (and indeed of the whole series): music. Music is indeed presented as a core aspect of the country's traditions and daily life. The shots of people busy with everyday tasks, combined with the accompanying music, reinforces this idea. Mali is shown as a vibrant, colourful country both in the choice of the map colour palette and through the people shown in the streets. Some brief facts are provided about the country, to include the colonial history, the main religion and official language, as	P2: well, I think it was... so, OK, I came away knowing a little bit more about the music side of it, but it was a much richer programme that I'd anticipated, in as much as it went into a bit of the history and the diversity of the culture, the mix of the traditional and the contemporary. You know, in fifty-nine minutes they cramped a lot of information in, you know. So I was... it was more than I expected. You know, the... I thought it was just gonna be about... not JUST gonna be about the music, but it was a very, erm, what's the word? Educational I suppose as well, you know. (I, lines 123-129)

										starts spinning)	well as the fact that there are a variety of other languages spoken. The accompanying song, although in a minor pentatonic scale, is in a funky style, which gives it a certain lightness and joy. The viewer is encouraged to follow RR towards her first encounter.
02:52 - 06:11	Meeting Super Onze	<p>RR: “Oh, yeah! <i>That is the Takamba, it’s</i> that camel—loping gait <i>that just takes you</i> into the desert.” (02:53-03:02)</p> <p>RR: <i>I’m not</i> the first person to <i>make</i> this journey. <i>The melodies and rhythms you find here have drawn in</i> all kinds of <u>Western artists</u> in search of inspiration and collaboration, from <u>Ry Cooder to Brian Eno, Damon Albarn to Robert Plant, all looking</u> for the <u>authentic sounds</u> of Mali. (03:03-03:23)</p> <p>RR: “<i>It’s</i> like <u>another world</u> in there. <i>You won’t believe it</i> when <i>you see this!</i>” (03:35-03:39)</p> <p>RR: <i>This is Super Onze</i> from the <u>arid north of the country</u>. <i>They’re playing</i> traditional wedding music from Gao. <i>The instruments they’re using haven’t changed</i> for hundreds of years. But <i>they’re</i> still at the heart of the <u>most modern</u></p>	<p>A1: RR (I x4, person, je, you)</p> <p>A2: Mali (here, Mali x2, the country)</p> <p>A4: music (Takamba, camel-loping gait, melodies and rhythms, authentic sounds, traditional wedding music, instruments, they, most modern music, dancing, music, dance, that/the rhythm x2, incredible feeling,</p>	<p>A1: stative (am x2, don’t know, think) agentive (to make, je dense)</p> <p>A2: stative (‘implied’ has in ‘authentic sounds of Mali’ and ‘arid north of the country’)</p> <p>A4: stative (Takamba is, they are, dancing is, dance is, was an incredible feeling); agentive (takes you, haven’t changed, coming out of, goes straight through); receptive (melodies and rhythms you find, they’re playing traditional wedding</p>	<p>Takamba music played live with percussions, jeli ngoni and vocals. Repetitive riff which resembles a bit the snake hypnotising music; D key, D minor pentatonic scale (02:53-04:23)</p> <p>Takamba music starts again, same as before D key, D minor pentatonic scale (04:38-05:30)</p>	<p>Sounds from the room where they are filming with people talking in the background and instruments being played (04:23-04:38)</p> <p>Sounds from the room again (05:30-06:11)</p>	<p>LS facing RR arriving at a building and following her from CU while walking in (02:52-03:14)</p> <p>Archive shots of Ry Cooder, Brian Eno, Damon Albarn and Robert Plant (03:14-03:20)</p> <p>Back to RR walking into the building and opening a curtain over a door (03:20-03:29)</p> <p>MCU to CU of people inside the room dancing and playing musical instruments (03:29-03:35)</p> <p>CU of RR turning to the cameraperson and speaking to her (03:35-03:39)</p> <p>Shots of the members of Super Onze playing their instruments and dancing (MCU to CU) as well as CU of RR joining in and</p>	<p>A1: RR - Red top (African fashion) and jeans. shots following her invite the audience to follow her and close-up shots while dancing make the audience dance with her; close-up shots when talking create proximity with the audience.</p> <p>A2: Mali - shots in the streets create a feeling of authenticity. The shots of women and children listening to the music seems to reinforce the idea of the importance of music for Malians.</p> <p>A4: music - the shots take the audience close to the musicians and their instruments,</p>	<p>A1: agentive (walking, talking, dancing); receptive (getting dress up)</p> <p>A2: stative (cityscape); receptive (listening to the music)</p> <p>A4: agentive (in making people dance</p>	<p>The reference to other Western artists creates a connection between the two cultures (Western and African), although no reference is made to the commercial aspects of the collaborations. The audience is again taken right in the middle of the music event and both the music and the artists are shown in a very favourable light. The minor scale of the music is counter-balanced by the energy of the repetitive riffs and rhythms and by the shots of smiling people in the room who are clearly enjoying themselves. All the actors in this scene are treated with respect and this is evident both from the language use to talk about them and by the fact that they’re given</p>	

	<p>music coming out of Mali today. (03:46-04:11)</p> <p>RR: And <i>the dancing</i> is just as important as the music. (04:24-04:27)</p> <p>RR: “<i>I don’t know, I think he’s about to teach</i> me. [...] A dress? Ha—ha! OK. <i>I’m getting married!</i>” (04:28-4:38)</p> <p>RR: <i>The bride and groom may have only just met</i>, so <i>this dance</i> is all about <i>getting to know each other</i>. (05:05-05:12)</p> <p>MALE DANCER: “C’est bon.” RR: “S’il vous plait!” MD: “Merci.” RR: “C’est bon? <i>Je dense</i> tres bien? Oui?” MD (subtitled): “<i>You’re</i> better than the other women!” RR: LAUGHS OUT LOUD – “Merci” (05:30-05:41)</p> <p>RR: “<i>It was an incredible feeling</i> because <i>that rhythm just goes straight through</i> you. And then <i>you’ve got</i> that <i>undulating dance</i> and <i>you could just do it</i> for hours. <i>You just lose yourself</i> in the rhythm. And then, of course, <i>you’re watching</i> this guy <i>you’ve never met</i> and actually, <i>it all gets</i> really, really intimate.” (05:43-06:02)</p>	<p><i>undulating dance</i>)</p> <p>A5: audience (+ RR) (you x8)</p> <p>A6: Western artists (<i>Western artists, Ry Cooder, Brian Eno, Damon Albarn, Robert Plant</i>)</p> <p>A7: Super Onze (<i>Super Onze, they x2, he, you</i>)</p> <p>A8: cameraperson (you x2)</p>	<p>music, instruments <i>they’re using</i>)</p> <p>A5: receptive (<i>takes you, goes through you</i>); agentive (<i>you find, you could do, you lose yourself, you’re watching, you’ve never met</i>); stative (<i>you’ve got</i>)</p> <p>A6: receptive (<i>the melodies have drawn in Western artists,</i>); agentive (<i>looking for</i>)</p> <p>A7: stative (<i>this is Super Onze</i>); agentive (<i>are playing, are using, is about to teach, can have</i>)</p> <p>A8: agentive (<i>won’t believe, see</i>)</p>			<p>enjoying herself (03:39-04:27)</p> <p>CU of RR invited to dance, getting dressed up in traditional clothes and dancing with one of the men from Super Onze. CU of both RR and the man while dancing. Also MCU to CU of other people in the room, including musicians, ladies and children dancing along (04:27-05:30)</p> <p>MCU to CU of RR and the man stop dancing and have a brief conversation (05:30-05:43)</p> <p>RR talking to the cameraperson and into the camera, (MCU, slight low angle) the camera focuses on the hands moving as if dancing on two occasions (05:43-06:02)</p> <p>MCU to CU of some of the children and women in the room (06:02-06:11)</p>	<p>as well as to the dancers.</p> <p>A5: audience - posited close to or following RR and in the middle of the music events.</p> <p>A6: Western artists - archive photos show the artists mentioned together with African artists.</p> <p>A7: Super Onze - the close-up shots create proximity with the musicians and dancers.</p> <p>A8: cameraperson - not shown.</p>	<p><i>and appreciate it</i>); receptive (<i>as in being played</i>)</p> <p>A5: agentive (<i>through the camera POV, dancing and mingling</i>); receptive (<i>through the camera POV, listening and watching</i>)</p> <p>A6: stative (<i>posing for photos</i>); agentive (<i>performing</i>)</p> <p>A7: agentive (<i>performing</i>)</p> <p>A8: agentive (<i>following RR and shooting</i>)</p>	<p>both linguistic and visual agency.</p>	
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Part 3: Isa Dembele and Tradition (06:11-09:51)

Themes: Griot traditional instruments, part 1: the balafon.

Topics: Mali's economics, Isa Dembele, the balafon, the Griot.

Actors: Rita Ray (A1), Mali/Malians (A2), music (A4), Isa Dembele (A9), the Griot (A10).

Time	Themes/ topics	Linguistic Analysis			Audio Analysis		Visual Analysis			Overall meaning- making	Audience representations
		Lexis	Representation of actors and places	Representation of processes	Music	Sounds	Shots	Representation of actors and places	Representation of processes		
06:11 – 07:54	Mali's economics	<p>RR: The River Niger, a cultural motorway that links all the most important cities in Mali. (06:18-06:24)</p> <p>RR: “This is the N1, the Niger One” (06:25-06:29)</p> <p>RR: From the capital Bamako, all the way to Timbuktu, on the edge of the Sahara Desert. It's not a wealthy country — most make a living from farming and fishing. But Mali has other riches. This place has produced more Grammy-winning artists than any other African country. World music superstars like Ali Farka Toure and Toumani Diabate have played festivals all around the world. (06:30-07:01)</p> <p>RR: “This is Segou, right on the River Niger. And this place is</p>	<p>A1: RR (<i>me, I</i>)</p> <p>A2: Mali (<i>River Niger, cultural motorway, Mali x2, N1, Niger One, it, not a wealthy country, most, other riches, this place x2, African country, Segou, full of commerce and trade and music, Malians</i>)</p> <p>A4: music (<i>Grammy-winning artists, world music superstars, Ali Farka Toure, Toumani Diabate, music, musicians, different</i>)</p>	<p>A1: receptive (<i>makes me think</i>); stative (<i>I'm</i>)</p> <p>A2: agentive (<i>that links, most make, has produced, use</i>); stative (<i>this is x2, it's not, Mali has</i>)</p> <p>A4: receptive (<i>has produced Grammy-winning artists; bringing all their different influences, different melodies, different</i>)</p>	<p>Gentle music on a string instrument (Kora?); F key, F major scale (06:13-07:07)</p> <p>Gentle music on balafon, C key, C major scale (07:32-07:54)</p>	<p>Sound of the boat on the water and sound of water moving (06:11-06:30)</p> <p>Noises from busy streets (06:38-06:44)</p> <p>Sound of the boat on the water and sound of water moving. Then street noises and live noises of RR getting off the van (07:06-07:54)</p>	<p>CU of RR in a boat sailing on the river Niger. LS both from the riverbank and from inside the boat (06:11-06:24)</p> <p>MCU shot of RR (low angle) from within the boat and then LS of a passing boat (06:25-06:30)</p> <p>Map of Mali showing the route (animated) of the river Niger from the capital, Bamako to Timbuktu and out south-east of Mali (06:30-06:37)</p> <p>MCU to CU of people in the streets being busy (06:37-06:44)</p> <p>Archive footage of Ali Farka Toure and Toumani Diabate playing live concerts (06:44-07:03)</p>	<p>A1: RR - Red top (African fashion), jeans and a pair of sunglasses. She is first shown being transported on a boat and then walking in a market before reaching her destination by car. Mainly medium to close-up shots creating proximity.</p> <p>A2: - Mali beautiful landscape shots on and from the river Niger; colourful map showing the river route; shots of people being busy; aerial shots of Segou. The audience is presented with the natural beauty of the country and its busy people.</p>	<p>A1: receptive (<i>being transported</i>); agentive (<i>walking, talking</i>).</p> <p>A2: stative (<i>landscapes</i>); agentive (<i>driving the boat, selling and buying at the market</i>)</p>	<p>This scene portrays Mali's economics. The gentle, peaceful music that accompanies the boat trip and beautiful scenery makes the audience appreciate the natural aspects of the country. Mali is presented as 'not a wealthy country' in economic terms, but rich in music and culture. Both actors (Mali/Malians and music) are presented in very favourable terms across the different modes. There is no indication as such of actual poverty (except perhaps the shot of the overcrowded boat), but the images show places that can be defined as rural (no tarmac roads or many concrete buildings or vehicles), and people</p>	<p>JC: So what kind of... I can I put this? What kind of image left with you of Mali as a country?</p> <p>P2: Erm, just culturally very rich, and still very rich. I mean, you know, still fairly traditional in a lot of respects, but a very colourful country. I would say quite a poor country, but even so there is... they have a richness there that's steeped in that cultural tradition, you know. And through the music I think it sort of carried on, you know.</p> <p>JC: What gave you the impression of a poor country?</p> <p>P2: I just... there wasn't very much evidence of... well, I don't know, maybe it was the places she went to, they weren't quite rural, they weren't particularly westernised, they seemed to be, yeah, quite rural. People were</p>

		<p>just <u>full of commerce</u> and trade and music. And <i>it just makes me think</i> about the musicians who've been coming over the years bringing all their <u>different influences</u>, their <u>different melodies</u> and their <u>different instruments</u>.” (07:06-07:31)</p> <p>RR: And <i>so many of those start out</i> as a <u>strange fruit</u> called the calabash. Malians use it for all kinds of things – buckets, bowls, even drums. But <i>I'm here to see Isa Dembele transform it</i> into a balafon. (07:33-07:51)</p>	<p><i>influences, different melodies, different instruments, so many of those, drums, balafon)</i></p> <p>A9: ID (<i>Isa Dembele</i>)</p>	<p>instruments); agentive (<i>have played, have been coming, start out</i>)</p> <p>A9: receptive (<i>to see Isa Dembele</i>)</p>		<p>Brief shot of an overcrowded boat approaching the riverbank followed by a MCU shot of RR on her boat (eye level) talking into the camera; also ESs of (presumably) Segou from the river and from the air (07:03-07:35)</p> <p>LS of RR walking on a street and of markets with people handling objects made from the calabash fruit (07:35-07:47)</p> <p>MCU of man setting up ID's balafon and CU of RR getting off the van and closing the door (07:47-07:54)</p>	<p>A4: music - represented through the archive videos of the musicians mentioned and by showing a man setting balafons up.</p> <p>A9: ID - not shown, but someone else setting up the instruments is shown instead.</p>	<p>A4: agentive (<i>performing, setting musical instruments up</i>)</p> <p>A9: not shown</p>	<p>that would not appear 'sophisticated' to a British audience (a person walks past the camera barefoot). There is a hint of 'exoticizing' the place by describing the calabash as a <i>strange fruit</i> (rather than, for example, a fruit we don't find in our supermarkets); however, the overall description of the country and the economic situation is not judgemental or contemptuous.</p>	<p>living in quite moderate accommodation, you know, it just seemed quite basic. So, yeah. (1, lines 130-139)</p>	
07:54 – 09:51	<p>Meeting Isa Dembele, introducing the balafon instrument and the <i>griot</i></p>	<p>RR: “Bonjour, bonjour. Hello, you. Isa, ca va?” ISA DEMBELE: “Ca va.” RR: “Good to see you. (07:55-08:02)</p> <p>RR: “<i>I'm looking</i> at all these calabashes. Tell me, what do these calabashes do?” ID (subtitled): “The calabashes are like speakers” RR: “Yeah” ID (subtitled): “Listen. If <i>you want</i> a higher note you do this” RR: “Yes. You get another sound. Ah, yes, it goes higher.”</p>	<p>A1: RR (<i>I x3, city girl</i>)</p> <p>A2: Mali (<i>Mali, Malian culture, here</i>)</p> <p>A4: music (<i>calabash(es) x4, a higher note, another sound, it, unique musical bloodline, melodies, instrument, balafon x2,</i></p>	<p>A1: agentive (<i>I'm, I'm heading</i>); stative (<i>I'm</i>)</p> <p>A2: stative (<i>Mali is</i>); receptive (<i>you find here</i>)</p> <p>A4: receptive (<i>I'm looking at these calabashes, if you want a higher note, get another sound, melodies you find, play this instrument,</i></p>	<p>ID and another man playing two balafons live together with some percussions; pretty sustained and lively tempo; A key, A major pentatonic (08:35-09:51)</p>	<p>Live sounds during the conversation between RR and ID, including the sound of individual calabashes (07:54-08:35)</p>	<p>MCU of RR greeting people and shaking hands with ID (07:54-08:02)</p> <p>CU of the calabashes making up the balafon. Alternating MCU between RR and ID talking about the calabashes (08:02-08:35)</p> <p>Alternating MCU and CU of ID and another man (eye-level) playing two balafons; also LS and MCU of people listening and watching (08:35-09:41)</p>	<p>A1: RR - shown greeting the musicians and kneeling down to see the instrument, usually at a medium to close-up distance to maintain proximity with the audience. She is also shown drumming along the music.</p> <p>A2: Mali - People are shown surrounding the musicians and enjoying the</p>	<p>A1: agentive (<i>talking, drumming along</i>); receptive (<i>listening to the music</i>)</p> <p>A2: receptive (<i>listening to the music</i>)</p>	<p>This scene introduces the audience to the social class of the Griot through one of its members, Isa Dembele. Moreover, the audience is introduced to one of the instruments the Griot play, the balafon. The different modes combine to give a positive representation of both ID and his music, and of the Griot, with some low-level shots if ID almost mirroring the higher status they</p>	

	<p>Absolutely amazing. The calabash does everything.” (08:02-08:35)</p> <p>RR: Mali is the home of a <u>unique musical bloodline, the Griot</u>. Griots are the <u>hereditary bards</u> of West Africa. <u>A living archive of Malian culture and masters of the melodies you find</u> here. As a <u>Griot, Isa was born to play</u> this <u>instrument</u>, literally! Traditionally, the balafon is one of three <u>ancient instruments played</u> only by <u>the Griot</u>, an <u>inherited right, handed down</u> through the generations. And when he’s old enough, Isa’s little boy will take up the balafon, too. (08:46-09:32)</p> <p>RR: This country life is all very well, but I’m a <u>city girl</u> at heart. To find out more about the Griot and their traditions, I’m heading south to Bamako. (09:40-09:51)</p>	<p>ancient instruments)</p> <p>A9: ID (<i>Isa x3, you, a griot</i>)</p> <p>A10: Griot (<i>unique musical bloodline, Griot x5, hereditary bards, living archive of Malian culture and masters of the melodies, inherited right, their traditions</i>)</p>	<p>ancient instruments <i>played</i>); agentive (<i>do they do, does, goes</i>); stative (calabashes are, the balafon is)</p> <p>A9: stative (<i>Isa was born to play</i>)</p> <p>A10: receptive (<i>Mali is the home of ..., played by the Griot, inherited right handed down, find out about the Griot</i>); stative (the Griots are, ‘implied’ have traditions)</p>		<p>MCU (low angle) of RR drumming to the music on her legs, followed by shots of the savannah from the car while driving. Finally, illustration of the map of Mali zooming in on Bamako (09:41-09:51)</p>	<p>performance, a mix of different ages. Some of the surrounding savannah is also shown from the car.</p> <p>A4: music - represented through medium to close-up shots of the performance and of the instruments.</p> <p>A9: ID - shown as an expert, skilful musician and as a father; he is usually shown in medium to close-up shots to create proximity. Sometimes he’s shown from a lower angle, perhaps reinforcing the idea of higher social class (the Griot) he belongs to.</p> <p>A10: Griot - ID and his son are the only Griots shown (that we are aware)</p>	<p>A4: agentive (<i>in making people appreciate it</i>); receptive (<i>as in being played</i>)</p> <p>A9: agentive (<i>talking and performing</i>)</p> <p>A10: agentive (<i>talking and performing</i>)</p>	<p>hold in Malian society. The qualities attributed to the Griot, however, are presented as factual and are not challenged in any way. Likewise, there is not problematising of the relationship between the Griot (who seem to be relatively affluent) and other social classes.</p>	
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Part 4: Tounami and Sidiki Diabate and The Griots (09:51-14:43)

Themes: Griot traditional instruments, part 2: the kora.

Topics: Bamako, Tounami and Sidiki Diabate, the kora, the Griot.

Actors: Rita Ray (A1), Mali/Malians (A2), Africa (A3), music (A4), the Griot (A10), Tounami Diabate (A11), Sidiki Diabate (A12).

Time	Themes/ topics	Linguistic Analysis			Audio Analysis		Visual Analysis			Overall meaning-making	Audience representations
		Lexis	Representation of actors and places	Representation of processes	Music	Sounds	Shots	Representation of actors and places	Representation of processes		
09:51 – 10:10	Introduction to the city of Bamako	RR: This is one of the fastest growing cities in Africa with a population of over two million people, and <u>home to the majority of Mali's musicians.</u> (10:00-10:10)	A2: Mali (Bamako , one of fastest growing cities in Africa, home to the majority of Mali's musicians) A3: Africa (Africa)	A2: stative (this is) A3: N/a	Guitar, bass, percussions and vocals; lively tempo; C key, C major scale (09:51- continues into next sequence)	City noises (09:57-10:04)	ES of Bamako, followed by a river shot, LS to MCU busy road shots and CU shots of RR in a taxi driving through the city, looking at a vinyl by <i>Les Ambassadeurs</i> (09:51-10:10)	A1: RR - Red top (African fashion) and jeans. Shown looking at a vinyl, the shot reinforces her expertise and passion for African music. A2: Mali - initial aerial shot gives an idea of the size of the city; busy shots give the impression of a vibrant place.	A1: agentive (<i>looking at a vinyl</i>); receptive (<i>being transported in a car</i>) A2: stative (cityscape); agentive (<i>people travelling and walking</i>)	The opening scene sets the geographical context for the following encounters with Malian artists. The modes operate to create an energetic, vibrant and joyful atmosphere.	
10:10 – 14:43	Meeting Tounami and Sidiki Diabate, introducing the kora instrument and talking about the griots	RR: My first stop — the home of <u>Toumani Diabate, 71st generation griot, and head of a 21st century musical dynasty.</u> RR: “D. Music to Mali!” RR: The life of a griot is certainly changing. Toumani spends much of his year touring internationally. And his son, Sidiki, is both a griot and	A1: RR (<i>my first stop, I, me</i>) A2: Mali (<i>Mali x2, a country, Mandingue Empire</i>) A3: Africa (<i>West Africa, Africa x2</i>) A4: music (<i>musical dynasty, music</i>)	A1: agentive (<i>want to know</i>); receptive (<i>you made me</i>) A2: agentive (<i>blends</i>) A3: stative (<i>was, is</i>) A4: receptive (<i>a country that blends</i>)	Song from previous sequence (finishes at 10:14) Song: <i>Fais moi confiance</i> by Sidiki Diabate G Key, G minor scale (10:24-10:42) Diabate father and son playing their kora instruments	Live noises (10:14-10:24) Live noises (10:42-10:48)	ES of the road where, presumably, RR has arrived; MCU to CU of RR looking at some very expensive cars with personalised number plates (10:10-10:29) Archive photo of Tounami Diabate playing at a concert with Damon Albarn and Bassekou Kouyate; followed by extracts from the	A1: RR - is followed by the audience while looking at some of the Diabate family expensive cars. Shots while sitting and talking to the Diabate father and son are as usual at medium to close-up distance, maintaining proximity with the audience.	A1: agentive (<i>walking, looking at cars, talking</i>); receptive (<i>listening to the music</i>)	This scene, as well as introducing to the audience two important Mali musicians and their preferred instrument, the kora, looks in more depth into the social class of the Griot. TD is given ample space to flesh out the role of Griot in Mali society since the time of the Manding Empire in the 14 th century (not sure	P2: The country appeared rich and diverse – the connections with ancient melodies still strong but a fusion with Western influences. (Q, item 14)

	<p><u>Mali's biggest pop star.</u> (10:11-10:38)</p> <p>RR: "What <i>I really want to know</i> from <u>Toumani</u> is what a <i>griot is</i>, and what a <i>griot's role is</i> today..." (10:41-10:48)</p> <p>RR: ...in <i>a country that blends modern musical tastes</i> with the <u>most traditional handmade instruments.</u> <i>The kora, a 21—stringed harp, is the most sophisticated of the griot instruments.</i> And <i>it's been played</i> for 72 generations by the <u>Diabate family.</u> (10:48-11:12)</p> <p>RR: But <i>the griot role stretches way beyond</i> music. (11:32-11:35)</p> <p>TOUMANI DIABATE: "If West Africa was a person, <i>the griot will be the blood of this person.</i> <i>The griot is the archive of the Manding Empire,</i> since the 14th century to now. <i>It's the one who organises</i> the wedding, <i>it's</i> the one <i>who organises</i> the funeral ceremonies. If there is a problem</p>	<p>x3, <i>modern musical taste, most traditional handmade instruments, the kora</i> x5, <i>a 21—stringed harp, most sophisticated of the griot instruments, it, each hand plucking out, repetitive riffs, melodies, this music</i>)</p> <p>A6: Western artists (<i>world's biggest pop stars, One direction, Jay-Z</i>)</p> <p>A10: Griot (<i>life of a Griot, a Griot</i> x3, <i>Griot's role</i> x3, <i>the Griot</i> x5, <i>the blood of this person, the archive of the Mandingue Empire, it, one of the jobs of the griot, you x2, the role, peacemakers</i> x2, <i>memory</i> x2, <i>archive, their base</i>)</p> <p>A11: TD (<i>Toumani Diabate, 71st generation</i>)</p>	<p>modern...., <i>it's been played, is played, each hand plucking out the repetitive riffs</i>); stative (<i>the kora is, melodies are ancient, the Kora has, dates back</i>)</p> <p>A6: receptive (<i>collaborating with the world's biggest pop starts, imagine the Kora with One Direction [and] Jay-z</i>)</p> <p>A10: agentive (<i>is changing, stretches, organises</i> x2, <i>comes and finds, keep playing, taking care, advising, stative</i> (<i>is</i> x7, <i>will be, are</i> x2, <i>has</i> x2, <i>to be born</i>); receptive (<i>cannot be changed, become a Griot</i>)</p> <p>A11: stative (<i>'implied' is 71st...;</i> agentive (<i>spends, played</i>)</p>	<p>live; repetitive, fairly lively tempo; D key, D minor scale, focus on 1st, minor 3rd and 4th (10:48-11:40)</p> <p>Same as above, repetitive, fairly lively tempo; D key, D minor scale (12:55-13:26)</p> <p>Same as above but possibly different song; slower tempo; D key, D minor scale (13:54-14:37)</p>	<p>music video for Sidiki Diabate's <i>Fais moi confiance</i> (10:29-10:41)</p> <p>CU of RR talking into the camera (eye level) (10:41-10:48)</p> <p>Another CU shot of an expensive car with a personalised number plate and then MCU to CU inside Toumani's house (his picture first and then him and his son playing. CU shots of the hands plucking the strings, of the musicians players as well as MCU (generally eye-level) showing them and RR sitting in the same room (10:48-11:37)</p> <p>CU and MCU of Toumani Diabate talking, looking at RR (eye-level,) alternated to shot of RR (CU to MCU, eye-level) looking at him and listening (11:37-12:55)</p> <p>Again CU shots of the hands plucking the strings, of the musicians players as well as MCU (generally eye-level) showing them and RR sitting in the</p>	<p>A2: Mali - some street shots with people on the background (not prominent in these scene)</p> <p>A3: Africa - not represented</p> <p>A4: music - Initially music is represented through archive photos and video. After music is represented through medium to close-up shots of the performance and of the instruments.</p> <p>A6: Western artists - the ones mentioned are not represented</p> <p>A10: Griot - TD and SD are both Griot and, as such, represented as below (A11 and A12)</p> <p>A11: TD - is first shown in professional setting in two photos (one on stage with Damon Albarn and Bassekou Kouyate and one in a photo hung in his house); then is shown with medium to close-</p>	<p>A2: state (<i>cityscape</i>)</p> <p>A3: not represented</p> <p>A4: agentive (<i>in making people appreciate it</i>); receptive (<i>as in being played</i>)</p> <p>A6: not represented</p> <p>A10: agentive (<i>talking, performing</i>)</p> <p>A11: agentive (<i>talking, performing</i>)</p>	<p>how SD can be the 72nd generation, though, as that would amount to approximately 1,400 years, dating the first generation to the 7th century). All the main actors in this scene (music, Griot, TD and SD) are represented in very favourable terms and the social class of the Griot is portrayed as having a very central role in Malian society. As in the previous part, the information goes completely unchallenged and there is no reference to the socio-economic benefit of being a Griot. TD and SD are indeed portrayed as very wealthy (the expensive cars with personalised number plates) but more thanks to their musical skills ("21st century musical dynasty") than to the social class they belong to. The music (all in minor scales) seems to be the only thing slightly at odds with such a positive representation, but the minor key is counter-balanced by a relatively fast tempo. Moreover,</p>	
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	<p>between two families, between two persons, the griot is the one who comes and finds a solution to put these things out. So that's one of the jobs of the griot. And keep playing the music.” RR: “So you're peacemakers...” TD: “Peacemakers...” RR: “...you're the memory.” TD: “...memory, archive.” RR: “Mm—hm.” TD: “And also taking care, advising.” RR: “Has the griot role changed from, say, your grandfather's time, to Sidiki's time?” TD: “The time is not the same like 50 years ago, or 100 years ago. Today the griot has a mobile phone, the griot has internet, but the role is still there. Their base cannot ever be changed. Yeah, you have to be born griot — you cannot become a griot.” (11:37-12:55)</p> <p>RR: The kora's played only with the thumb and index finger, each hand plucking out the repetitive riffs. But</p>	<p><i>griot, and head of a 21st—century musical dynasty, Tounami x2, Diabate family)</i></p> <p>A12: SD (<i>his son Sidiki, griot, Mali's biggest pop star, Diabate family, Sidiki x2, musician, I x2)</i></p>	<p>by the Diabate family)</p> <p>A12: stative (is); agentive (<i>played by the Diabate family, can imagine x3)</i></p>		<p>same room (12:55-13:25)</p> <p>MCU to CU of Sidiki Diabate and RR talking, looking at each other (eye-level) as well as medium distance shots showing all the three characters in the room (13:25-13:57)</p> <p>Again, CU shots of the hands plucking the strings, of the musicians players as well as MCU (generally eye-level) showing them and RR sitting in the same room. In the last frame they are all applauding after the performance is finished (13:57-14:43)</p>	<p>up talking and performing. The image given is of an expert in both music and Griot history and sociology. He's wearing a traditional vest, unlike his son who is dresses in a Western fashion.</p> <p>A12: SD is also shown at first in a professional setting, but handling money in one of his music video. During the performance he is also shown to close-up shots but, unlike his father, he's dressed in a Western fashion. He is also shown as a very skilful kora player.</p>	<p>A12: agentive (<i>talking, performing</i>)</p>	<p>the emotive power of the melodies reinforces very effectively the historical and sociological importance of the Griot social class as depicted, reflecting a deeper level of discourse representation that goes beyond the potential benefits of belonging to this high-status social class. There is no doubt that both TD and SD truly believe in a higher moral stand of their Griot class, in the fact that there is some form of 'divine right' to be a Griot (“you cannot become a Griot”) and in the importance of their role in society. Finally, the generational questions asked by RR are mirrored by the different clothes worn by father and son.</p>	
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		<p>whilst <i>the melodies and the traditions that created them are ancient</i>, <u>musicians like Sidiki can easily imagine</u> collaborating with the <u>world's biggest pop stars</u>. (13:02-13:23)</p> <p>SIDIKI DIABATE: (subtitled): "<i>The Kora has</i> so much to offer. <i>I can imagine the Kora</i> with, for example, <u>One Direction</u>" RR: "Mm—hm." SD (subtitled): "<i>I can imagine the Kora</i> with <u>Jay-Z</u>. Today <i>people are coming</i> to Africa to listen, to be inspired. And yet, <i>this music dates back</i> 200 years. There is still much to discover, <i>Africa is very rich culturally</i>" (13:25-13:55)</p> <p>RR: "<i>You made me</i> sweat." TD: "Come on!" RR: "That was beautiful!" (14:38-14:43)</p>									
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Part 5: Bassekou Kouyate and the origins of blues and the guitar (14:43-21:11)

Themes: Griot traditional instruments, part 3: the jeli ngoni.

Topics: The jeli ngoni, Bassekou Kouyate, the origins of blues, the origins of banjo and guitar.

Actors: Rita Ray (A1), Mali/Malians (A2), Africa (A3), music (A4), the Griot (A10), Ousmane (Mr ngoni-maker) (A13), Bassekou Kouyate (A14), Amy Sacko (A15).

Time	Themes/ topics	Linguistic Analysis			Audio Analysis		Visual Analysis			Overall meaning- making	Audience representations
		Lexis	Representation of actors and places	Representation of processes	Music	Sounds	Shots	Representation of actors and places	Representation of processes		
14:43 – 16:08	Introducing the jeli ngoni instrument and meeting Ousmane, instrument maker	<p>RR: <i>The kora is the courtly instrument of griot culture. But the last one on my list is a much more rootsy—looking affair. This instrument is the granddaddy of them all — the jeli ngoni — which led warriors into battle during the reign of the Malian Empire, way back in the 13th century.</i> (14:50-15:11)</p> <p>RR: “Ousmane... Mr Ngoni—maker! <i>It doesn't look as though the way they make it has changed at all.</i>” (15:11-15:18)</p> <p>RR: <i>It's a simple process. Small pegs stretch goatskin over a hollow, wooden body.</i> (15:20-15:26)</p>	<p>A1: RR (<i>my list</i>)</p> <p>A2: Mali (<i>warriors, Malian Empire, they</i>)</p> <p>A4: music (<i>the kora, courtly instrument, last one, much more rootsy—looking affair, this instrument, granddaddy, them, jeli ngoni</i>)</p> <p>A10: Griot (<i>Griot culture, same tradition</i>)</p> <p>A13: Ousmane (<i>Ousmane x2, Mr Ngoni-maker, you x2, I, a griot</i>)</p>	<p>A1: N/a</p> <p>A2: receptive (<i>led warriors</i>); agentive (<i>they make</i>)</p> <p>A4: stative (<i>the kora is, last one on my list is, this instrument is</i>); agentive (<i>which led</i>)</p> <p>A10: N/a</p> <p>A13: agentive (<i>can you play, 'implied' you in go on</i>); stative (<i>I have, you've got, Ousmane is...born</i>)</p>	<p>Lively, moderately fast song played with the jeli ngoni, percussions and vocals; F key, F pentatonic major scale (14:43-15:12)</p> <p>Ousmane playing his jeli ngoni live, moderately fast tempo; C key, C major scale (15:43-16:08)</p>	<p>Live noises from the street and people in the shots (15:12-16:08)</p>	<p>ES of rural town and street, then moving on to a LS of RR walking on the street towards the camera, then CU shot of Ousmane working and LS of RR arriving and sitting on a bench next to Ousmane between two men (13:43-15:11)</p> <p>Camera shot alternating between CU of Ousmane's hands working on the instrument and MCU of RR watching and commenting. Sometimes CU, low-angle camera shots show both Ousmane working and RR sat in the distance (15:11-15:41)</p> <p>CU of Ousmane picking his jeli ngoni and playing it. CU of hands playing the instrument as well CU of RR listening and smiling and side shot with Ousmane in the foreground and RR in the</p>	<p>A1: RR - Red top (African fashion) and jeans. Predominantly same medium to close-up shots, unless long distance shots show her on the move.</p> <p>A2: Mali - aerial shots highlight the rural settings, but also showing Muslim symbols (the minaret in the last shot). People are again surrounding the music event and enjoying it.</p> <p>A4: music - represented through the making of the</p>	<p>A1: agentive (<i>walking, talking</i>); receptive (<i>listening to the music</i>)</p> <p>A2: stative (<i>landscape</i>); receptive (<i>listening to the music</i>); agentive (<i>walking in the streets</i>)</p> <p>A4: agentive (<i>in making people appreciate it</i>);</p>	<p>In this scene we are introduced to another griot instrument, the jeli ngoni. We are also given a few more reference to the old Malian Empire, its warriors and the connection between them and the instrument. We are also provided with a sense of long-lasting tradition in the making and playing of the instrument and again reference to the griot as a 'special' social class. The different modes provide a positive representation of the different actors, particularly with respect to Mali/Malians and their music tradition.</p>	

		<p>RR: “<i>It takes</i> a bit of strength, <i>pulling all that skin over to get it</i> really tight. And <i>can you play it?</i>”</p> <p>OUSMANE (subtitled): “Very well. <i>I have</i> my small one in my sack”</p> <p>RR: “Oh, <i>you’ve got</i> your little one there? <i>Go on</i>, then!”</p> <p>O: “OK.” (15:28-15:41)</p> <p>RR: <i>Ousmane is a griot</i> too, <i>born into the same tradition</i> as <i>Isa, Toumani</i> and <i>Sidiki</i>. (15:58-16:04)</p>					<p>background (15:41-16:04)</p> <p>Transitional ES of a town with a minaret fairly dominant (16:04 on to next sequence)</p>	<p>instrument and close-ups of the instrument being played</p> <p>A10: Griot - Ousmane is the only griot portrayed (that we are aware)</p> <p>A13: Ousmane - medium to close-up shots while making and playing the instrument. Proximity is created.</p>	<p>receptive (<i>as in being made and played</i>)</p> <p>A10: agentive (<i>talking, building the instrument and performing</i>)</p> <p>A13: agentive (<i>talking, building the instrument and performing</i>)</p>		
16:08 – 17:44	<p>Meeting Bassekou Kouyate and talking about the origins of blues and of the banjo and guitar as instruments</p>	<p>RR: <i>The jeli ngoni may be an ancient instrument, but one man has brought it bang up-to-date.</i> Like <i>Bob Dylan did</i> before him, <i>Bassekou Kouyate has gone</i> electric. (16:08-16:19)</p> <p>BASSEKOU KOUYATE: “<i>It’s good?</i>”</p> <p>RR: “<i>Amazing, amazing.</i>”</p> <p>BK (subtitled): “<i>The Wah-Wah pedal... I was the first person to use a Wah-Wah pedal with the Ngoni</i>”</p> <p>RR: “<i>Incredible, because that’s</i></p>	<p>A2: Mali (<i>my country, here, slaves, Bambara people, Mali, most, we, kings, great warriors, holy men</i>)</p> <p>A4: music (<i>jeli ngoni, ancient instrument, bang up-to-date, good, amazing x2, Wah-Wah pedal x2, the ngoni, that, centuries old, the blues x3, the sound of this instrument x 3, Black American music, the father of the</i></p>	<p>A2: receptive (<i>taken, played for kings, great warriors, holy men; agentive (ending up); stative (have had)</i>)</p> <p>A4: stative (<i>may be, it’s good, that’s, were coming (*were/was), are coming (*are/is), the instrument is, it’s, came from</i>)</p>	<p>Bassekou Kouyate playing his electric jeli ngoni live, medium tempo, emotional blues melody; C key, C minor pentatonic blues scale (16:19-16:32)</p> <p>BK playing playing his electric jeli ngoni live, moderately fast tempo; C key, C minor pentatonic blues scale (17:33-17:42)</p>	<p>Live noises from the street (16:08-16:19)</p> <p>Live noises (16:32-17:44)</p>	<p>ES from previous sequence changes onto street view from a higher vantage point showing LS of RR walking in the street towards the camera and then up the steps of a building (presumably BK’s house) (16:08-16:19)</p> <p>CU of BK’s foot on Wah-Wah pedal and then of his hands playing his electric jeli ngoni, back to the foot and pedal and then CU of BK and RR enjoying the music being played (16:19-16:32)</p> <p>MCU of RR and BK at the end of the solo, talking, then CU of the Wah-Wah pedal, BK’s face and the electrical</p>	<p>A1: RR - as before, distance shots when on the move and medium to close-up when talking or listening to the music.</p> <p>A2: Mali - aerial shots of rural areas and shots of people walking in the street.</p> <p>A4: music - represented by the performance and with close-up of the electric ngoni</p>	<p>A1: agentive (<i>walking, talking; receptive (listening to the music)</i>)</p> <p>A2: stative (<i>landscape</i>); agentive (<i>walking in the streets</i>)</p> <p>A4: agentive (<i>in making people appreciate it and in modifying the sound</i>)</p>	<p>This scene introduces us to another Griot, Bassekou Kouyate and we find out that he was the first person to play the jeli ngoni as an electric instrument as well as a popular rock pedal effect, the Wah-Wah. The actors are again portrayed in a very favourable way, particularly Mali/Malians, music and BK himself. The blues pentatonic scale used by BK highlights and reinforces the discussion about blues melodies having originated in Mali and an argument is put forward that these melodies were subsequently brought to</p>	<p>P2: Such a large % of Malians ended up as slaves and transported to America – but giving birth to the Blues, Jazz in the Deep South. Malian music probably inherently responsible for Rock and Roll!! (Q, item 14)</p> <p>P2: No, not particularly for Malians. You know that a lot of African, a lot of the slaves that were in America and in England came from Africa, but I didn’t know from where and didn’t know that such a big percentage of the slaves that were transported came from</p>

	<p>centuries old, but right there <u>you hear the blues</u>, don't you?" BK: "Exactly! Yes, the blues were coming from <u>my country</u>. The blues are coming from <u>here</u>." (16:35-16:53)</p> <p>RR: <i>It's estimated that a quarter of all the slaves taken to North America were Bambara people from Mali, most ending up around Louisiana in the Deep South. The sound of this instrument is in the very DNA of <u>black American music</u>.</i> (16:54-17:10)</p> <p>BK (subtitled): "<i>It is the father of the American banjo, the grandfather of the guitar. We have had this instrument since before the birth of Jesus. Our ancestors played for kings, great warriors, holy men</i>" RR: "<i>So the banjo came from this instrument?</i>" BK: "Yeah." RR: "<i>Can you make it sound like a <u>banjo</u>?"</i>" BK: "Yeah." RR: "<i>Go on</i>, then." (17:10-17:33)</p>	<p><i>American banjo, the grandfather of the guitar, the banjo x2)</i></p> <p>A6: Western artists (Bob Dylan)</p> <p>A10: Griot (our ancestors)</p> <p>A14: BK (one man, Bassekou Kouyate, I, the first person, you x2)</p>	<p>A6: agentive (did)</p> <p>A10: agentive (played for kings...)</p> <p>A14: agentive (has brought, has gone, to use, can you make, 'implied' you in go on); stative (was)</p>			<p>alteration on the instrument (16:32-16:53)</p> <p>LS of surrounding streets and people from a distance; then CU of the ngoni over the words "the sound of this instrument") (16:53-17:10)</p> <p>MCU and CU of BK and RR talking; then MCU and CU of instrument while BK is playing. Final LSt of the rural street nearby (17:10-17:43)</p>	<p>and of the Wah-Wah pedal BK uses.</p> <p>A10: Griot - BK is the only griot portrayed (that we are aware)</p> <p>A14: BK - medium to close-up shots while playing the instrument and talking. Proximity is created. Moreover, it seems that BK and RR are on a terrace in BK's house, which overlooks the surrounding area: this convey some form of higher position and status over the people in the streets represented in some of the shots (see also next scene for comments about the higher status of BK)</p>	<p><i>electrically</i>); receptive (as in being played)</p> <p>A10: agentive (talking and performing)</p> <p>A14: agentive (talking and performing)</p>	<p>the Americas by Malian slaves and eventually were given the name 'blues'. Likewise the jeli ngoni is claimed to be the forefather of banjos and guitars. The latter claim goes unchallenged, although string instruments were also part of the European cultures that went to the Americas before the slave trade started. The emotional minor scales played with a medium tempo from (16:19-16:32) also meaningfully relate to the sad recount of the slave trade. Notably, those who organised and perpetrated the slave trade are not overtly represented in any mode.</p>	<p>Mali. And, I mean, her, you know, Rita's point was that, you know, because of that... and a lot of them went to the south in America, you know, there was that very rich tradition of the blues that came out of slavery. So, her thing was like 'if it was not for Malian cultural music, you know, they were probably responsible for the birth of rock 'n' roll, so it's like... I don't know, that seemed like quite a... I don't know, it just seemed like... it was just an interesting sort of stance to take, you know. (I, lines 154-162)</p>
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17:44 – 21:11	Bassekou Kouyate's concert	<p>RR: Tonight, Bassekou's bringing the whole community together and throwing a party. The guests aren't just locals, there are some genuine VIPs in the house too. RR: "Oh, yes, we've got the great and the good behind me there. I think everyone can see that they must be griot royalty." RR: Bassekou is really well connected, and he's invited other top Griot along, adding a real sense of occasion to the proceedings. (17:44-18:12)</p> <p>RR: Lights are strung up and the PA's plugged in. Bassekou's wife, Amy Sacko, is a griot too. Traditionally, women don't play instruments, they just use their voice. And what a voice! (18:14-18:32)</p> <p>RR: Mali is a Muslim country, so there is no booze at this party — just tea, and it comes in three separate stages. The first</p>	<p>A1: RR (<i>we, me, I</i> x3)</p> <p>A2: Mali (<i>the whole community, the guests, locals, everyone, Mali, a Muslim country, they</i>)</p> <p>A4: music (<i>PA, instruments, their voice, that</i> x2, <i>cool, amazing</i> x2, <i>it</i> x2)</p> <p>A10: Griot (<i>some genuine VIPs, the great and the good, they, Griot royalty, other top Griot, Griot</i> x3, <i>power today ... but not always the case</i>)</p> <p>A14: BK (<i>Bassekou</i> x4, <i>really well connected, he, him, his people</i>)</p> <p>A15: AS (<i>Bassekou's</i>)</p>	<p>A1: stative (<i>we've got</i>); agentive (<i>I think</i> x2, <i>I've seen</i>)</p> <p>A2: receptive (<i>is bringing</i> the whole community); stative (<i>the guests aren't, Mali is, they've got</i>); agentive (<i>can see</i>)</p> <p>A4: receptive (<i>PA's plugged in, women don't play instruments, they use their voice</i>); stative (<i>that was</i> x2, <i>it's amazing</i>)</p> <p>A10: stative (<i>there are ... VIPs, they must be, the Griot may have, that hasn't always been the case</i>); receptive (<i>has invited</i> other top Griot); agentive (<i>Griot after Griot gets up</i>)</p> <p>A14: agentive (<i>is bringing and throwing, has invited</i>); stative (<i>Bassekou is</i>)</p> <p>A15: stative (<i>Amy Sacko is,</i></p>	<p>Live music concert with jeli ngoni, vocals and percussions, fast, lively tempo; C key, C minor pentatonic blues scale (18:13-19:49)</p> <p>Live music concert with jeli ngoni, vocals and percussions; slower tempo; G key, G minor pentatonic scale (20:31-20:54)</p>	<p>Live noises from the party (17:46-18:13)</p> <p>Live noises from the party with people cheering and applauding (19:47-20:29)</p> <p>Noises from the crowd as the electricity cut off and back on again (20:54-20:11)</p>	<p>MCU and CU of various people at the party at various distances; CU on RR while she talks about some of the VIP at the party and shots focusing on two men sitting in the front row with sophisticated outfits (one more traditional, one more Western-like) (17:44-18:12)</p> <p>MCU of man setting up electric connections and CU shot of a PA console with lights on; then LS of the stage (low angle) with the band on; MCU and CU shots of Amy Sacko, lady in the audience and CU of RR listening; more MCU and CU of band playing and audience dancing and moving to the rhythm; MCU of RR and another man drinking tea on the 'love' round (accompanying the verbal explanation); finally, MCU and CU of song finishing and audience cheering and clapping (18:12-19:57)</p> <p>MCU of RR and BK hugging and talking; MCU and CU around the party and CU of RR talking into the camera (19:57-20:29)</p> <p>MCU and CU of other artists on the stage and of the audience enjoying the concert; CU on some of the accessories of the</p>	<p>A1: RR - proximity is maintained throughout with medium to close-up shots, as well as a sense of equal stand with the audience through eye-level camera angles.</p> <p>A2: Mali - the guests (various ages) at the party are shown in different shots, wearing colourful outfits, dancing and enjoying the event.</p> <p>A4: music - is represented through the band playing, music equipment and people dancing (predominantly medium to close-up shots).</p> <p>A10: Griot - as well as BK and AS, two other 'griot royalties' are shown, wearing sophisticated</p>	<p>A1: agentive (<i>dancing, talking</i>); receptive (<i>listening to the music</i>)</p> <p>A2: agentive (<i>dancing</i>); receptive (<i>listening to the music</i>)</p> <p>A4: agentive (<i>in making people appreciate it and dance</i>); receptive (<i>as in being played</i>)</p> <p>A10: agentive (<i>singing</i>); receptive (<i>listening to the music</i>)</p>	<p>This scene shows more of BK performing and the connection between Malians and music. It is also an opportunity to explore further the figure of the griot, as two 'royalties' are shown and the audience gets a further glimpse into the privileged position of this social class. Once again the musicians and the music are shown in a very positive light as is the griot social class, which we are also informed to 'have power' today. We are also reminded in this scene that Mali is a Muslim country through the shots of the tea ritual at the party. Finally, the audience is really taken into the live concert, both by close shots of the musicians and the audience and by often capturing the 'live' cheers and clapping by the audience.</p>
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	<p><i>servings is said to be like death, as it's bitter. The second is called life — it's getting sweeter. And the third glass is called love, and comes with a crazy amount of sugar.</i> (19:24-19:42)</p> <p>RR: “<i>That was so cool!</i>” BK: “Oh, thanks so much!” RR: “<i>That was beautiful!</i>” (19:58-20:02)</p> <p>RR: “<i>It's amazing. I've seen Bassekou so many times, but to see him here, in Bamako, in front of his people, it's just something else. It just gives it so much more texture. It's lovely. Just amazing. And Amy is on song! What a voice! Oh!</i>” (20:04-20:25)</p> <p>RR: Of course <i>it isn't</i> over yet. <i>These parties run well into the night.</i> RR: And <i>griot after griot gets up</i> on that mic. (20:28-20:43)</p> <p>SHOUTING: No! RR: “<i>I think we ran out of</i> electricity. Wahey! <i>They've got some more.</i>” (20:56-21:03)</p>	<p>wife, Amy Sacko, griot, women, they, what a voice x2, Amy, on song)</p>	<p>Amy is); agentive (don't play, use)</p>			<p>Western-style VIP who is now singing on stage (shoes and ring + bangle); shots of electricity going off and on again with CU of RR shouting for happiness; final ES of the party venue (20:29-21:11)</p> <p>Fade to black</p>	<p>outfits, one of which in a Western fashion. One of the two is also shown singing on stage and details of his accessories are shown through close-up shots to highlight his high status.</p> <p>A14: BK - shown while performing and close to RR. The ‘griot royalties’ are shown when RR says that BK is ‘really well connected’.</p> <p>A15: AS - shown while performing on stage.</p>	<p>A14: agentive (talking and performing)</p> <p>A15: agentive (performing)</p>	
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Part 6: Kar Kar and the socialist years (21:11-25:19)

Themes: Non-griot traditional artists part 1: Boubacar Traore

Topics: Mali right after independence, Boubacar Traore, the socialist years

Actors: Rita Ray (A1), Mali/Malians (A2), Africa (A3), music (A4), the audience (+ RR) (A5), the Griot (A10), Malian socialist government (A16), Boubacar Traore, aka Kar Kar (A17)

Time	Themes/ topics	Linguistic Analysis			Audio Analysis		Visual Analysis			Overall meaning- making	Audience representations
		Lexis	Representation of actors and places	Representation of processes	Music	Sounds	Shots	Representation of actors and places	Representatio n of processes		
21:11 – 21:36	Historical overview of post- independe- nce Mali	RR: In 1960, Mali gained independence from France. And the idea of a special musical caste didn't sit well with the socialist government of Modibo Keita. The national radio station turned to non-griot artists to express the country's new—found, proud African identity. (21:14-21:36)	A2: Mali (Mali, the country's new-found, proud African identity) A10: Griot (a special musical caste) A16: SocGov (socialist government of Modibo Keita, national radio station)	A2: agentive (gained) A10: agentive (didn't sit) A16: receptive (the idea... didn't sit well with...); agentive (turned to, to express)	Song, <i>Fatema</i> by Les Ambassadeurs, lively fairly fast tempo; A key, A major scale (21:11-21:48)	-	Archive images of Mali during the time of gaining independence: people celebrating, French flag brought down, shot of socialist President Modibo Keita (high angle) (21:11-21:26) Shots of people in the street where RR and Boubacar Traore eventually appear (21:26-21:36)	A2: Malians are shown as happy to be gained independence. A10: not represented A16: represented through B&W archive footage of Modibo Keita	A2: agent (<i>demonstrating, celebrating, taking the flag down</i>) A10: not represented A16: state (<i>sitting still</i>)	This brief scene argues for a change in attitudes towards the griots within the new socialist government of post-independence Mali. For the first time the Griots are represented in a negative light ('a musical caste'), but from the point of view of the socialist government. Mali's independence is positively represented across modes. It is not very clear whether RR agrees with this view of the Griots.	

<p>21:36 - 25:19</p>	<p>Meeting Kar Kar</p>	<p>RR: Boubacar Traore, better known by <u>his stage name, Kar Kar</u>, <u>was the first musical star of independent Mali</u>. He doesn't play a traditional instrument, he plays the guitar. (21:37-21:49)</p> <p>RR: "Look at this one." RR: The electric guitar became popular throughout Africa after the Second World War, brought in by British and American soldiers. Finally, there was an instrument without ancient rules and traditions. RR: "The Malian Elvis!" (21:49-22:03)</p> <p>KAR KAR (subtitled): "I started playing music in 1958 or '59. My brother had an Italian guitar. One day he heard the sound of the guitar and he came to me and said: 'Little brother, were you the one playing those notes?' He said: 'Even though I am a professional, I have never been</p>	<p>A1: RR (<i>I, we</i>)</p> <p>A2: Mali (<i>independent Mali, the country, our custom</i>)</p> <p>A3: Africa (<i>Africa x2</i>)</p> <p>A4: music (<i>a traditional instrument, the guitar x4, the electric guitar, popular, an instrument without ancient rules and traditions, music x2, Italian guitar, the sound of the guitar, those notes, the kora, songs x2, a recording of one of his hits, haunting song, cassette x2, a vinyl copy of his record, this, good, un son traditionnel, tres tres fort</i>)</p> <p>A5: audience (+RR) (<i>'implied you</i>)</p> <p>A10: Griot (<i>a Griot, he</i>)</p>	<p>A1: stative (<i>I have</i>); agentive (<i>shall we have</i>)</p> <p>A2: receptive (<i>did...for the country</i>)</p> <p>A3: N/a</p> <p>A4: receptive (<i>he doesn't play..., he brought by, started playing music, heard the sound, playing those notes, was playing / put aside the / his guitar, to compose / sang songs, left music, was rediscovered, rediscovered the cassette, has never seen a vinyl copy of his record, it was released</i>); stative (<i>became, there was, the kora / the guitar has, it had, song called</i>)</p> <p>A5: agentive (<i>look</i>)</p> <p>A10: agentive (<i>asks, gets</i>)</p>	<p><i>Fatema</i> from previous sequence</p> <p>Boubacar Traore playing live, guitar and percussion; medium tempo; A key, A pentatonic minor scale, focus on 5th, 4th and 3rd (descending) (22:04-22:53)</p> <p>Boubacar Traore playing live, guitar, percussion and vocals; medium tempo; A key, A minor scale, focus on 5th, 1st, 4th and 3rd (descending) (23:18-24:16)</p> <p>Song: <i>Mariama</i> by Boubacar Traore played on a portable vinyl record player; slow tempo; A# key, A# minor scale, focus on 1st, 5th, 3rd, 4th, 3rd, 2nd and 1st (descending) (24:33- onto next sequence)</p>	<p>Live noises while RR is in the house (21:49-21:51)</p> <p>Live noises during interview (22:53-23:20)</p> <p>Live noises during interview and partly while song is played (24:16-25:02)</p>	<p>LS of RR and BT walking on the street towards the camera, smiling, hand in hand, following them until they walk close past the camera (21:36-21:49)</p> <p>Shot of RR (CU to MCU, holding a vinyl under her arm) in what is presumably BT's house, looking at pictures on display (21:49-22:04)</p> <p>LS from a window of either a courtyard or the nearby street. Then moving onto the courtyard where BT is sitting on a chair and playing with another musician (sitting on a mat) on the percussions. MCU, slight low angle, of BT and other musicians alternated with CU shot of RR listening (slight high-level angle). The music shots are also alternated with CU shots (slight low angle) of BT while talking and MCU showing RR, sitting on the mat talking to BT. There are also a couple of LS showing a group of women preparing food just a few meters from BT, one of which is shown over BT's words "We did everything for the country, not for ourselves". CU at 24'33" of RR putting the <i>Mariama</i> record on and shot from BT's back</p>	<p>A1: RR - same representation as in previous scenes and sequences.</p> <p>A2: Mali - the first Malians represented in this scene are a group of women who seem to be preparing food. Then there is the aerial shot of a square with a number of people doing different things.</p> <p>A3: not represented</p> <p>A4: music - represented by the live performance and by close-up shots of the instruments being played and the vinyl.</p> <p>A10: not represented</p> <p>A16: Soc Gov - not represented. However, interestingly the shot of women preparing food is shown straight after the words 'social regime' and</p>	<p>A1: agentive (<i>talking, playing the record</i>); receptive (<i>listening to the music</i>)</p> <p>A2: agentive (<i>cooking, playing and walking around the square</i>)</p> <p>A3: not represented</p> <p>A4: agentive (<i>in making people appreciate it</i>); receptive (<i>as in being played</i>)</p> <p>A10: not represented</p> <p>A16: not represented</p>	<p>This scene introduces us to the first non-griot artist of the programme, Boubacar Traore, a noble (traditionally the caste of the freemen). His story is linked to that of post-independence Mali and to a socialist government that he found unjust as it didn't allow him to make a living from his music. All the actors in this scene are represented less positively than previous ones, albeit not in a negative way. This could be partly because BT is less "traditional" (i.e. more Western-like) than most of the previous artists. The tale of the socialist era is juxtaposed on to the role of women in present-day Mali and the minor scales of BT's music seem to give to the whole scene a somewhat sadder mood. Neither the socialist years nor the role of women in modern Mali are further explored, but they seem to be thematically linked. An aspect about BT's life that can be found in his official biography and that does not coincide with the narrative in the programme is the fact</p>
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	<p>able to play like that” (22:16-22:44)</p> <p>KK: “<i>The Kora has 21 strings, the guitar has six. I was playing the guitar like it had 21 strings. In the years ’59 and ’60 I began to compose songs. We sang songs on the radio, but we didn’t earn anything because at the time we were in a socialist regime. We did everything for the country, not for ourselves</i>” (22:53-23:20)</p> <p>RR: “So how <i>did you manage to earn a living?</i>” KK (subtitled): “<i>I am a noble, I am not a Griot. If a Griot asks for money from a nobleman, he will get it because that’s our custom. But a nobleman does not do that. I was discouraged and I left music for 20 years</i>” (23:28-23:50)</p> <p>RR: <i>Kar Kar put aside his guitar and moved to France. But a recording of one of his hits from the ’60 was rediscovered by music fans abroad. A haunting song</i></p>	<p>A16: SocGov (socialist regime)</p> <p>A17: BT (Boubacar Traore, his stage name, Kar Kar x3, the first musical star, he x2, the Malian Elvis, I x9, little brother, we x4, ourselves, you, noble, not griot, a nobleman, discouraged)</p>	<p>A16: N/a</p> <p>A17: receptive (better known, not for ourselves); stative (BT was, we were, I am / am not / was, I have been back); agentive (doesn’t play, plays, started playing, was playing, began to compose, sang, didn’t earn, did, manage to earn, does not do, left, put aside, moved, was living, has never seen)</p>		<p>while he’s looking at the record cover (22:04-25:08)</p> <p>ES of what looks like a wide yard or square with people and children playing football (25:08-25:19)</p>	<p>together with the words “<i>we did everything for the country, not for ourselves</i>”. This seems to equate the disadvantaged life described by BT under the socialist government with the life of women in modern Mali. In turn this could represent a veiled critique to BT for not seeing the injustice men (including him) impose onto women.</p> <p>A17: BT - is shown like all of the other artists, mainly at medium to close distance to create proximity with the viewer. Unlike the majority of artists before him, he is dressed in a Western fashion and so are a few of the other men around him. He also often shown from a slight lower camera angle, which could</p>	<p>A17: agentive (talking and performing)</p>	<p>that his musical career did not decline at the time of the socialist government but after a military coup toppled President Keita (a noble like him) and banned his songs (https://www.boubacartraore.com/biography).</p>	
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	<p><i>called</i> Mariama. (24:00-24:13)</p> <p>KK (subtitled): “Later on, when <i>I was living</i> in Paris in the early ‘90s, <i>the English rediscovered</i> the <u>cassette</u> of ‘Mariama’. <i>I’ve been back</i> on stage since then”</p> <p>RR: “<i>I have your record</i>, Mariama. <i>Shall we have a listen?</i>” (24:15-24:33)</p> <p>RR: <i>Kar Kar has never seen a vinyl copy of his record before. It was only released on cassette in Africa.</i></p> <p>KK: “<i>This is good.</i>”</p> <p>RR: “<u>Un son traditionnel</u>, oui? <u>Tres, tres fort.</u>” (24:41-25:00)</p>								suggest an authoritative stance attributed to him.		
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Part 7: Salif Keita and Malinke music (25:19-30:35)

Themes: Non-griot traditional artists part 2: Salif Keita.

Topics: Music shopping in Bamako, Salif Keita, Malinke music.

Actors: Rita Ray (A1), Mali/Malians (A2), Africa (A3), music (A4), the audience (+ RR) (A5), Malian socialist government (A16), Salif Keita (A18)

Time	Themes/ topics	Linguistic Analysis			Audio Analysis		Visual Analysis			Overall meaning- making	Audience representations
		Lexis	Representation of actors and places	Representation of processes	Music	Sounds	Shots	Representation of actors and places	Representation of processes		
25:19 – 27:07	Music shopping	<p>RR: The records that I love so much are a rarity in Mali, and it got me thinking. RR: “I was looking through my collection just before I came here, and I realised that I had hardly any vinyl from Mali. I mean, I do collect loads of records from Africa. I mean, I’m addicted to it, but why is it that I had hardly any from Mali?” (25:19-25:40)</p> <p>RR: Well, the truth is vinyl has always struggled with Mali’s heat. That’s why records like these are rare here. (25:41-25:48)</p> <p>RR: The cassette is still king in Mali. It’s compact,</p>	<p>A1: RR (I x15, me, my hands)</p> <p>A2: Mali (Mali x5, Malian superstars, thousands more you’ve never heard of, he x2, they, him)</p> <p>A3: Africa (Africa)</p> <p>A4: music (records x2, vinyl x2, cassette(s) x4, compact, durable and cheap,</p>	<p>A1: agentive (I love / was looking / came / realised / collect / like to see / can get / want to buy / looking for / can see / have done); receptive (got me); stative (I had x2 / am / am not sure / have got)</p> <p>A2: receptive (can find Malian superstars..., done him a disservice); stative (seems to know, he’s got, could look happier)</p> <p>A3: /</p> <p>A4: stative (are a rarity / rare, cassette / it is x2); receptive (collect records, releasing albums,</p>	<p>Song: <i>Mariama</i> by Boubacar Traore; slow tempo; B key, B minor scale (from previous sequence – 25:23)</p> <p>Song: <i>Worodara</i> by Super Djata Band. Fast tempo; Eb key, Eb minor scale (25:40-26:06)</p> <p>Song: <i>Madan</i> by Salif Keita. Fast, lively tempo; C key, C major Dorian scale (27:05 into next sequence)</p>	<p>Live noises from the streets while RR is in a car on the move (25:23-25:40)</p> <p>Live noises from the market (26:06-27:07)</p>	<p>MCU of busy streets followed by shot of RR’s car and then of RR in the car (CU) talking and going through some vinyl records (25:19-25:49)</p> <p>MCU of street followed by a CU of a cassette stall at a market (25:49-26:05)</p> <p>Shot of RR from behind walking around market stalls; shot of RR buying a cassette at a stall (MCU to CU), with CU of the cassettes and, towards the end of the transaction, of the stall holder taking the money and gesticulating (26:05-26:56)</p> <p>More LS of the market streets and details of some cassette players (26:56-27:07)</p>	<p>A1: RR - same representation as in previous scenes and sequences, either medium to close-up when talking or slight farther away when walking.</p> <p>A2: Mali - generically, Malians are shown busy in the streets and at the market; specifically, we get a very quick glimpse at RR’s taxi driver and a good look at the stall holder where RR buys her cassette. For the latter we see him from behind while he searches the artist RR wants and then a close-up shot of his hands taking the money and</p>	<p>A1: agentive (talking, looking at records, walking, buying); receptive (being served)</p> <p>A2: agentive (walking, driving, selling); stative (getting frustrated or upset)</p>	<p>For the first time in the programme music is extensively treated as a commodity and records like something to be owned and collected, rather than a cultural expression of Mali and Malians as in previous parts and scenes. The shopping experience at the market highlights this aspect and we also find lexis that is more related to commerce than art: <i>rarity / rare</i> (of a product), <i>king</i> (of the Malian music market), <i>compact, durable and cheap, to have in stock, disservice</i>. Interestingly, for the first time we see some sort of confrontation between RR and a Malian (the stall holder) with the latter somehow unhappy about the deal (was he perhaps trying to</p>	

		<p><u> durable and cheap</u>, and musicians are still releasing their <u> albums </u> on them today. (25:53-26:03)</p> <p>RR: “You know, I’d really like to see some <u> cassettes </u>, or <u> any kind of music </u> that I can get my hands on.” (26:06-26:11)</p> <p>RR: You can find all <u> the Malian superstars </u>, and <u> thousands more you’ve never heard of </u>, here in the central market in Bamako.</p> <p>RR (subtitled): “ I want to buy the newest <u> Baba Salah </u>”</p> <p>RR: “Well, I’m looking for <u> Baba Salah </u>, and I can see <u> Baba Salah </u> up there.”</p> <p>RR: I’m not really sure how the system works . But he seems to know what he’s got in stock.</p> <p>RR: “ Here it is, Baba Salah — apparently the new one. I’ve got a <u> cassette </u> — great!”</p> <p>RR: “ They could look a bit happier about it! You’d think I’d done him a <u> disservice </u>. Never</p>	<p><i> musicians, albums, any kind of music, Baba Salah x4, Malian music </i></p> <p>A5: audience (+RR) (you x3)</p> <p>A18: SK (the most internationally renowned voice, the man)</p>	<p><i> see cassettes, buy / looking for / see Baba Salah, put Malian music; </i> agentive (vinyl has struggled, musicians are still releasing)</p> <p>A5: agentive (can find, have never heard, would think)</p> <p>A18: stative (belongs to the man) agentive (put Malian music on the map)</p>				<p>gesticulating something that can be interpreted as a ‘that’s it’ or ‘that’s all’.</p> <p>A3: not represented</p> <p>A4: music - represented through shots of RR’s vinyl records as well as cassettes and cassette players at the market.</p> <p>A5: audience - posited close to or following RR around the market.</p> <p>A18: SK - briefly represented through one of the vinyl records RR is looking at, which is from one of SK’s bands, <i> Les Ambassadeurs </i> (25:46-25:48), before even mentioning him.</p>	<p>A3: not represented</p> <p>A4: receptive (being looked at, sold and bought)</p> <p>A5: agentive (through the camera POV, walking around and shopping); receptive (through the camera POV being served)</p> <p>A18: receptive (being looked at as a record)</p>	<p>charge “tourist” prices and was prevented from someone with RR who knew the actual going prices?) and the former not impressed with the vendor’s reaction to making a sale. Moreover, the music seems to change over the course of the scene, moving from the minor scale of Boubacar Traore at the very beginning of the sequence to an intermediate melody (minor scale but fast tempo) to a full-scale joyful tune (major scale and lively tempo) at the end of the scene and going into the next. This could possibly signal a move from the sadness of the socialist years to the joy of opening up to the world through Salif Keita’s music (<i> the most internationally renowned voice </i>). SF is the protagonist of the next section and is introduced without being explicitly named, but through two cues: a visual one (the vinyl by <i> Les Ambassadeurs </i> RR looks at in the car and the song <i> Madan </i> by Salif Keita that starts over the positive</p>	
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		mind.” (26:15-26:56) RR: Out of all these <u>cassettes</u> , <u>the most internationally renowned voice belongs to the man who first put Malian music</u> on the map. (26:58-27:06)									description of the mysterious artist who has ‘ <i>put Malian music on the map</i> ’ at the end of the scene.	
27:07 – 30:34	Meeting Salif Keita	RR: “And <i>I’m about to go and speak to Salif Keita, one of the biggest voices of Malian music, the Mensa of Mali. And this guy was a game-changer</i> back in the day. <i>He’s responsible for a lot of the way Malian music, Malian pop music, sounds now.</i> ” (27:11-27:30) RR: <i>Known as the golden voice of Africa, he first arrived</i> in Bamako in the late ‘60, <i>escaping persecution for his albino skin. Penniless, Salif found work singing</i> for the government-sponsored Rail Band, before <i>joining</i> the <u>Malian supergroup</u> Les Ambassadeurs. <i>They started off playing popular songs imported</i> from Senegal, Cuba and France. But in	A1: RR (<i>I</i>) A2: Mali (<i>you, Malian culture, people, Mali, Malian kings, the empire, the Malinke x3, the part of Mali that’s closest to Spain, Malinke melody, the diverse ethnic mix of Mali, biggest crisis, the country</i>) A3: Africa (<i>new era of West African independence</i>) A4: music (<i>Malian music x2, Malian pop music, government-sponsored Rail Band, Malian supergroup Les Ambassadeurs, popular songs, traditional music, modern sounds, guitar, it x2, very</i>)	A1: agentive (<i>am about to go</i>) A2: agentive (<i>had to promote, talk, ruled, mix has been, has led to crisis, has ever seen</i>); receptive (<i>promote Malian culture, talk about Mali, ruled the empire</i>); stative (<i>it’s the part..., that is Malinke</i>) A3: receptive (<i>defined a new era...</i>) A4: receptive (<i>responsible for... Malian music, playing popular songs imported, changed...Malian music, took traditional music, reimagined it, agentive</i> (it remained); stative (<i>is</i> hugely	Song: <i>Madan</i> by Salif Keita. Fast, lively tempo; C key, C major Dorian scale (from previous sequence – 28:17) Song: <i>Madan</i> by Salif Keita. Fast, lively tempo; C key, C major Dorian scale (28:32-28:49) Salif Keita singing live a Malinke melody; Bb key, Bb minor scale (29:14-29:29) Song played by RR on a portable vinyl record player; lively fast tempo; B key, B minor scale . Played from post-production from 30’15” (29:47-30:34)	Live noises from the streets while in the car (27:07-27:30) Live noises during interview (28:17-28:32) Live noises during interview (28:49-29:31) Live noises during interview (29:37-30:15)	MCU from the side of a road where RR’s car is driving by, followed by CU of RR in the car and a CU of a vinyl record by <i>Les Ambassadeurs</i> (27:11-27:32) Extracts of the videoclip for the song <i>Madan</i> by Salif Keita alternated with the cover of a record by <i>Rail Band</i> (SK’s first band), an archive photo of SK with <i>Les Ambassadeurs</i> (27:32-28:00) CU following RR from behind as she follows a man through a garden > three people sitting on chairs under a tree can be seen in the distance. Then MCU of RR (from behind) and SK (facing the camera) shaking hands and then MCU of RR sat in one of the chairs smiling and fanning herself with a record (28:00-28:16) Interview setting with SK on the right and RR on the left. Shot predominantly at MCU and CU (slight low	A1: RR - same representation as in previous scenes and sequences, either medium to close-up when talking or slight farther away when walking. A2: Mali - generically, Malians are shown in the streets in the opening and closing shots; specifically, there are a couple of people who are with SK when RR arrives and who are not there during the interview (except the person that takes RR in, whose knee and arm can be briefly seen). In the last aerial shot is again possible to see the surrounding area and landscape along	A1: agentive (<i>talking, looking at record, walking, playing the record</i>); receptive (<i>listening</i>) A2: agentive (<i>walking</i>); stative (<i>sitting</i>)	This scene introduces what is depicted as one of the biggest artists in Mali, Salif Keita, another noble artist (rather than griot). The modes depict the actors in positive terms, with the exception of the final part of the scene, when the ethnical diversity of Malian people is accused of having created ‘ <i>biggest crisis the country has ever seen</i> ’ (also highlighted by the shot of a sunset). A brief mention to the Malinke empire is (from the rulers of which SK descends) but the topic is not covered in any further detail. We also learn that the first band (formed in 1970) SK played in was sponsored by the military government, but we are not given any further details about that period in SK’s career.		

	<p>just a few years, they changed the face of <u>Malian music</u>, and defined a whole <u>new era of West African independence</u>. (27:34-28:16)</p> <p>SALIF KEITA (subtitled): “After Independence you had to promote Malian culture. They wanted people to talk about <u>Mali</u>. In the ‘70s we took traditional music and reimagined it with <u>modern sounds</u>, with the guitar, etc., but it remained very traditional.” (28:16-28:34)</p> <p>RR: <u>Salif is a descendant of the Malian kings who once ruled the empire, the Malinke</u>. SK (subtitled): “I always sing in Malinke. It’s the part of Mali that’s closest to Spain, Flamenco, Berber. It makes it special”. RR: “Would you be able to just give me an example of this <u>Malinke melody?</u>” SK SINGS: # Mandjou, oh! Kana kasi # Alifa Toure den kana kasi # Ne</p>	<p><i>traditional, the music of Les Ambassadeurs, hugely popular, record, music innovation)</i></p> <p>A16: SocGov (they)</p> <p>A18: SK (Salif Keita x2, one of the biggest voices of Malian music, the Mensa of Mali, this guy, a game-changer, responsible for a lot of the way Malian music, sounds now, the golden voice of Africa, he, his albino skin, penniless, Salif x2, they x2, we, a descendant of the Malian kings, I, you x2, my first time)</p>	<p>popular, it is lovely)</p> <p>A16: agentive (wanted)</p> <p>A18: receptive (speak to / play to Salif Keita, known); stative (‘implied’ is the biggest..., this guy was, he’s responsible ..., is a descendent); agentive (arrived, found work singing, joining, started off, changed, defined, took, reimagined, sing, be able to, have you seen, to see)</p>		<p>angle for both) (28:16-28:32)</p> <p>Extract of the videoclip of <i>Madan</i> (28:32-28:52)</p> <p>Back to interview setting, as above, but with side CU shot of SK while singing (28:52-29:31)</p> <p>CU shot of the <i>Les Ambassadeurs</i> record in RR’s hands as she shows it to SK and then back to interview settings as above. Then CU of RR playing the record on her portable vinyl player (29:31-30:16)</p> <p>ES of some rural areas, followed by MCU and LS of motorcycles and people in the streets with final shot of a sunset (30:16-30:34)</p>	<p>the river Niger. A sunset is shown at the very end of this part accompanied by the words ‘<i>biggest crisis the country has ever seen</i>’.</p> <p>A3: not represented</p> <p>A4: music - is represented through the vinyl of <i>les Ambassadeurs</i>, through the archive photos and video of SK and his bands and through the brief vocal performance by SK.</p> <p>A16: not represented</p> <p>A18: SK - is dressed in a Western fashion and wearing sunglasses during the interview. He’s shown at a medium to close-up distance to create proximity and from the side while singing. He’s also shown through archive photos and video that reconstruct his career</p>	<p>A3: not represented</p> <p>A4: agentive (in making people appreciate it); receptive (as in being played)</p> <p>A16: not represented</p> <p>A18: agentive (talking and singing); receptive (listening to the record)</p>		
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		<p>balen djiguiya de ma kasi kuma mase # Mandjou # Allah Mandjou jo sanu jo ye. # SK (subtitled): “<i><u>That is Malinke</u></i>” (28:43-29:31)</p> <p>RR: <i>The music of Les Ambassadeurs</i> <i>is still <u>hugely</u></i> <i><u>popular</u> today.</i> RR: “<i>Have you seen this <u>record</u> yet?</i>” SK: “<i>It’s my first time to see the cover. <i><u>It’s lovely.</u></i>” RR: “<i>Isn’t it?</i>” (29:31-29:43)</i></p> <p>RR: “<i>It’s such a <u>treat, playing</u> Les Ambassadeurs to <u>Salif Keita</u> here in Bamako!” (30:10- 30:16)</i></p> <p>RR: <i>The diverse ethnic mix of Mali has been</i> the source of so much <u>musical innovation</u>, but <i>it has also led</i> to the <u>biggest crisis</u> <i>the country has ever seen.</i> (30:21-30:32)</p>							through the years.		
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Part 8: Tamikrest, the plight of the Tuareg and Muslim jihadists (30:34-35:35)

Themes: Music as resistance, part 1: Tamikrest.

Topics: Conflict in northern Mali, Muslim jihadists, the plight of the Tuareg, Tamikrest and the ‘desert blues’.

Actors: Rita Ray (A1), Mali/Malians (A2), music (A4), Muslim jihadists (A19), the Tuareg (A20), Ousmane (Tamikrest) (A21), Tamikrest percussionist (A22).

Time	Themes/ topics	Linguistic Analysis			Audio Analysis		Visual Analysis			Overall meaning- making	Audience representations
		Lexis	Representation of actors and places	Representation of processes	Music	Sounds	Shots	Representation of actors and places	Representation of processes		
30:34 – 31:13	Overview of Tuareg struggle in Northern Mali and mention of Muslim jihadists	RR: In 2012, Tuareg tribes in the far north led a rebellion, seeking control over their desert homeland. Infiltrated by jihadists from Libya, the conflict quickly became a holy war. The northern half of the country fell to strict Sharia law, and music, the very lifeblood of Mali, was banned. In some parts of the country, it still is, forcing Tuareg musicians into exile. (30:39-31:13)	A2: Mali (the far north, the northern half of the country, Mali, the country) A4: music (music, it) A19: jihadists (jihadists from Libya, holy war, strict Sharia law) A20: Tuareg (Tuareg tribes, rebellion, control, their desert homeland, the conflict) A21: Ousmane (Tuareg musicians, exile)	A2: agentive (fell to Sharia law) A4: receptive (was banned); stative (it still is (banned)) A19: agentive (infiltrated by jihadists) A20: agentive (led a rebellion seeking control); receptive (infiltrated by jihadists); stative (conflict became a holy war) A21: receptive (forcing Tuareg musicians)	Song: medium tempo blues song with guitars, percussions and vocals; G key, G minor pentatonic scale (30:34-31:14)	-	ES (archive footage) of a desert area with two jeeps driving away in the distance and another vehicle full of people appearing in the frame; archive footage of armed and veiled men, of crowds and of a bearded man shouting ‘Allah Akbar’ (slight high angle); LS and MCU of a lorry with two black flags and with armed men in army uniform on it; shot (MCU) of armed Muslim people, some of whom in military uniforms (30:34-31:06) LS showing Ousmane at a medium distance first and far distance then (over the words ‘into exile’) (31:06-31:13)	A2: Mali - the northern desert area is shown through archive footage. Malians are shown as being controlled by armed people. A4: not represented A19: jihadists - represented through archive footage, armed, detaining and stopping people. Also shown shouting ‘Allah Akbar’. A20: Tuareg - presumably both as A2 and A19. A21: Ousmane - alone (Western clothes) in a desert area (obviously not in the north).	A2: receptive (being stopped or detained) A4: not represented A19: agentive (patrolling roads, detaining people, firing arms); stative (sat on wagons and lorries, armed) A20: presumably both as A2 and A19. A21: agentive (walking)	The first scene of this part introduces the audience to the armed conflict in northern Mali and inform them that, although started by the Tuareg, it has been infiltrated by Libyan jihadists who seemingly are still in control of some, but not all areas (‘in some parts it still is’). The modes work together to depict the jihadists and the situation more generally in a negative way and the Tuareg musicians as victims of the situation.	JC: And what kind of... I mean, you said a bit about the way things are shown as kind of rural but people were kind of... seemed content at the same time. What did you make of the sort of socio-political situation in Mali? Did you get any sort of information on that [from the programme? P2: [Well, I suppose an area that they touched on was that sort of radicalisation of Muslims and they have been affected by that extreme sort of... that sort of extreme sort of political activity. Erm, so I guess a lot of Africa, and I didn't know anything really about Mali. In that respect it's been

											touched by that. (I, lines 179-186)
31:13 - 35:35	Meeting Tamikrest	<p>RR: “<i>I’ve got Ousmane from Tamikrest coming in to talk to us and hopefully play for us. And they’ve just come down from Kidal on the UN plane.</i> (31:16-31:23)</p> <p>For bands like Tamikrest, <i>special UN flights are</i> the only <i>safe way to travel</i> across the desert. (31:32-31:38)</p> <p>OUSMANE (subtitled): “<i>The Sahara has always been a place for liberty and freedom. For us it has been an earthly paradise, but today it is becoming Hell. We seem to be living in limbo, we don’t have any power over anything. At least we should be entitled to a decent life, such as the right to own homes, work, education.</i>” (31:12-33:32)</p> <p>RR: For decades, <i>many Tuaregs have felt like outsiders in Mali — their nomadic lifestyle and unique culture so very different to the people of the south.</i> Like so much great music, <i>their songs are about protest. They call it “The Desert Blues”.</i> (32:40-33:04)</p>	<p>A1: RR (I x6, us x2)</p> <p>A2: Mali (the Sahara, a place for liberty and freedom, an earthly paradise, Hell, Mali, the people of the south, here x2, those who migrated)</p> <p>A4: music (great music, songs, Desert Blues, protest, music x4, Tuareg blues, the music of Mali, the majority of the blues, the guitar licks of Mark Knopfler, the sound of Tuareg bands)</p> <p>A20: Tuareg (we x2, limbo, entitled to a decent life, the right to own homes, work,</p>	<p>A1: stative (I’ve got); receptive (talk and play to / for us); agentive (listen to, start hearing, I’ve played / come to play, can’t believe)</p> <p>A2: stative (has been x2, is becoming Hell); agentive (migrated)</p> <p>A4: stative (songs are about protest, came into existence, started, blues are, became fused); receptive (play / started playing music, music was used, hearing the music); agentive (to enlighten and educate)</p> <p>A20: stative (seem to be living in limbo, don’t have any power, should be entitled, have</p>	<p>Song played live by Tamikrest with guitar, percussions and vocals; slow tempo; A key, A minor scale (31:24-32:14)</p> <p>Music, as above, starts again, slow tempo; A key, A minor scale (32:32-33:17)</p> <p>Music, as above, starts again, slow tempo; A key, A minor scale (33:29-33:46)</p> <p>Song: <i>Sultans of Swing</i> by Dire Straits played on RR’s portable vinyl player and the in post-production from 35’28”;</p> <p>medium tempo, blues; D</p>	<p>Live noises from the road where RR’s car is travelling (31:14-31:24)</p> <p>Live noises from the surrounding area and during interview (32:03-32:36)</p> <p>Live noises during interview (33:17-34:11)</p> <p>Live noises during interview (34:20-34:56)</p> <p>Live noise, mainly of fire crackling (35:03-35:28)</p>	<p>ES of a what looks like a town not far from the desert and then CU of RR in the front seat of a car, talking into the camera (eye level); more LS of the town as the music starts (31:13- 31:27)</p> <p>MCU to CU of Ousmane and the percussionist playing live (eye-level), alternated to CU shot of RR (eye-level) listening to the music and some LS of the surrounding buildings and people from a high vantage point; LS shot of a man making a fire (slight high angle, but the man is in a squat position) and shot of another man making tea CU on the hand turning the glasses around (31:27-32:13)</p> <p>Interview setting: MCU to CU shots of Ousmane talking (slight low-angle); MCU of RR, looking saddened, over-the-shoulder of the percussionist (32:13-33:32)</p> <p>CU shot of the tea being poured in a glass; back to shot of Ousmane and the percussionist playing as well as a LS of the nearby street with a person walking along in the distance (33:32-33:17)</p>	<p>A1: RR - medium to close-up shots as in previous parts and scenes.</p> <p>A2: Mali - Generically, Malians are shown in a nearby street outside they’re houses. Specifically, there are two men making a fire and tea for everyone. The nearby town is also shown as well as a landscape at sunset.</p> <p>A4: music - is represented through the live performance and the vinyl record being played by RR.</p> <p>A20: Tuareg - unless the two men making tea are Tuareg, the artists are the only two represented.</p> <p>A21: Ousmane - medium to close-up (including extreme close-up of hands while playing) create proximity to this actor. He’s dressed</p>	<p>A1: agentive (talking, playing a record); receptive (listening to music)</p> <p>A2: agentive (making a fire and tea); stative (sitting outside houses, sunset)</p> <p>A4: agentive (in making people appreciate it); receptive (as in being played)</p> <p>A20: as A21 and A22</p> <p>A21: agentive (talking and performing)</p>	<p>This scene introduces the audience to a Tuareg band, Tamikrest and their <i>Desert Blues</i>. As well as performing, the duo describes the plight of the Tuaregs in northern Mali and how things have changed in recent years. Their story seems to support the narrative of the jihadists having made their homeplace ‘Hell’. The linguistic representation generally portrays the Tuaregs as the victims in the conflict, although at the beginning of the previous scene we are told that it was them who started the conflict in the first place. However, Ousmane dates the struggle back to the 1970s (beginning of the military government) and, presumably, against the Malian government and at a time when there were no jihadists from Libya. The north of Mali, moreover, is also patrolled by foreign troops (most notably French) and the</p>	

		<p>O (subtitled): “Traditionally, Tuareg women are the ones that play music, men only started playing music in the 1970s. This is when the Tuareg blues came into existence. [.] The first thing music was used for was to enlighten people and educate them about <u>their situation</u>.” (33:17-31:52)</p> <p>PERCUSSIONIST (subtitled): “Our message first is to our own people. We talk about the problems of the Tuareg, we are the messengers to the world. Our people don’t have other media outlets which can help their voices be heard. But we the artists are the ones to make their message understood through music.” (33:52-34:11)</p> <p>RR: Though the Tuareg live a remote life, their nomadic culture has brought in influences from far and wide. (34:12-34:20)</p> <p>O (subtitled): “We are 21st Century people, so we have broad influences. We listen to Bob Marley, Ali Farka</p>	<p><i>education, many / the Tuaregs, outsiders, their nomadic lifestyle and unique culture so very different, they, Tuareg women, men, their situation, our own people, the problems of the Tuareg, our people, their voices, a remote life, their nomadic culture)</i></p> <p>A21: Ousmane (<i>Ousmane from Tamikrest, they (+TP) x2, Tamikrest x2, safe way to travel, we x3, 21st Century people, broad influences, you, such festival favourites)</i></p> <p>A22: TP: (<i>our message, we, we the artist</i>)</p>	<p><i>felt like outsiders, their nomadic ... ‘implied’ is, women are, our people don’t have, the Tuareg live); agentive (call, play, started playing, culture has brought in); receptive (message is for our own people, talk about the problems..., voices to be heard)</i></p> <p>A21: agentive (<i>coming in to talk and play, come down, listen to, have named); stative (we are 21st ..., we have, they are festival favourites)</i></p> <p>A22: stative (<i>message is artists are); agent (talk about, to make)</i></p>	<p>key, D minor scale (35:03 on to the next sequence)</p>		<p>Back to interview setting, as above, with the tea now being drunk and with a brief break back to the live music performance (as above) and another LS of the surrounding area, now almost at dusk (33:17-33:52)</p> <p>CU from behind of the percussionist speaking, then LS of a nearby building and then side shot with the percussionist in the foreground on the left side of the frame and Ousmane in the background in the middle; back to behind the percussionist showing RR (eye-level) listening to him (33:52-34:11)</p> <p>ES of sunset (34:12-34:20)</p> <p>Back to Ousmane interview setting (now getting darker as sun is setting); other ES of sunset (34:20-34:56)</p> <p>Shot of sunset continues; then CU of RR’s portable vinyl player with a fire in the background (it’s now night) and CU of RR listening to the music and shaking her head; RR then is in CU, looking into the camera as she speaks, partly lit by the light from fire; then MCU of RR sitting, looking at the portable player and</p>	<p>in Western, rockstar type, clothes. Generally speaking, he looks quite saddened all the time and his guitar wears the signs of time.</p> <p>A22: TP - shots are similar in kind to A21. He also wears Western clothes.</p>	<p>A22: agentive (<i>talking and performing</i>)</p>	<p>presence of oil and other natural resources in the area make the source of the conflicts there, as well as the number of players involved, far more complex than presented by the programme. The modes all combine to produce a sad and melancholic mode, with the minor scales and slow tempo of the song played by Tamikrest matching the sober looks on the duo and RR’s faces as well as the vocabulary of suffering and struggle used by the artists. Again, a sunset is shown to end RR’s encounter with the band which symbolically matches the one at the end of the previous part, thus framing this particular encounter. The final song, by the fire, reinforces the connection made by the duo and RR between Mali’s melodies and Western blues rock melodies, while at the same time, with a slightly faster tempo and RR’s anecdote of having come all the way to Bamako to play this record serves to light up</p>	
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		<p>Toure of course, Eric Clapton, Dire Straits, Pink Floyd.”</p> <p>RR: “<i>When I listen to those rock artists that you’ve just named, you see, I start hearing <u>the music of Mali</u>. Because for me, <i>it all started from here.</i>”</i></p> <p>O (subtitled): “It is because <i>the majority of the blues are by those who migrated to America from here.</i>” (34:20-34:55)</p> <p>RR: Now, <i>anyone who has ever picked up a guitar <u>claims to be influenced</u> by Jimi Hendrix, but Dire Straits! Really? Somewhere in the desert <i>the guitar licks of Mark Knopfler became fused</i> with <u>the sound of Tuareg bands like Tinariwen and Tamikrest</u>. Perhaps that’s why <i>they’re such festival favourites</i> in the West.</i></p> <p>RR: “It’s the first time <i>I’ve played</i> Dire Straits, and <i>I’ve come all the way to Bamako to play</i> them. <i>I can’t believe</i> it” (34:58-35:28)</p>					<p>listening to the music (34:56-35:35)</p>			<p>spirits a little, after what is arguably the most emotionally charged part of the programme (coincidentally roughly in the middle of the programme).</p>
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Part 9: Songhoy Blues (35:35-40:19)

Themes: Music as resistance, part 2: Songhoy Blues.

Topics: Music as a political force of national unity, Songhoy Blues.

Actors: Rita Ray (A1), Mali/Malians (A2), music (A4), Western artists (A6), Muslim jihadists (A19), Songhoy (A23), Malian politicians (A24).

Time	Themes/ topics	Linguistic Analysis			Audio Analysis		Visual Analysis			Overall meaning- making	Audience representations
		Lexis	Representation of actors and places	Representation of processes	Music	Sounds	Shots	Representation of actors and places	Representation of processes		
35:35 – 40:19	Meeting Songhoy	<p>RR: <i>There's another band from the north that are fusing Western influences with Malian melodies. Garba is the guitarist of Songhoy Blues, who are taking Malian music to a whole new audience abroad.</i></p> <p>RR: "Morning, Garba. Ca va bien?" GARBA: "Bien. Et toi?" RR: <i>They formed in Bamako in 2012 while living in exile from the war-torn north.</i> (35:42-36:04)</p> <p>RR: <i>They were spotted by Brian Eno and Damon Albarn during the Africa Express project, and the band landed a record deal in the UK.</i> (36:09-36:16)</p> <p>RR: <i>They're in rehearsals for an upcoming European tour to promote their new album, Resistance.</i> (36:45-36:51)</p>	<p>A1: RR (you x3)</p> <p>A2: Mali (the north x3, the war-torn north, different parts of the north, every single tribe from this country, Tuareg (people) x3, Bambara x2, everyone x2, people, they, you x7, Songhai, Malian x3, African, citizen, the north of Mali, desert, it, we x2, here, Mali x2, all those people, the same empire, he, the south x2, guitar, drumkit, something special and</p>	<p>A1: agentive (will see, listen, go back)</p> <p>A2: receptive (will see every..., bring Tuareg people, love my country); slative (will be around music, you are x6, haven't just..., have many melody, people used to be, speak x2); agentive (listen to, watch)</p>	<p>Song: <i>Sultans of Swing</i> by Dire Straits. As above (from previous sequence to 35:42)</p> <p>Live performance: <i>Ir Ma Sobay</i> by Songhoy (guitar, bass, drums and vocals). Repetitive, medium tempo riff and rhythm. G key, G minor scale. focus on 1st, 7th, 2nd, 7th, 1st, 7th, 5th, 4th, 3rd (36:05-37:13)</p> <p>Same as above, but with slightly different riff and slightly</p>	<p>Noises from the street and live noises of Garba's moped approaching RR (35:42-36:24)</p> <p>Live noises during interview (37:13-38:03)</p> <p>Live noises during interview (38:26-38:50)</p> <p>Live noises during interview (39:18-39:56)</p> <p>Live noises from the street (40:17-40:20)</p>	<p>LS of people in the streets; followed by shot of RR from behind on the side of a road with a helmet in her hand (foregrounded on the right, MCU, slightly low angle) and of Garba approaching from distance on his moped; followed by Garba stopping by RR and the two shaking hands; then CU of RR putting her helmet on and jumping on Garba's moped as a passenger, followed by LS (slight low angle) of the two leaving on the moped (35:35-36:06)</p> <p>Moving shot of Garba and RR riding on the moped and of the road they're travelling on; followed by LS of the two arriving at the band's studio (36:06-36:23)</p> <p>Shots of the band performing live in their studio: MCU and CU</p>	<p>A1: RR - medium to close-up when talking or slight farther away when on the moped.</p> <p>A2: Mali - shown in the streets, working, or driving vehicles or standing on the side.</p> <p>A4: music - is represented through the live performance</p> <p>A6: Africa - not represented (road shots are shown)</p> <p>A19: Jihadists - not represented (band playing is shown)</p>	<p>A1: agentive (talking); receptive (listening to music, being taken on moped)</p> <p>A2: agentive (walking, working, driving); receptive (standing on the side of streets)</p> <p>A4: agentive (in making people appreciate it); receptive (as in being played)</p> <p>A6: not represented</p> <p>A19: not represented</p> <p>A23: agentive (playing the</p>	<p>This part introduces us to a younger band, the second of the 'music as resistance' theme. As well as reinforcing the close connection between Malians and music, an argument is presented that music is in a better position than politicians and politicians to help the territorial and ethnic break up in the country. The band itself is formed by people from different parts of the country and a south/north divide is made quite clear by using these words to refer to parts of the country. The general positive connotations used for Mali, music and the band serve to reinforce the idea of music as a liberating</p>	<p>JC: I mean obviously the main point was the music in the programme. Erm, but one thing that I kind of picked up a bit on was that, obviously, there were also showing how music is a form of resistance in some ways and I just wondered if, you know, you had an idea about that. Did that kind of come across in that sense when they talked about hip-hop and the younger people, kind of rappers. And when they were talking with that female artist who was telling a story about her starting writing and singing for her mum's suffering, all that sort of discussion</p>

	<p>RR: "So, <u>you all came down from different parts of the north</u>, and <u>you formed a band</u>. What <u>did you want to do</u>?"</p> <p>SINGER: "Well, <u>to come</u> in the club, or any club around Bamako, <u>you will see every single tribe from this country</u>: Tuareg, Bambara, <u>everyone will be around music</u>. <u>People listen to more music than they watch</u> the news and the TV. So for <u>us</u>, the <u>music is the way to communicate, to bring people together</u>. <u>It doesn't matter if you're Tuareg</u>, if <u>you're Songhai</u> people, if <u>you're Bambara</u> or whatever. <u>You are Malian, you are African, you are a citizen</u>. <u>That's</u> the most important for <u>us</u>. <u>The politician people can't do that</u>. <u>They don't have power to bring Tuareg people and everyone together</u>. NET (subtitled): "<u>A Politician will say 'Everything is alright' when it is not</u>" (37:11-38:05)</p> <p>SINGER: "<u>Our music has come from the north of Mali</u>, from <u>desert</u>. <u>It's the blues of the desert</u>."</p> <p>GARBA (also subtitled): "Because <u>in the north we haven't just one melody</u>; when <u>you listen</u> for [to] <u>the guitar player who comes from Gao</u> and <u>guitar player who come from Timbuktu</u>, <u>they're not the same</u>. <u>We</u></p>	<p><i>different, my country)</i></p> <p>A4: music (<i>Western influences, Malian melodies, Malian music, a record deal in the UK, rehearsals, music x3, the blues of the desert, one melody, the guitar player x2, they, many many melody, different melody, all different riff in Mali, the musicians, it)</i></p> <p>A6: Western artists (<i>Brian Eno and Damon Albarn, Africa Express project)</i></p> <p>A19: ihadists (<i>the jihadist ban on music)</i></p> <p>A23: Songhoy (<i>another band, Songhoy Blues, they x3, in exile, the/a band x2, their new album, Resistance, you x4, us x2, our music, we x3,</i></p>	<p>A4: receptive (<i>fusing Western..., taking Malian music, landed a deal, listen to music, listen the guitar player, make something special.;</i> stative (<i>is the way..., it's the blues, who comes x2, they are not the same, will be Malian);</i> agentive (<i>musicians got together, try to unify)</i>)</p> <p>A6: agentive (<i>spotted by Brian...</i>)</p> <p>A19: agentive (<i>has had the opposite effect)</i></p> <p>A23: stative (<i>there is another band, they are, has come from the north, is the guitarist, is from the north, is from the south);</i> agentive (<i>are</i></p>	<p>faster tempo (38:03-38:26)</p> <p>Same as above (38:50-39:18)</p> <p>Same as above (39:56-40:17)</p>		<p>shots of the different members, low camera angle; alternated with one shot of RR and another man (MCU, slight high angle) sitting on a sofa, listening to the band (coinciding with RR voiceover) (36:23-37:13)</p> <p>Interview setting: mainly CU (very slight low-angle) of the different participants with RR on the right-hand side and the band (the bass guitarist is never shown) on the left-hand side (37:13-38:05)</p> <p>More shots of band playing live (mainly LS, low-angle) (38:05-38:26)</p> <p>Interview setting: same as above (38:26-38:50)</p> <p>More shots of band playing live (MCU and CU, slight low-angle) (38:50-39:19)</p> <p>Interview setting: same as above. CU of Garba and Nat when the singer mentions them (Nat's shot is clearly an insert from a different point of the interview) (38:19-39:57)</p> <p>More shots of band playing live to the end of the song they were performing (MCU and</p>	<p>A23: Songhoy - like the other artists, mainly at medium to close distance to create proximity with the viewer, both while playing and during the interview. All the members are predominantly dressed in a Western fashion. Garba is also shown meeting RR and riding the moped.</p> <p>A24: politicians - not represented (band members talking are shown)</p>	<p><i>music, talking, riding the moped)</i></p> <p>A24: not represented</p>	<p>force and musicians as the 'good' side to follow in this difficult situation as opposed to the 'bad' politicians and jihadists (both of whom are described with negative connotations and are not given a <i>voice</i>). The music played by the band uses a minor scale, but a fairly repetitive and upbeat tempo, almost to signify the seriousness of the problem, but also the determination with which the band is acting to change things. Interesting the reference to the Western artists 'spotting' the band and them securing a record deal in the UK as a consequence. It suggests the band has achieved a certain status thanks to the "validation" of a benevolent West.</p>	<p>that... did you make anything out of that, or... P2: I... just that, I guess, you know, music has always been... I didn't pick up on that particularly, but I just think, maybe, it's just an extension of that idea that music is... maybe it's a different sort of voice for repression and things like that. And, you know, and also maybe going back to that whole thing about, you know, slaves in chain gangs and the singing and that way of expressing some sort of suffering or some sort of resistance, or... yeah. I didn't... it was a part of the film, but I don't know whether I... and it was sort of like towards the end, I think, and it was, not skimmed over, but it didn't seem as in-depth as the initial part of the... like, the beginning of the film (I, lines 163-167)</p>
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	<p><i>have many many melody here, different melody, but when we play we try to make all different riff in Mali together.</i>" (38:23-38:52)</p> <p>RR: "So <i>the musicians got together to try to unify Mali?</i>"</p> <p>SINGER: "Yeah. If <i>you go back</i>, like, 500 years ago, <i>all those people used to be the same empire</i>, so <i>he speaks</i> your language, <i>you speak</i> his language. <i>Garba is</i> from the north. <i>Net is</i> from the south. If <i>Garba played</i> his guitar and <i>Net put</i> a <i>drumkit</i> from the south, <i>it will make something special and different</i>. <i>That is</i> the connection <i>we are talking about</i>."</p> <p>RR: "But <i>it will be Malian?</i>"</p> <p>SINGER: "In <i>Malian</i>, yes."</p> <p>RR: "Yeah?"</p> <p>NET: "Yeah."</p> <p>RR: "What <i>have you got to say</i> there?"</p> <p>NET: "<i>I love my country</i>, just." (39:16-39:55)</p> <p>RR: In some ways, <i>the jihadist ban on music has had</i> the opposite effect. <i>Young Malian musicians are fighting back, touring</i> internationally and <i>promoting their culture to</i> the world. (40:01-40:12)</p>	<p><i>young Malian musicians, their culture, Garba x4, the guitarist, Net x2, I)</i></p> <p>A24: <i>politicians (politician people, a politician)</i></p>	<p><i>fusing, are taking x2, formed x2, living, landed, to promote, came down, want to do, play, try to make, are fighting back, touring, promoting, played, put, got to say, love); receptive (were spotted)</i></p> <p>A24: <i>stative (don't have power); agentive (to bring together, will say)</i></p>			<p>CU, slight low angle) (39:57-40:17)</p> <p>LS of the street outside the studio, with the studio (and the band's name written on one of the walls and on a sign) prominent in the frame (40:17-40:19)</p>				
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Part 10: Oumou Sangare and feminism (40:19-46:12)

Themes: Music as resistance, part 3: Oumou Sangare.

Topics: Muslim culture and weddings; Oumou Sangare; feminism.

Actors: Rita Ray (A1), Mali/Maliens (A2), music (A4), audience (+RR) (A5), Super Onze musicians (A7), the Tuareg (A20), Oumou Sangare (A25).

Time	Themes/ topics	Linguistic Analysis			Audio Analysis		Visual Analysis			Overall meaning- making	Audience representations
		Lexis	Representatio n of actors and places	Representatio n of processes	Music	Sounds	Shots	Representation of actors and places	Representation of processes		
40:19 – 42:06	Cultural overview	<p>RR: <u>Mali is a country of young people. Almost 70% are under 25. Combine</u> this with a devout Muslim culture, and <u>you get</u> weddings. Lots of weddings! (40:21-40:34)</p> <p>RR: “Well, on a Sunday, Bamako is meant to be wall-to-wall weddings. ‘Dimanche a Bamako!’” (40:44-40:50)</p> <p>RR: For <u>musicians, it’s</u> the biggest day of the week. They say there can be as many as 500 ceremonies happening each Sunday in the capital alone. Super Onze have invited me to a Tuareg wedding. I’m hoping I can show off my new moves. (41:09-41:27)</p> <p>RR: “Merci!” [to lady she was dancing with] (41:44)</p> <p>RR: Unlike <u>other ethnic groups, Tuareg culture is matrilineal, and relatively progressive. It’s the men, not the women, who wear</u> a veil. But <u>polygamy is</u> still common in Mali. Men are allowed up to four wives at a time by law</p>	<p>A1: RR (<i>me, I x2, my new moves</i>)</p> <p>A2: Mali (<i>Mali, a country of young people, almost 70%, under 25, a devout Muslim culture, wall-to-wall weddings, musicians, they, other ethnic groups, polygamy is common in Mali, men, up to four wives, women’s rights, slow to improve</i>)</p> <p>A4: music – not represented</p>	<p>A1: receptive (<i>have invited me</i>); stative (<i>I’m hoping</i>); agentive (<i>can show off</i>)</p> <p>A2: stative (<i>Mali is, 70% are, polygamy is</i>); agentive (<i>they say, rights have been</i>); receptive (<i>men are allowed</i>)</p>	<p>Song: <i>Beaux Dimanches</i> by Amadou & Mariam. Medium tempo; G key, G major pentatonic blues scale (40:29-40:56)</p> <p>Music by Super Onze played at a wedding. Takamba music played live with percussions, jeli ngoni and vocals. Repetitive riff, which resembles a bit the snake hypnotising music; D key, D minor scale (40:47 to end of sequence)</p>	<p>Live noises from the street and on the road while RR is travelling in a share taxi (40:19-41:00)</p>	<p>Two street shots with people followed by shot of RR flagging down a share taxi (MCU, slight low angle) and then following her getting on (CU from behind; shots from within the share taxi: first the driver, then CU of RR alternated to MCU traffic shots from the taxi and of other passengers (40:19-41:00))</p> <p>CU of RR getting off the taxi followed by MCU and CU shots under a tent of people dancing (including RR dancing with a lady with everyone else watching) and of the Super Onze musicians playing live; MCU shot of RR and the lady holding hands after dancing together; CU of veiled Tuareg man (41:00-42:06)</p>	<p>A1: RR - medium to close-up when talking or slight farther away when flagging down the taxi. Similar representation as before.</p> <p>A2: Mali - shots of some younger Malians in the streets and sitting or driving in traffic. Close-up on the taxi driver and of some of the other passengers on the share taxi. Close-up of guests at the wedding dancing.</p> <p>A4: music - represented through the musicians and the guests dancing.</p> <p>A5: audience - following RR and</p>	<p>A1: agentive (<i>talking, dancing</i>); receptive (<i>being driven</i>)</p> <p>A2: agentive (<i>driving, walking, dancing, getting on the taxi</i>); receptive (<i>sat at the side of the road, being driven</i>)</p> <p>A4: agentive (<i>in making people appreciate it</i>); receptive (<i>as in being played</i>)</p> <p>A5: same as RR</p>	<p>The initial sequence of this part gives the audience some information regarding Mali, Muslim culture and Tuareg culture. The message seems to be that, although being a Muslim country there are some issues, i.e. polygamy, women rights being slow to improve. Interestingly this is the second time that the actor Mali/Maliens is portrayed somehow negatively and both times Muslim/Islam is part of the narrative (causing the biggest crisis in the north and now hindering women’s rights). The Tuareg version of Muslim culture is ‘relatively progressive’ since men and not women wear a veil. Besides not clarifying how</p>	

		and <i>women's rights have been slow to improve.</i> (41:47-42:06)	A5: audience (+RR) ('implied' you, you) A7: SO (<i>Super Onze</i>) A20: Tuareg (<i>Tuareg wedding, Tuareg culture, matrilineal, relatively progressive, the men, the women</i>)	A4: not represented A5: agentive (<i>combine, get</i>) A7: agentive (<i>have invited</i>) A20: stative (<i>culture is</i>); agentive (<i>who wear</i>)				seeing things through her POV. A7: Super Onze - close-up shots while performing and also when talking about men, not women wearing the veil (the man is from SO) A20: Tuareg - Shown through the guests at the wedding. Very colourful and enjoying themselves.	A7: agentive (<i>performing</i>) A20: agentive (<i>dancing</i>); receptive (<i>listening to the music</i>); stative (<i>sat watching the dancing</i>)	men wearing the veil and not women is 'more progressive' the description of the Tuareg is referentially opposed to the sharia law credo of the jihadists who are, like the Tuareg, in the north. The negative linguist connotations are also matched by the minor scale of the wedding music.	
42:06 - 46:12	Meeting Oumou Sangare and discussion about feminism	RR: <i>I'm going to meet Oumou Sangare, the wedding singer who used her incredible voice to tackle the inequalities she saw at the heart of Malian culture.</i> But in true diva style, <i>she's late. Very late.</i> So <i>I'm doing</i> some snooping. <i>That must be</i> before <i>her first record, Moussolou.</i> (42:09-42:30) RR: <i>It was Oumou's clarion call. Moussolou means</i> women, and that's exactly who <i>she was speaking</i> to. With just a few <i>traditional instruments, a violin and her voice, she laid bare</i> the experience of women <i>here.</i> (42:33-42:53) RR: <i>"That first record just took it to the people. She was talking</i> about things that <i>nobody talked</i> about. <i>It was</i> taboo. <i>Polygamy, forced</i>	A1: RR (<i>I x6, my life, Rita</i>) A2: Mali (<i>inequalities [...] at the heart of Malian culture, here, people, nobody, taboo, polygamy x2, forced marriage, women's sensuality, local kids, everyone, (all the) women x3, they, suffering,</i>	A1: agentive (<i>going to meet, am doing, think x2, decide to ask, I'm spending</i>) A2: stative ('implied' there are inequalities... , it was taboo, everyone was crying, they were suffering, Malians are music, we are very attached); agentive (<i>nobody talked about, women wept, polygamy made my</i>	Same Takamba music from previous sequence (to 42:16) Song: <i>Moussolou</i> by Oumou Sangare. Medium tempo; G key, G major pentatonic blues scale (42:30-42:53) Song by Oumou Sangare played on RR's portable vinyl player. Medium tempo; G key, G major	Noises from outside Oumou Sangare's house, mainly children playing and then talking and making noises when RR talks to them (43:11-44:00) Noises during interview (44:27-45:59) Noises from outside	ES of the area where Oumou Sangare's house is followed by a moving LS focusing on her house; then MCU and CU around the house, with RR looking around at various memorabilia displayed (42:06-42:34) Video clip of the song <i>Moussolou</i> by Oumou Sangare: CU of OS looking upset, followed by a shot of a group of people in a room and CU of various women (42:34-42:54) CU shot of RR (left-hand side, slight low angle) looking at something and talking; CU shot of a framed photo of a young OS; back to RR who slowly turns around past the camera (42:54-43:11)	A1: RR - medium to close-up when talking and looking around OS's house. A2: Mali - shown as the kids around OS's house, but also as suffering women from some of the archive videoclips. Some women, doing farming type of jobs are also shown at the end of the part. A4: music - represented by the archive music video and by the record played by RR on her portable player. It is the first time the	A1: agentive (<i>talking, looking around, playing a record</i>) A2: agentive (<i>as in the kids talking to RR, and the women working at the end of the part</i>); receptive and stative (<i>as in the women in the videoclips</i>) A4: agentive (<i>in making people appreciate it</i>); p receptive (<i>as in being played</i>)	This sequence introduces the audience to the first feminist singer in Mali (or at least this is what seems implied). Again, the country and its people are portrayed with negative connotations, but specifically with regard to the status of women in the country and polygamy. The music played reflects the gravity of the situation described, with blues scales that add a sense of sadness to the representation. OS and her music are shown in a very positive light and as the catalyst for	

	<p>marriage, women's sensuality. Yeah. <i>I think she got a rep</i> from day one. (42:54-43:10)</p> <p>RR: <i>There's</i> still no sign of Oumou, so <i>I decide to ask the local kids</i> who their favourite artists are.</p> <p>RR (subtitled): "Who's the best musician? <u>Sidiki Diabate</u>?"</p> <p>CHILD 1: "<u>Mylmo</u>"</p> <p>RR: "<u>Mylmo</u>?"</p> <p>CHILD 2: "<u>Oumou Sangare</u>"</p> <p>RR: "<u>Oumou Sangare</u>?"</p> <p>CHILDREN: "Oumou! Oumou!"</p> <p>RR: "<i>I think</i> that's her. Oumou!"</p> <p>OUMOU SANGARE: "Oui!"</p> <p>RR: "Hello, my dear. <i>Waiting for Oumou. I'm spending my life</i> waiting for Oumou.</p> <p>OS: "0h, sorry" (43:13-43:51)</p> <p>RR: <i>Oumou is a force to be reckoned with</i>. But <i>it's a toughness that's born out of necessity</i>. (43:53-43:02)</p> <p>OS: "Wow." (44:12)</p> <p>OS (subtitled): "<i>This album was an opening for me. I sing</i> in the street, in baptism, in marriages. The <i>little money I earned was really to take care of my family</i>. Rita, we were <i>abandoned</i> when <i>I was</i> two years old; <i>my father went to live</i> with another woman. So when <i>I started singing it was about my mother's plight</i> and <i>I saw</i> that <i>everyone was crying</i>. <i>All the women wept, I was</i> astounded. <i>I was</i></p>	<p><i>Maliens, very attached to music, better for women, a generation of African women — strong, independent, rooted in tradition, but open to fresh ideas)</i></p> <p>A4: music (traditional instruments, a violin, favourite artists, the best musician, Sidiki Diabate, Mylmo x2, this album x2, music x3)</p> <p>A25: OS: (Oumou Sangare x3, the wedding singer, her incredible voice, she x6, true diva style, late, very late, her first record, Moussolou, Oumou x10, clarion call, her voice, that first record, a rep[utation], a force to be reckoned with, a</p>	<p>mother suffer, women had the courage to raise up); receptive (ask the local kids, addressing all women)</p> <p>A4: stative (favourite artists are, the album was); receptive (to use music)</p> <p>A25: receptive (to meet Oumou, waiting for Oumou/ you, were abandoned); agentive (used her voice to tackle, saw x2, was speaking to/about, laid bare, took it, was talking, got a rep, sing, earned, to take care, started singing, said, do, speak up,</p>	<p>pentatonic blues scale (44:04-44:27)</p>	<p>Oumou Sangare's house (45:59-46:12)</p>	<p>MCU and CU of people outside OS's house, mainly children and very young people and of RR talking to them (shots from behind of and next to RR); then shot of hand waiving in the distance and of OS waiving; then MCU shot of RR and OS hugging each other (43:11-43:52)</p> <p>Shot (MCU from behind) of RR and OS walking towards the house and then LS of OS moving ushering children to the side of the road (43:52-44:02)</p> <p>Shot of RR (CU, eye level) putting a record in her portable vinyl player; followed by shot (CU eye level) of OS looking at the cover and listening to the music. Interview setting: OS on the left, RR on the right. Frontal MCU (slight high angle) of both, alternated with CU shots of OS (eye level) with RR in the background and of CU of OS (eye level) from behind RR's shoulders (RR's head is visible in ECU). Final shot of RR and OS hugging (MCU, slight high angle) (44:04-45:58)</p> <p>Shots outside OS's house of children playing and of women working in the nearby</p>	<p>artist met doesn't play live.</p> <p>A25: OS - medium and close-up shots during the interview. She also shown as a young woman in a photograph and in the music video from one of her first song. In her younger version she looked more in distress. The recent woman is instead very strong, independent and emancipated.</p>	<p>A25: agentive (talking, performing in the video, warning the children)</p>	<p>change and an improvement in the conditions of women in the country. No "evidence" however is presented to support this, besides OS's words. The description of the country and its women changes for the positive towards the end of the sequence (and the part) with shots of women working in the field exemplifying the new generation of African women who are described as 'strong, independent, rooted in tradition, but open to fresh ideas'.</p>	
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	<p><i>speaking about my mother, but they were all suffering the same and I said, 'No, Oumou, do something. Speak up'</i></p> <p>RR: "Why is it important for you to use music to get these messages across?"</p> <p>OS (subtitled): "Because Malians are music, we are very attached to music, so it's easier to get messages across through music. What made my mother suffer it was polygamy. I denounced it. And by addressing my mother I was addressing all women."</p> <p>RR: "And do you think things are better for women now?"</p> <p>OS (subtitled): "After this album women had the courage to raise up in all domains"</p> <p>RR: "It has been worth every second waiting for you."</p> <p>OS: "Thank you!" (44:25-45:57)</p> <p>RR: Oumou set the template for a generation of African women — strong, independent, rooted in tradition, but open to fresh ideas. (46:01-46:10)</p>	<p><i>toughness that's born out of necessity, an opening for me, I x10, little money, my family, we, my father, my mother's (plight) x4, astound, you x3)</i></p>	<p><i>to use, denounced, was addressing, think, set the template); stative (is late, Moussolou means women, is a force, I was two/ astound)</i></p>			<p>fields (LS to MCU) (45:58-46:12)</p>			
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Part 11: Ami Yerewolo, feminist hip hop and younger generations (46:12-50:11)

Themes: Young artists, part 1: Ami Yerewolo.

Topics: New generations, feminism.

Actors: Rita Ray (A1), Mali/Malians (A2), Africa (A3), music (A4), audience (+RR) (A5), Les Amazones d’Afrique (A26), Ami Yerewolo (A27), the downloader (A28).

Time	Themes/ topics	Linguistic Analysis			Audio Analysis		Visual Analysis			Overall meaning- making	Audience representations
		Lexis	Representation of actors and places	Representation of processes	Music	Sounds	Shots	Representation of actors and places	Representation of processes		
46:12 – 48:49	Meeting Ami Yerewolo	<p>RR: <i>Les Amazones d’Afrique are a great example of how other African women are taking on the struggle. A feminist supergroup, it features the biggest female artists in West Africa. Their songs tackle sexual violence, genital mutilation, and forced marriage.</i> Tonight, <u>young rapper Amy Yerewolo is bringing a fresh sound to these grandes dames of Malian music.</u> (46:19-46:51)</p> <p>RR: “<i>I don’t know.</i> It was just a moment, you know? <i>There was the old, the young... They came from all different types of music, and it just shows you the collective power of women and song.</i>” (47:09-47:20)</p> <p>AMI YEREWOLO: “Hooray.” RR: “There you are! That was so good.” AY: “Thank you.”</p>	<p>A1: RR (<i>I x2, me</i>)</p> <p>A2: Mali (<i>society and its problem, the new generation, children, many, kids in Bamako, their voices</i>)</p> <p>A3: Africa (<i>African women, West Africa, sexual violence, genital mutilation, and forced marriage</i>)</p> <p>A4: music (<i>Malian music, all different types of music, collective</i>)</p>	<p>A1: stative (<i>don’t know, would love</i>)</p> <p>A2: agentive (<i>have upset, express, have discovered, getting their voices</i>); receptive (<i>upset the new generation</i>); stative (<i>feel left out</i>)</p> <p>A3: agentive (<i>women are taking on the struggle</i>)</p> <p>A4: receptive (<i>little pieces you did, discovered hip-</i></p>	<p>Live performance of Les Amazones d’Afrique (percussions and vocals, including medium tempo; C key, C major scale. (46:12-47:09)</p> <p>Ami Yerewolo rapping; Bb Key, Bb major scale. (47:35-47:51)</p> <p>Song, acoustic guitar and drums, medium slow tempo; E key, E minor scale (48:27 on to next sequence)</p>	<p>Noises from the street (47:09-48:28)</p>	<p>Shot of Les Amazones d’Afrique performing live (MCU to CU) and CU of RR watching. Most of the female musicians are dressed in traditional clothes except Amy Yerewolo who is a more Western style (46:12-47:09)</p> <p>Shot of RR outside the club talking towards the camera, but not to it (MCU, eye level) (47:09-47:20)</p> <p>Shot of RR (MCU from behind) going backstage to speak to AY; followed by shot outside in the street where RR is interviewing AY (RR on the left, AY on the right, CU, eye level); shot of barbed wire on top of a wall (MCU, low-angle) over the words “society and its problem have upset the new</p>	<p>A1: RR - same type of medium to close-up shots as before.</p> <p>A2: Mali - younger Malians, often in Western clothes are show in this sequence, they’re talking and walking in the streets at night, seemingly having a good time. Malian society is also represented by the barbed wire.</p> <p>A3: Africa - some of the artists on stage are described as West African, so arguably they represent this actor as well.</p>	<p>A1: agentive (<i>talking, walking</i>); receptive (<i>listening</i>)</p> <p>A2: agentive (<i>talking, walking</i>); receptive (<i>listening</i>); stative (<i>the wall with barbed wire representing Malian society</i>)</p> <p>A3: agentive (<i>performing</i>)</p>	<p>This sequence introduces the viewers to the first of two younger generation artists, Ami Yerewolo. Although there is some attention given to Les Amazones d’Afrique, the focus is clearly on AY and talking about younger artists and people in general, as also stressed by showing younger Malians and nightlife. Mali is represented somehow negatively here, particularly through AY’s representation of a divided society (visually depicted as a tall wall with barbed wire). Again, music is seen as the answer to this political</p>	

	<p>RR: "<u>Really, really good.</u>" (47:21-47:27)</p> <p>RR: "<i>I would love you to just flow</i> for <u>me</u>, just the moment, one of <u>the little pieces you did</u>."</p> <p>AY [rapping, subtitled]: "# We all have our own worries in life # You can't even carry your own 100kg # and you want to carry Ami's? # hey, leave me alone, spare me your stuff #</p> <p>When you can't stop a child from going his own way # just wish him good luck. # Move along, go on, move along #"</p> <p>"It means if <i>you can't stop your child from leaving you must wish</i> them well. It tells those who do not want <i>Ami to rap</i> that <i>she won't give up</i> and inshallah <i>she will succeed. I want to show that educated women can rap</i> and <i>bring</i> something else"</p> <p>RR: "What was the journey? How did <i>you get to rapping?</i>"</p> <p>AY: "<i>I learnt</i> in the street, <i>I have always loved</i> the street. <i>Society and its problem have upset</i> the new generation, <i>children feel left out</i> and <i>many express</i> it through <u>rap.</u>" (47:29-48:28)</p> <p>RR: Much like the Bronx in the late '70s, <i>kids in Bamako have discovered</i> the power of <u>hip-hop</u> as a way of <i>getting their voices heard</i>. <i>This music isn't even sold</i> on cassette, <i>it's passed</i> from phone to phone as <u>MP3s</u> (48:31-48:48)</p>	<p><i>power of women and song, the little pieces, rap, hip-hop, this music, cassette, MP3s)</i></p> <p>A5: audience (+RR) (you x3)</p> <p>A26: AA (<i>Les Amazones d'Afrique, a great example, a feminist supergroup, the biggest female artists in West Africa, grandes dames of Malian music, the old, they</i>)</p> <p>A27: AY (young rapper Ami Yerewolo, fresh sound, the young, so good, really really good, you x3, Ami, she x2, I x3, educated women)</p>	<p>hop, <i>isn't sold, is passed)</i></p> <p>A5: receptive (shows you); agentive (can't stop, must wish)</p> <p>A26: stative (are a great example, there was the old, they came from); agentive (their songs tackle)</p> <p>A27: agentive (is bringing a fresh sound, to flow, pieces you did, to rap, won't give up, will succeed, want to show, can rap, to rapping, I learnt, have loved)</p>		<p>generation" (47:20-48:27)</p> <p>MCU shots of nearby people, followed by shot of RR walking away; followed by an ES view of Bamako at night and MCU shots of people enjoying night life in the streets; CU of young man talking on the phone over the words "it's passed from phone to phone as MP3s" (48:27-48:49)</p>	<p>A4: music - represented through the live performances of the artists.</p> <p>A5: following RR</p> <p>A26: AA - like the other artists, mainly at medium to close distance to create proximity with the viewer while performing. The 'old' artists are all dressed in traditional clothes.</p> <p>A27: AY - same as above while performing, but dresses in a Western fashion. Close-up shots at eye level during the interview to create proximity and equality with the viewers.</p>	<p>A4: agentive (in making people appreciate it); receptive (as in being played)</p> <p>A5: same as RR</p> <p>A26: agentive (performing)</p> <p>A27: agentive (performing, talking)</p>	<p>oppression. There is also a sharp contrast between the major scales in the live performances and the minor scale of the inserted acoustic piece. This latter starts exactly after AY has aired her criticism of Malian society and informed the viewers that children feel left out, almost as to highlight these feelings of injustice.</p>	
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<p>48:49 - 50:11</p>	<p>Music shopping revised</p>	<p>RR: So <i>I'm heading back</i> to the market to look for some <u>enterprising young fellows</u> called the <u>downloaders</u>. <i>Come along, ask a couple of people</i> directions, and bingo! Here <i>I am</i>, tiny little street, and <i>there's about six</i>, seven of <u>them</u>. (48:51-49:06)</p> <p>RR: "Bonjour. <i>Vous faites</i> downloading?" DOWNLOADER: "S'assessor" RR: "Oui? Oh, merci." RR (subtitled): "<i>I would like Malian artists</i>. [...] Yeah, yeah, yeah, yeah, yeah, yeah. (49:15-49:28)</p> <p>RR: For the equivalent of about 30p, <i>I can have</i> an <u>MP3</u> copied onto my phone or a USB stick. RR: "C'est nouveau?" D: "Oui." (49:38-49:47)</p> <p>RR: "<i>I do feel</i> a bit strange, because <i>the artists aren't getting paid</i>. But at the same time, <i>I know</i> a lot of <i>young Malian artists come down</i> to these <u>downloaders</u> and <i>give them their music free</i>, because the more <u>hits they get</u>, the better chance <i>they're going to get</i> of getting shows and getting more exposure. Catch 22." (49:49-50:11)</p>	<p>A1: RR (I x5)</p> <p>A2: Mali (a couple of people, Malian x2)</p> <p>A4: music (Malian artists, MP3, the artists, young Malian artists, their music free, hits, they x2)</p> <p>A5: audience (+RR) ('implied' you)</p> <p>A28: Downloader (enterprising young fellows, the downloaders x2, them x2, vous)</p>	<p>A1: agentive (heading back, can have), stative (here I am, do feel a bit strange, know)</p> <p>A2: receptive (ask a couple of people)</p> <p>A4: receptive (would like Malian artists, copied, aren't getting paid); agentive (come down, get hits, going to get)</p> <p>A5: agentive (come along, ask)</p> <p>A28: stative (there's about six); agentive (faites downloading); receptive (come to these downloaders, give them)</p>	<p>Song from previous sequence; medium slow tempo; E key, E minor scale (to 48:55)</p> <p>Various music from around the market and played by the "downloader" (49:04-49:50)</p>	<p>Noises from the streets and around the market (48:49-50:11)</p>	<p>MCU shots of a busy market and of RR walking around it; shot of RR approaching one of the "downloaders" (MCU, high angle) and of them going through some music (CU, eye-level); ECU of the downloader's hand operating the laptop and of a USB stick (48:49-49:50)</p> <p>CU of RR talking into the camera (eye-level, centre frame) (49:50-50:11)</p>	<p>A1: RR - medium to close-up shots, same as in previous sequence.</p> <p>A2: Mali - are shown in all their variety of ages and clothing through the market shots. They are busy walking, selling and buying.</p> <p>A4: music - shown in digital format, in folders on a laptop (very briefly) and also being played through the laptop speakers.</p> <p>A5: following RR.</p> <p>A28: downloader - shown 'at work', wearing Western fashion clothes and, generally, not very enthusiastic over the proceedings. He's shown from a higher angle, but he is sitting down, so probably just a logistical set up.</p>	<p>A1: agentive (walking, talking, shopping)</p> <p>A2: agentive (walking, selling, buying)</p> <p>A4: A4: agentive (in making people appreciate it); receptive (as in being played, sold and bought)</p> <p>A5: same as RR</p> <p>A28: agentive (playing and selling music)</p>	<p>This scene expands on the previous one and shows how music is changing, not only through younger artist, but also through a different way of playing it and distributing it. The whole sequence is fairly neutrally represented, with all the actors linguistically portrayed in plain terms. The only negative connotations are with the fact artists are not getting payed for the distribution of their music, but this is balanced in RR's argument by the fact that they get exposure as the music is circulated more widely due to the low price of MP3s (a <i>Catch 22</i> situation in RR's words). Could be interesting to look closer to the economic dynamics of this set up, which is by no means unique to Mali.</p>	
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Part 12: Mylmo and the *History of Mali* rap song (50:11-54:02)

Themes: Young artists, part 2: Mylmo.

Topics: New generations, Malian politics and history, the griots.

Actors: Rita Ray (A1), Mali/Malians (A2), music (A4), audience (+RR) (A5), the Griots (A10), Mylmo (A29), political and military actors in Mali (A30).

Time	Themes/ topics	Linguistic Analysis			Audio Analysis		Visual Analysis			Overall meaning- making	Audience representations
		Lexis	Representation of actors and places	Representation of processes	Music	Sounds	Shots	Representation of actors and places	Representation of processes		
50:11 – 54:02	Meeting Mylmo	<p>RR: Word-of-mouth is still the best way to reach people, though, especially in a <u>country</u> where 60% of the population are illiterate. Like the <u>griots</u> before them, the rappers are now turning their storytelling skills to social issues. (50:16-50:31)</p> <p>RR: “<u>Mylmo!</u>” RR: <u>Mylmo is one of the biggest names in Malian hip-hop</u>. And as well as <u>using computerised beats and samples, he’s embracing the old traditions</u>. (50:32-50:43)</p> <p>MYLMO (rapping, subtitled): “Yeah! # Numerous centuries of exchange built # <u>one of the most beautiful civilisations</u> # <u>Mali</u> # <u>Country of rich culture, country of all the sciences</u> # <u>of life, of man, of peace and tolerance</u> # <u>Totems</u></p>	<p>A1: RR /</p> <p>A2: Mali (country, 60% of the population are illiterate, one of the most beautiful civilisations, Mali x4, country of rich culture, country of all the sciences, of life, of man, of peace and tolerance, totems protecting fauna and flora, kinship between men that nothing could touch, people, economic worth, full of hope, reconciliation, we, peace, everyone, who, in the North, it’s drugs, trafficking and</p>	<p>A1: /</p> <p>A2: stative (population are illiterate, Mali is country of rich... / full of hope, everyone needs to know, it’s drugs..., nothing is clear, it’s chaos, it’s your homeland x4, If you are Malian); receptive (exchange built one of..., when colonised); agentive (are talking, who did what, another coup d’etat plays out, people fell, many leaving)</p>	<p>Rap song. E key, E minor scale (50:11-50:42)</p> <p>Rap song performed live (jeli ngoni, percussions and vocals). E key, E major scale (50:42-51:28)</p> <p>Same as above (51:42-52:21)</p> <p>Same as above (53:10- following sequence)</p>		<p>MCU and CU shots from the street and the market (both people and a stall with CU of cassette players); followed by a shot of traffic on a road; followed by a CU of RR in the passenger seat of a car (from behind her shoulder, eye-level) (50:11-50:31)</p> <p>Shot of RR (MCU, eye-level) walking past the camera and meeting Mylmo, shaking hands; followed by MCU shot from behind of RR and Mylmo walking in what looks like a yard (50:31-50:40)</p> <p>CU shot of a jeli ngoni being played by one of Mylmo’s musicians, followed by shots of the band performing live: mix of CU shots of Mylmo (right-hand side, eye-level) with other musicians in the background and of MCU and CU shots of the</p>	<p>A1: RR - same as in previous scenes, medium to close-up.</p> <p>A2: Mali - generally, either busy in the streets or sitting near RR and Mylmo listening to the live performance.</p> <p>A4: music - represented through the live performances of the artists.</p> <p>A5: following RR.</p> <p>A10: Griot - not represented.</p> <p>A29: Mylmo - medium to close-up shots while talking and performing. He’s dressed in a Western fashion,</p>	<p>A1: agentive (talking, walking); receptive (listening to the music)</p> <p>A2: agentive (walking, driving); stative (sitting); receptive (listening to the music)</p> <p>A4: agentive (in making people appreciate it); receptive (as in being played)</p> <p>A5: same as RR</p> <p>A10: not represented</p> <p>A29: agentive (talking, walking, performing)</p>	<p>In this scene we get a different perspective on two crucial aspects of Mali’s socio-cultural and political situation. The griots are portrayed very negatively by Mylmo, as a social class only interested in money. His song, moreover, touches directly the civil war that is happening in Mali and we learn about a number of different actors for the first time. Some of them are portrayed in a fairly neutral way (<i>the Arab Spring, Gaddafi, his fighters, MNLA, AQMI, Ansar Eddine</i>), whereas some other in a more negative light (<i>the jihadists, Amadou Haya Sanogo, the Green and Red Berets,</i></p>	

	<p><u>protecting fauna and flora # Kinship between men that nothing could touch # Even when colonised, the people kept their economic worth # After decades the colonisers left # On all the faces the joy was written # Liberty reclaimed, it's a Mali full of hope # In 1960, the year of independence #” (50:53-51:28)</u></p> <p>M (subtitled): “I keep hearing about <u>reconciliation</u>. <u>In my opinion</u>, if we are talking about <u>peace everyone needs to know who did</u> what. That’s why I wrote this song, ‘The History of <u>Mali</u>’.” (51:28-51:41)</p> <p>M (rapping, subtitled): “# While <u>in the North</u>, it’s drugs, trafficking and arms # The Arab Spring came and Gaddafi fell # His fighters came to grow # the <u>MNLA, MUJAO, AQMI</u> and also <u>Ansar Eddine</u> # But wait, we see the MNLA excluded # by its allies, and the jihadists installed # While <u>in the South</u> another coup d’etat plays out # Amadou Haya Sanogo who takes over Koulouba # The 22nd of March, the year 2012 # A dagger in the heart of the green, yellow and red flag # The people fell</p>	<p><i>arms, in the South, another coup d’etat, a dagger in the heart of the green, yellow and red flag, people, panic, nothing clear, Aguelhok, Kidal, Timbuktu, Gao x2, chaos, houses emptied by the many, homeland x8, Malian x3)</i></p> <p>A4: music (Malian hip-hop, computerised beats and samples, the old traditions, this song, rap x3, the way to get a message to the youth, tradition, American-style Hip Hop x2, the flow, music, there’s nothing left but the muezzin and the Koranic songs)</p> <p>A5: audience (+RR) (you)</p> <p>A10: Griots (griots x4, previously [...] about money, praises for cash)</p>	<p>A4: receptive (wrote this song, music is prohibited); stative (rap is the way, the flow is, there’s nothing left)</p> <p>A5: agentive (need to blend)</p> <p>A10: receptive (happens to the griots, brought together the griots); stative (Griots were/are); agentive</p>		<p>other musicians playing; RR can be seen at times behind Mylmo, standing in the background, LS (50:40-51:29)</p> <p>Interview setting: Mylmo on the left-hand side and RR on the right-hand side; medium to close up shots (eye-level) of both (51:29-51:41)</p> <p>Shots of live performance, as above (51:41-52:21)</p> <p>Interview shots, as above (52:21-53:09)</p> <p>Shots of live performance, as above (53:09-53:56)</p> <p>Two ES of Bamako (53:56-54:02)</p>	<p>while his musicians and background vocalists are dressed in traditional clothes. The instruments used are Griots instruments.</p> <p>A30: political and military - not represented.</p>	<p>A30: not represented</p>	<p><i>MUJAO</i>). However, it is a very condensed narrative that needs further research. In the programme it is just left unpacked. One glaring absence from the narrative is France and other international political and commercial entities, which are very much involved in what is going on in the north of the country, due to interests in natural resources in the area. As for the other actors, Mali is represented both positively with regard to his history and people and negatively through the depiction of the civil war and the percentage of illiterate people. Mylmo himself is depicted in a good light by RR, pretty much along the same lines as the other artists she interviewed. The song he performs is in a major scale, which conveys both the determination to get the message across to the youth and the hope that in the country will improve. The use of the jeli ngoni (a</p>	
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	<p>into <u>panic</u> and now nothing is clear # While in <u>Aguelhok</u> as ihadists execute # <u>No more unity in the army</u>, weakening it # The Green and Red Berets slaughter each other #” (51:43-52:21)</p> <p>M (subtitled): “Rap is the way to get a message to the youth, I’m not talking about rap in which ‘My watch is made of diamonds, my chain is made of gold’. But to get a message across you need to blend tradition with <u>American-style Hip Hop</u>. The flow is always rap, American Hip Hop, but the message comes from here”</p> <p>RR: “So what happens to the griots?”</p> <p>M (subtitled): “Previously, Griots were the mediators between people who couldn’t agree. Now Griots are about money; Griots sing your praises for cash. I brought together the <u>Griots</u> and <u>Hip Hop</u>” (52:21-53:09)</p> <p>M (rapping, subtitled): “# The jihadists profit, they take Kidal # And after <u>Timbuktu</u>, they then take Gao # It’s chaos, the sharia of MUJAO # Whipping people, cutting off arms with <u>impunity</u> # Houses emptied by the many</p>	<p>A29: Mylmo (rappers, storytelling skills, Mylmo x2, one of the biggest names in Malian hip-hop, he, 1 x4, my opinion)</p> <p>A30: political and military (The Arab Spring, Gaddafi, his fighters, MNLA x2, MUJAO, AQMI, Ansar Eddine, its allies, the jihadists x3, Amadou Haya Sanogo, no more unity in the army, the Green and Red Berets, the sharia of MUJAO)</p>	<p>(sing praises for cash)</p> <p>A29: agentive (are turning, using, is embracing, keep hearing, wrote, am not talking, brought together); stative (is one of the biggest names)</p> <p>A30: agentive (Arab Spring came, Gaddafi fell, his fighters came, by its allies, Amadou Haya Sanogo takes over, the jihadists execute/ profit/ take x2, the Berets slaughter, MUJAO whipping/ cutting off); receptive (to grow MNLA..., MNLA excluded, the jihadists installed, takes over Koulouba); stative ([there is] no more unity in the army, the sharia of MUJAO)</p>					<p>Griot traditional instrument) mirrors his statement that he’s brought together griots and hip-hop, which is also visually represented through the traditional clothing of the musicians and his Western style.</p>	
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	<p><i>already leaving</i> # In Gao the radio says that <i>music is prohibited</i> # <i>There's nothing left but the muezzin and the Koranic songs</i> #</p> <p>CHORIST (subtitled): “# Oh great <u>Mali</u> #”</p> <p>M: “# My <u>homeland</u> #”</p> <p>C: “# <i>If you are Malian</i> #”</p> <p>M: “# My <u>homeland</u> #”</p> <p>C: “# <i>If you are Malian</i> #”</p> <p>M: “# <i>It's</i> your <u>homeland</u> #”</p> <p>C: “# Great events have happened here #”</p> <p>M: “# <i>It's</i> your <u>homeland</u> #”</p> <p>C: “# The sun has risen for a long time #”</p> <p>M: “# My <u>homeland</u> #”</p> <p>C: “# <i>If you are Malian</i> #”</p> <p>M: “# <i>It's</i> your <u>homeland</u> #”</p> <p>C: “# Great events have happened here #”</p> <p>M: “# My <u>homeland</u> #”</p> <p>C: “# The sun has risen for a long time #”</p> <p>M: “# <i>It's</i> your <u>homeland</u> #” (53:10-53:56)</p>								
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Part 13: Random encounter and final comments (54:02-56:13)

Themes: Concluding remarks

Topics: Malians and music, Ghanaian vs. Malian music.

Actors: Rita Ray (A1), Mali/Malians (A2), Africa (A3), music (A4), audience (+RR) (A5), the Griots (A10), stranger (A31).

Time	Themes/ topics	Linguistic Analysis			Audio Analysis		Visual Analysis			Overall meaning- making	Audience representations
		Lexis	Representation of actors and places	Representation of processes	Music	Sounds	Shots	Representation of actors and places	Representation of processes		
54:02 – 54:55	Encounter with man	<p>RR: “<i>We are making</i> a film about the music of Mali.”</p> <p>MAN: “OK! OK. <i>You like Malian culture.</i>”</p> <p>RR: “<i>We like Malian culture, but we love Malian music.</i>”</p> <p>MAN: “OK, that’s fine. <i>You are from...?</i>”</p> <p>RR: “<i>I’m from Ghana.</i>”</p> <p>MAN: “Ah, <u>Ghana.</u>”</p> <p>RR: “Via the UK.”</p> <p>MAN: “UK. That’s fine. OK, <i>you are all welcome. Ghanaian music is very, very good.</i>”</p> <p>RR: “<i>I know Ghanaian music is good! But Malian music is... I don’t know, there’s... You’ve got the instruments and you’ve got the melodies and you’ve got the singers. You have it all.</i>”</p> <p>MAN: “OK! OK, <i>I am very happy to meet you.</i>”</p> <p>RR: “OK, thank you very much.”</p> <p>MAN: “<i>Enjoy your stay in Mali.</i>”</p> <p>RR: “<i>I am having a great time.</i>”</p> <p>MAN: “<i>You are welcome... And appreciate very well Bamako.</i>”</p>	<p>A1: RR (we x3, you x6, I x3, a great time)</p> <p>A2: Mali (Mali x2, Malian culture, you x4)</p> <p>A3: Africa (Ghana x2)</p> <p>A4: music (the music of Mali, Malian music x2, Ghanaian music x2, very very good, instruments, melodies, singers)</p> <p>A31: stranger (I)</p>	<p>A1: agentive (are making, like, enjoy, am having, appreciate); stative (you are from, I’m from, you are welcome x2, I know)</p> <p>A2: receptive (like Malian culture); stative (you’ve got x4)</p> <p>A3: /</p> <p>A4: receptive (about the music, love Malian music); stative (Ghanaian music is very very good/ good)</p> <p>A31: stative (am very happy)</p>	<p>Mylmo’s rap song from previous sequence (to 54:06)</p>	<p>Live noises from the area where RR is (54:06-54:55)</p>	<p>Shot of RR (MCU, eye-level) sitting on a wall looking a panorama (probably Bamako, from previous ES) (54:02-54:06)</p> <p>Shot of two children (LS) on the side of a nearby road, followed by a shot of a passer-by (MCU) who stops to talk to RR; then shots of the man and RR talking (MCU, eye-level) and also shaking hands; final shot of man disappearing in a nearby building (LS) (54:06-54:55)</p>	<p>A1: RR - medium to close-up shots as in previous scenes.</p> <p>A2: Mali - panorama shot of Bamako. Also two children are shown at a distance.</p> <p>A3: Africa - not represented.</p> <p>A4: music - not represented.</p> <p>A31: stranger - medium to distant shots. The man is wearing trousers and what looks like a football jersey of an African team.</p>	<p>A1: agentive (talking); stative (sitting)</p> <p>A2: stative (panorama shots of Bamako and children standing at the side of the road); agentive (children running)</p> <p>A3: not represented.</p> <p>A4: not represented.</p> <p>A31: agentive (talking, walking)</p>	<p>This is the only unplanned, spontaneous scene of the programme and it has been probably included to demonstrate both how welcoming Malians are and how well RR fits in that context. This increases the trust of the viewer in her as a genuine and reliable insider. The depiction of the different actors is positive and, interestingly, RR this time identifies as a Ghanaian first and British then, unlike her brief intro at the beginning of the episode where she identifies as a Londoner first and an African second.</p>	

		RR: "Thank you." MAN: "Thank you!" (54:08-54:51)								
54:55 - 56:13	Concluding remarks	<p>RR: Despite everything the Maliens have been through, and are still living through today, it's their music that gives them strength and binds them together. (55:00-55:10)</p> <p>RR: "I always knew how good Malian music was, but when I got here, it was the sheer scale of music. It's everywhere. And more to the point, it's part of everybody's daily life. The traditions, the instruments, the griots — everybody taps into it, even the young people who you'd think wouldn't want to know. It's not even hanging on to the tradition. It's more like they... It's part of them. They feel it. In Ghana, they call it "sankofa". Go back and find. Well, the Maliens don't have to go back and find. It's with them every day, so it's not like it's set in aspic, it's very much a living, growing culture. And I'm a little bit jealous of that!" (55:20-55:12)</p>	<p>A1: RR (<i>I x3, little bit jealous</i>)</p> <p>A2: Mali (<i>Maliens x2, their music, everybody, the young people, they</i>)</p> <p>A3: Africa (<i>Ghana, sankofa</i>)</p> <p>A4: music (<i>music, strength and binds together, Malian music, how good, the sheer scale of music, everywhere, part of everybody's daily life, the traditions, the instruments, the griots, part of them, with them every day, not like it's set in aspic, very much a living, growing culture</i>)</p> <p>A5: audience (+RR) (<i>you</i>)</p>	<p>A1: stative (<i>always knew, I am jealous</i>); agentive (<i>got here</i>)</p> <p>A2: agentive (<i>have been through, are still living through, taps into, feel, don't have to go back and find</i>)</p> <p>A3: /</p> <p>A4: agentive (<i>gives strength</i>); stative (<i>music was, it was the sheer...</i>, it's everywhere/ part/ part of them/ with them/ not set in aspic/ growing culture)</p> <p>A5: stative (<i>you'd think</i>)</p>	<p>Song, acoustic guitar. Slow tempo; Db key, Db minor scale (54:55-55:23)</p> <p>Live music performed in the street, maybe same as <i>part 1</i> (55:35-55:47)</p> <p>Extract from live performance by Isa Dembele from <i>part 3</i>; A key, A major pentatonic (55:49-55:58)</p>	<p>ES of Bamako, followed by a MCU of RR sitting again on the wall, looking at the panorama; followed by the last ES of the previous part, MCU and LS of children in the streets, shot of a man sitting along a street with his kora, more shots of children and people in the streets (54:55-55:22)</p> <p>CU shot of RR, talking into the camera (eye-level, slightly on left of frame) (55:22-55:35)</p> <p>CU of people dancing and clapping to some street music performance (55:35-55:46)</p> <p>Shot of RR, as above (55:46-55:49)</p> <p>Shot of Isa Dembele playing, from <i>part 3</i> (55:49-55:55)</p> <p>Shot of RR, as above (55:55:56:13)</p>	<p>A1: RR - medium to close-up as usual, but this time also sitting, almost contemplating Bamako from a vantage point.</p> <p>A2: Mali - aerial shots of Bamako but, most importantly, a variety of shots of happy Maliens of all ages feeling connected to music, either through dancing or through holding instruments.</p> <p>A3: Africa - not represented.</p> <p>A4: music - represented through the live performances of the street artists and Isa Dembele.</p> <p>A5: audience - being spoken to by RR.</p>	<p>A1: agentive (<i>talking</i>); stative (<i>sitting</i>)</p> <p>A2: agentive (<i>dancing</i>); stative (<i>sitting</i>)</p> <p>A3: not represented</p> <p>A4: agentive (<i>in making people appreciate it</i>); receptive (<i>as in being played</i>)</p> <p>A5: receptive (<i>listening to RR</i>)</p>	<p>This scene wraps up RR's experience in Mali and reiterates her main point about the deep connection between Maliens and music. All the modes provide a positive representation of the music and, at the same time, a composed, thought through and objective depiction of RR and her opinions.</p>	<p>P2: Yeah, it was great, very joyful, and maybe because it was about something that, erm, you know, something that the presenter was passionate about. So, she was seeking out all that stuff, you know, that was gonna make her excited and she definitely conveyed that, you know. Not only the music, but of just the people. The people were so lovely and utterly engaging, you know, and passionate about what they were doing and the music they were playing, you know. It was a very uplifting programme (I, lines 112-117)</p>

Part 14: Ami Diabate and outro (56:13-58:57)

Themes: The Griots: past, present and future.

Topics: Ami Diabate, the Griots

Actors: Rita Ray (A1), Mali/Maliens (A2), music (A4), the Griots (A10), Ami Diabate (A32).

Time	Themes/ topics	Linguistic Analysis			Audio Analysis		Visual Analysis			Overall meaning- making	Audience representations
		Lexis	Representation of actors and places	Representation of processes	Music	Sounds	Shots	Representation of actors and places	Representation of processes		
56:13 – 58:57	Meeting Ami Diabate	<p>RR: Before <i>I leave Mali, I want to visit Ami Diabate. She's a 13-year-old griot growing up here in Bamako.</i> (56:17-56:25)</p> <p>AMI DIABATE (subtitled): "<i>My grandmother taught me to be a Griot. It's a great honour for me. Without the Griot, the world is difficult</i>"</p> <p>RR: "So when <i>you go</i> to school and <i>you see</i> your friends fighting, <i>are you the peacemaker?</i>"</p> <p>AD (subtitled): "Yes, <i>I play my role of Griot. I say</i> to them, 'Stop fighting!' If they do not stop fighting then <i>I'll start singing</i> so they'll listen to <i>me</i>"</p> <p>RR: "Do <i>you hear</i> about <i>what's happening</i> in <i>Mali in the north?</i> How do <i>you think the griot can help?</i>"</p> <p>AD (subtitled): "Of course <i>the Griot can</i></p>	<p>A1: RR (<i>I</i> x3)</p> <p>A2: Mali (<i>Mali</i> x3, <i>in the north</i>)</p> <p>A4: music (<i>a song, the Griot song books, these ancient melodies from Mali's past, the sound of its future</i>)</p> <p>A10: Griots (<i>a Griot</i> x5, <i>a great honour, without [...] the world is difficult</i>)</p> <p>A32: AD (<i>Ami Diabate, she</i> x2, <i>13-year-old griot, me</i>)</p>	<p>A1: agentive (<i>leave, want to visit</i>); state (<i>reckon</i>)</p> <p>A2: receptive (<i>leave Mali</i>); stative (<i>what's happening</i>)</p> <p>A4: receptive (<i>prepared a song, learning the Griot song books</i>); stative (<i>melodies will be</i>)</p> <p>A10: stative (<i>to be a Griot is a great honour, without the Griots the world is difficult</i>); agentive (<i>can help</i> x2)</p> <p>A32: receptive (<i>visit Ami</i>); stative (<i>she's a 13, to be a Griot, are you</i>)</p>	<p>Song, acoustic guitar solo, medium to fast tempo; G key, G minor scale (56:13-56:26)</p> <p>Ami Diabate singing <i>a cappella</i>; medium tempo; G key, G minor scale (57:11-57:26)</p> <p>AD singing another song, but with her father accompanying her on a guitar; G key, G minor scale (57:28-58:55)</p>	<p>Live noises during the interview (56:26-57:11)</p>	<p>ES of Bamako; followed by MCU of RR (from side to behind, eye-level) walking to the gated entrance of a house (56:13-56:26)</p> <p>Shot (LS, slight low angle) of Ami Diabate standing next to her father on a chair with a guitar. Followed by the interview setting: Ami Diabate on the right-hand side and RR on the left-hand side (CU, eye-level); same shots while AD sings the song <i>a cappella</i>; final shot with RR applauding and AD looking at someone and smiling (MCU, eye-level) (56:26-57:28)</p> <p>Shot of a group of women dressed in traditional clothes (high-angle, LS, though the space of a bannister on a balcony or terrace); followed by a shot of a woman (from behind, MCU, eye-level) leaning</p>	<p>A1: RR - same as usual, medium to close-up shots while talking or listening to the music.</p> <p>A2: Mali - represented though some women in traditional clothes present at AD's house (possibly part of the household). Also, a man happily dancing to the music being performed.</p> <p>A4: music - through the live performances.</p> <p>A10: Griot - represented through AD and her father, both Griots.</p>	<p>A1: agentive (<i>talking, walking</i>); receptive (<i>listening to the music</i>)</p> <p>A2: stative (<i>sitting and standing</i>); receptive (<i>listening to the music</i>)</p> <p>A4: agentive (<i>in making people appreciate it</i>); receptive (<i>as in being played</i>)</p> <p>A10: agentive (<i>talking, performing</i>)</p>	<p>This final scene brings the role of the Griot back in the foreground. Ami Diabate is the youngest artist interviewed and clearly from a generation which represents the future of Mali. The actors, particularly <i>music, the Griots</i> and <i>Ami Diabate</i> are shown in a very positive light as those with the means to solve Mali's problems. The minor scales of the music, accompanied by AD's very powerful voice and a medium to fast tempo seem to highlight the seriousness with which the Griots see their role in society as well as the gravity of what is happening in the country.</p>	

	<p>help. I have prepared a song. ‘Let us stop the war’ (56:26)</p> <p>AD (singing) “# Let’s stop fighting amongst ourselves # Who knows where it may come from? # It doesn’t matter if you are right or wrong # By God, if you start a war # you will regret it big time # Look at Rwanda, they have regretted the war #” RR: “Fantastic.” (57:11-57:28)</p> <p>RR: <i>Ami’s been learning the griot song books since she was just five years old. And I reckon these ancient melodies from Mali’s past will be the sound of its future</i> too. (58:08-58:20)</p> <p>End credits: PRESENTED BY RITA RAY, ARCHIVE AFP, BBC MOTION GALLERY, GETTY IMAGES, INA, ROLAND HAMILTON, SUSAN RYDER, GRAPHICS VICTORIA FORD, MUSIC RIGHTS CONSULTANTS CHRISTIAN SIDDELL, IVAN CHANDLER, FIXER MOHAMED AG HAMALECK, TRANSLATORS ZOE DOYARD, AKLI SH’KKA, WILFRED WILLEY, ASSISTANT PRODUCER TOM</p>	<p>x3, <i>a griot, you</i> x5, <i>the Peacemaker, I</i> x4, <i>my role of Griot, Ami, just five years old</i>)</p>	<p>the peacemaker, you <i>think, she was just five</i>; agentive (<i>growing up, go, see, play, say, start singing, hear, have prepared, has been learning</i>)</p>			<p>at the same balcony, looking below; followed by a CU of AD and the father from behind/side (eye-level); followed by a CU shot (front/side, slight low-angle) of the two performing, alternated with: shots of RR sitting on what looks like a bongo, listening (LS, from behind the guitarist, eye-level); a LS of the duo (same as the very first one); people listening to the performance; CU of AD’s hands moving; the lady watching from the balcony, but from a side angle and from below; end credits. (57:28-58:55)</p> <p>Producers and BBC logos (58:55-58:57)</p>	<p>A32: AD - is shown through a variety of shots, mainly medium to close-up while talking to RR and singing the first song, but also through some distant shots while performing with her father. She is wearing traditional clothes and appears at the same time as innocent and resolute in her role as a Griot.</p>	<p>A32: agentive (<i>talking, performing</i>)</p>		
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