

Eighth Edition

# The *World* of Music



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Education

David Willoughby

# *The World of Music*

**E i g h t h   E d i t i o n**

**David Willoughby**

Elizabethtown, Pennsylvania  
Professor Emeritus, Eastern New Mexico University





## THE WORLD OF MUSIC, EIGHTH EDITION

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# THE WORLD OF MUSIC: AN ALL-INCLUSIVE EMPHASIS ON LISTENING

David Willoughby's approach has helped a generation of students appreciate music as it exists in the real world. The eighth edition brings *The World of Music's* inclusive approach into the twenty-first century. Listening experiences and classroom discussions are more personal to your students than ever before.

Students who learn from *The World of Music* will be able to recognize different styles of music and appreciate their different functions, and will acquire a solid foundation for continued learning in areas that inspire them personally.



## *New Integrated Reading and Listening Experience*



# connect<sup>®</sup>

With Connect<sup>®</sup>, students have access to the entire text and all musical recordings for *The World of Music* on their computers or tablets. Connect for the eighth edition features a new mobile interface that has been designed for optimal use of tablet functionality. More than just a new way to access Connect, users can complete assignments, check progress, and study and read material on the go.



# SMARTBOOK<sup>®</sup>

SmartBook<sup>®</sup> is a new digital format of *The World of Music*. Unlike a typical eBook:

- All of the music for the course is embedded for easy access anytime.
- SmartBook actively tailors *The World of Music* to individual students' needs.
- SmartBook can be accessed online on a laptop or tablet.

The characteristics of sound that distinguish one voice or instrument from another is called

Click the answer you think is right.

dynamics.

timbre.

pitch.

rhythm.

Do you know the answer?

I know it Think so Unsure No idea



## Listening Guides

No repertoire is too small to be studied, and all repertoires are important, differing only in style and function. *The World of Music* captures and conveys the essence of each repertoire—whether popular, traditional, or classical music—in order to enhance students’ musical understanding.

In chapters 2 through 13, Listening Guides allow students to examine in detail a recorded musical example. Musical examples reinforce the concepts discussed in the text, and each Listening Guide includes strategies to help students listen and understand each piece. For every recorded example in Connect, there is a Listening Guide in the textbook that presents:

- Background information on the composer or piece.
- Goals for developing listening and descriptive skills.
- An outline of and commentary on the music and its structure and style.
- Reflections on the listening experiences that can spark discussion in and out of class.

**NEW! Redesigned Connect Listening Guides** provide a guided listening experience that trains the student listener’s ear by pointing out meaningful elements, themes, and instrumentation in each work. Now optimized for tablets, students can experience listening whenever and wherever they go. Through the Listening Guides, instructors can monitor whether or not individual students have completed the listening. There is a Connect Listening Guide for every piece with a Listening Guide in the text.

The screenshot displays the 'Listening' tab of a digital interface for a music listening guide. At the top, there are two tabs: 'Listening' (active) and 'Background'. Below the tabs, the title 'BACH, "Wachet auf" ("Sleepers Awake")' is shown, followed by 'Cantata no. 140, seventh movement (1731)'. A progress bar indicates the current position at 0:24 out of a total duration of 1:24. A blue 'PLAY' button is visible. Below the title, there is a section titled 'Gloria' with a green header. The main content area is divided into two columns. The left column contains the text 'Chorale from a church cantata, Duple Meter, AAB form' and a 'Musical Event' section. The 'Musical Event' section describes a section where music repeats with new text, providing the German lyrics: 'Von zwölf Perlen sind die Pforten an deiner Stadt; wir sind Konsorten'. The right column contains the English translation: 'Of twelve pearls are the gates of the city; we attend'. The interface is clean and modern, with a light blue and green color scheme.

## New Personalized Reporting



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## Digital Music Collection

All of the audio selections discussed in the eighth edition of *The World of Music* are available in two ways, making it easier than ever to access the music on a computer or portable device:

1. **Connect Music**, where selections stream via computer or tablet in two ways: in a simple audio player, or in interactive Listening Guides. In the latter, students not only listen to the piece but also have instant access to a visual representation of the structure of the piece. Instructors can assign the Listening Guides for a grade, but students can listen to any piece anytime in SmartBook.
2. **MP3 download card**, which instructors can opt to package with the text. Simply use the unique code printed on the card to download all of the music on your personal computer, and sync it to a device of your choice.

### *More for Instructors*

The eighth edition of *The World of Music* also includes a variety of new and updated assessments exclusively available to instructors in Connect, including an instructor's manual, test bank, and lecture PowerPoints.

The wealth of assessments and additional listening activities available include listening identification quizzes for all selections, and critical listening and comparison activities to help students improve their active listening skills.

### **LMS Integration**

With one click, Connect seamlessly integrates with every learning management system on the market today. Quickly access registration, attendance, assignments, grades, and course resources in real time in one go-to location.

### **Service, Support, & Training**

Connect customers receive comprehensive service, support, and training throughout every phase of partnership with us. Online, customers can access our Customer Experience Group at any time of day for immediate assistance, or access the Digital Success Academy for on-demand training materials, the Connect Blog, and tips to get up and running quickly. Our Digital Faculty Consultants are a network of passionate educators, dedicated to advancing student learning through educational technologies, resources, and collaboration opportunities. This team of experienced Connect users is ready to help fellow peers achieve the greatest success using the platform, either one on one or in a group setting. In addition, help content is accessible directly within the Connect platform to make it easier to get the help you need in the context of what you need at that precise moment.



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David Willoughby  
Elizabethtown, Pennsylvania

# ABOUT THE AUTHOR

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David Willoughby is a graduate of Lebanon Valley College (Pennsylvania), Miami University (Ohio), and the Eastman School of Music of the University of Rochester (New York). He is Professor Emeritus of Music at Eastern New Mexico University (ENMU), where he taught for 20 years while serving as dean of the School of Music and then the College of Fine Arts. Following his retirement in 1993, he moved to Pennsylvania and became head of the Music Department at Susquehanna University (Selinsgrove).

Willoughby has long been active in the College Music Society (CMS), a national organization of music teachers in higher education. His leadership roles with CMS have included board member for Music in General Studies (MGS; 1980–1985), director of several MGS conferences and teacher institutes (1980–1985), president (1987 and 1988), and editor of the CMS Newsletter (1997–2006).

Throughout his musical career, Willoughby has played bass in symphony orchestras in Pennsylvania and New Mexico, as well as jazz bass with a wide variety of groups.

During his years at ENMU, he hosted a weekly music and talk program that explored music and musicians from diverse periods, styles, and cultures. Those one-hour programs, presented on public radio, created a foundation that expanded Willoughby's world of music and established the philosophy for *The World of Music*, first published in 1990.

David Willoughby and his wife, Barbara English Maris, live in Elizabethtown, Pennsylvania, with Taffy, their very special maltese/poodle.



**P A R T** **One**

*Preparation  
for Listening*



This book is about music as it exists in the United States—our world of music. It encourages the study of music from a global perspective. This perspective can help us develop a greater respect for the music of other cultures and for any of our own cultural or ethnic groups. A global approach can also deepen our understanding of the predominant or mainstream musical styles of the United States, especially jazz, classical music, and popular music.

The primary purpose of *The World of Music* is to help you become a more perceptive listener by giving you more knowledge about music in general. In order to enhance your experience of listening to music, the text seeks to

- Help you improve your ability to listen to music intelligently. Listening is the core of the book and also the link that ties the chapters together.
- Cultivate an awareness and knowledge of musical traditions from around the world.
- Deepen your understanding of musical context—that is, the historical, social, political, and economic contexts within which music is created and used.

Although many people have become sophisticated in their use of music by learning to play instruments and perhaps even read music notation, significant musical experiences can happen with or without formal training. Not everyone creates or performs music, but we all listen to it.

Music is a part of our experience from birth to death. We experience it through games at recess, rituals in our places of worship, and curricula in our schools, as well as singing in the shower with no one listening. Our musical experiences may involve a stereo system and DVD player in our home entertainment center, a multidisc CD player at home or in the car, downloads to a computer, MP3 player, iPod, cell phone, or some new, technologically advanced piece of equipment that we can't even imagine now.

Part One of this text, “Preparation for Listening,” consists of two chapters:

- Chapter 1 draws attention to the enormous variety of music that we discover when we examine music from a global perspective. This chapter also discusses the various ramifications of the music business and the ways in which music functions in our communities.
- Chapter 2 explores the musical vocabulary used by English-speaking westerners and how we use this vocabulary to describe ways that sounds become music, how music is both an art and a science, and how it is sometimes lofty—perhaps challenging—yet other times part of our daily experiences. You will discuss ways we all use music as listeners, sometimes performers, and even creators of music. Chapter 2 also presents a beginning vocabulary based on the elements of music. It stresses how creators of music organize these elements to create a style, and it is intended to assist you in describing and understanding the structure and style of music—that is, what it is that makes something a piece of music. Additional vocabulary is presented in later parts of the book.

The goals of this book are to help you

- Develop listening skills by using basic musical concepts and applying them to any music you hear.
- Gain an understanding of the structure of music by examining various ways in which music is organized.
- Learn how musicians at any level manipulate sounds in a personal way to create a style.
- Recognize stylistic differences—the characteristics that distinguish one piece from another.

To reach these goals, you will need to understand certain musical concepts and learn the relevant vocabulary. All **boldfaced** terms are defined in the glossary. The glossary can help you understand new concepts, so consult it often.

# 1

## *Introducing the World of Music*



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### **Chapter Outline**

The Infinite Variety of Music:  
A Global Perspective

The American Mainstream and  
Ethnic Diversity

Music in Culture

Music Labels: Help or Hindrance?

Artists and Artistry

The Business of Music

Manufacturing and Merchandising

Performance of Music

Music Publishing and Copyright Laws

Music in Advertising

Music in the Community

Summary

## **In This Chapter**

*How is music a global phenomenon?*

*How is ethnic diversity important in our culture?*

*What are some cultural characteristics of the United States?*

*How helpful is the use of labels in music?*

*What does it mean, in music, to be an “artist”?*

*How is music both a business and an art?*

*How can we participate in the arts in our communities?*

**T**hroughout *The World of Music*, we discuss the roots and development of the musical styles that have had the greatest impact on American society. The music that we discuss comes from the American cultural mainstream (the historically predominant culture), as well as from a few of the diverse subcultures within the United States. The roots of many of these diverse musics lie in the musics of other cultures—notably those of Europe, sub-Saharan Africa, and Asia—which were brought to the United States by immigrants from those regions.

In this text, we acknowledge and respect the similarities and differences among these various musical styles and traditions that make up the composite we call “American” music. Thus, a key goal of this chapter—and this book—is to convey the diversity of the world’s music, particularly the music important to large or small groups of people in American society.

The course begins by encouraging the development of listening skills through a sampling of the seemingly endless styles of music from around the globe. One goal is to acquire a sense of what exists beyond our own experience.



© Aris Messinis/AFP/Getty Images

The sitar, a plucked stringed instrument from northern India, is a widely accepted instrument in India's classical music tradition. Pictured is Ravi Shankar, who, in the twentieth century, was India's foremost sitar player. He was internationally known and did much to introduce the music of India to the West. Here he is shown performing in Athens, Greece.



© Kelly-Mooney Photography/Corbis

The koto, a plucked string instrument (13 strings), is part of Japan's classical music tradition. Accomplished koto players, in addition to plucking, use slides, scrapes, and striking to produce ornaments and other effects typical of traditional Japanese music.

### *The Infinite Variety of Music: A Global Perspective*

Due to the tremendous advances in communication, transportation, and technology, we live in a world that seems to grow smaller and smaller. So it seems not merely appropriate but necessary to approach music from a **global perspective**. This worldwide point of view requires awareness of and respect for the lifestyles, traditions, values, and music of different nations and cultures. Such an approach also acknowledges the great diversity of musical traditions within our nation—a diversity that has contributed significantly to the richness of our national culture.

The musical traditions in the United States include western European classical music, folk music, and popular music, much of which is based on European traditions. Other styles, however, including jazz, blues, and various ethnic musics, have evolved from a blending of cultures and traditions. All these styles constitute an important part of music in American society.





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The guitarrón (left) and vihuela (right) are plucked stringed instruments. These folk instruments, primarily from Mexico, are used in mariachi bands worldwide.

### *The American Mainstream and Ethnic Diversity*

The primary factor in the development of America's cultural mainstream was the predominance of English-speaking settlers in North America in the seventeenth and eighteenth centuries. When our society and our government were taking shape, English culture defined America's politics, religion, and language. All succeeding immigrant groups had to choose **assimilation** with the English-speaking mainstream or isolation from it.

Groups that retained a substantial part of the language, customs, or social views of their original cultures became what we call **ethnic** minorities. Part of the cultural richness of our nation is derived from its ethnic diversity and the large number of ethnic groups living here. Some immigrant groups have partially assimilated into mainstream American society while retaining the songs, dances, instruments, languages (or at least accents and inflections), fashions, cuisines, and lifestyles of their traditional cultures.

In many cases, new styles and modes of behavior have been formed by the merging of cultural traditions. For example, jazz developed in the early twentieth century, in part from a merging of songs and dances of Anglo-Americans with songs and dances of Creoles (people of mixed French or Spanish and perhaps African heritage who were born in the West Indies and the southern United States), and in part from a further merging of this Anglo-American and Creole music with the songs and dances of African Americans (many the descendants of black slaves).

European influences in early American music were dominant in part because (1) most early religious, folk, and popular songs were derived from traditions and styles from the

Arab-Israeli rappers Mahmood Jrere, Tamer Nafa, and Suhell Nafar are shown performing. Rap, born of inner-city poverty and the struggles of black Americans, has been adopted by youths around the world.



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British Isles and mainland Europe; (2) Americans, particularly throughout the nineteenth century, were exposed to European classical music by traveling to Europe or listening to music performed by visiting or immigrant European musicians; and (3) European Americans rejected the music of Native Americans as primitive and unworthy. Thus, most of America's popular and classical music was based on the melodic, harmonic, rhythmic, and performance practices of western Europe. The instruments we Americans have used were for the most part, the same as or derived from those used in mainland Europe and the British Isles. At the beginning of the twenty-first century, however, the American mainstream is becoming less European and more global.

## *Music in Culture*

Music is part of a culture. We learn much about a culture or a subculture from its arts: its songs, dances, and other forms of expression that depict or suggest feelings, attitudes, and important events.

The study of the music of other cultures, as well as our own, means describing music in musical terms. The problem with this approach is that the language we use to talk about music is not universal. It is based on western European musical concepts and often cannot describe other music equally well. Furthermore, studying the music of a culture implies much more than simply describing music. It also involves considering the **context** of music in a society, music as it relates to human behavior, and the general attitude of a people toward their music.

Scholars of music in cultures—or “world music”—are known as **ethnomusicologists**. They do the research on the music of a culture, write about it, and teach others about it. They may live, for a time, in the country or region where that music is produced. They record the music, talk to the people who make the music, and find out why and how it is created, performed, and heard. In other words, they try to

understand the music the way members of the culture understand it. And this is true not only when they study the music of faraway places but also when they study the music within their own national boundaries.

Ethnomusicologists, through their research, seek to learn about the *social aspects* of music in a culture, asking such questions as “Who creates?” “Who performs?” and “Who listens?” These scholars try to determine what the life of a musician is like and what this person’s status is—that is, whether a musician is highly respected or more like a servant, is professional or amateur, is formally schooled or unschooled, and so on. They also discover how the musician acquires and develops skills.

This research produces information about a culture’s ideas about music, how music ties into a belief system, and whether music is intended for immediate use or preserved in some way for future generations. Ethnomusicologists explore how a group perceives music in relation to nature and to society. They observe a culture’s musical preferences. Do the people consider music beautiful, or is beauty of no concern at all? What sounds do people consider to be pleasing and satisfying? Is there “good” and “bad” music? Does the culture have popular music and classical music?

In addition, ethnomusicologists ask where music is performed, how musicians dress when they perform, and on what occasions music is performed—for rituals, entertainment, concerts, ceremonies, sports, dance, drama, or religion. They examine the relationship between performer and audience: what the audience does during a presentation and whether the spectators are active or inactive, quiet or noisy, attentive or inattentive.

In addition to examining the social aspects of music in a culture, ethnomusicologists study the music itself, to determine musical styles, genres, forms, and the history and theory of a culture’s music. They also try to discover what can be learned about the culture from the texts of its songs, what the music sounds like, and what linguistic problems arise in describing the music. They find ways to describe the creative process, the use of melody, the rhythmic organization, the choice of instruments, and the preferred qualities of vocal and instrumental sounds. These scholars determine how music is taught, learned, and passed on from one generation to the next, and whether it is notated or transmitted mainly by oral tradition (that is, by example, imitation, or memory).

Ethnomusicologists discover what tangible things a community uses to produce music: instruments, equipment, printed music, or recordings. They also study the extent to which technological and urban—perhaps Western—influences are evident: mass media, sound reinforcement, concert and touring performances, professional musicians, and the music industry.

Ethnomusicologists examine the extent of **acculturation**—the process by which a culture assimilates, blends with, or adapts to the characteristics and practices of other cultures. They study the extent to which people accept or accommodate outside influences, making such influences a part of their culture—and to what extent people reject outside influences to preserve the purity of their culture.

Cultures change—sometimes rapidly, sometimes imperceptibly. In this modern technological age, few cultures are unaffected by outside influences. Most have accepted some of these influences and changed their behaviors and practices as a result. Ethnomusicologists have taught us much about the music of non-Western cultures, subcultures of American society, and Western-influenced cultures in other parts of the world. They have taught us to take a global rather than an ethnocentric perspective—that is, they have taught us to be interested in more than our own culture and our own music.



Acoustic guitars, such as the one pictured, are used primarily for playing folk and classical music.



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### *Music Labels: Help or Hindrance?*

When we develop a global perspective and examine diverse musical styles, the problem of labels arises. How do we identify different types of music? Categories or labels are sometimes useful for organizing knowledge, and this book does use them for that purpose. But ambiguity and overlap frequently occur, and stylistic distinctions are often blurred. Consider, among many influences, the current popularity of crossover and fusion styles, overlapping and frequently changing sales charts, classical composers who incorporate jazz or ethnic music, and jazz musicians who incorporate classical or religious music. Here are a few examples of the ambiguity of labels:

- George Gershwin was a composer of classical music and popular music—in the same pieces! *Rhapsody in Blue* (symphonic music) and *Porgy and Bess* (an opera) contain elements of both classical and popular styles. Gershwin also wrote songs for Broadway that were later arranged for string quartet. Are those songs then a part of the classical music repertoire?
- A folk song typically grows out of a cultural group, and usually its composer or creator is unknown. Yet the writers or composers of many well-known contemporary folk songs are known. Woody Guthrie, Pete Seeger, and Bob Dylan wrote songs that seemed very personal, were learned by memory, and became commercially successful. These composed songs started out as popular music, then became part of the folk music tradition.
- A popular song falls into the category of commercial music—that is, music intended to become commercially successful, even a hit. But if such a song doesn't become popular, it still remains in the category of popular music.
- Classical music is not popular or commercial music, yet contemporary composers want their music to sell and be performed. And even very old classical pieces remain popular—for example, Handel's *Messiah*, Beethoven's Fifth Symphony, and Tchaikovsky's *The Nutcracker*.

- Music composed for symphony orchestra, such as a Beethoven symphony, falls in the genre of classical music. But, for example, music for the *Star Wars* movies was composed by John Williams and scored for large orchestra, and it has been performed by countless symphony orchestras and bands, including the Boston Pops Orchestra, which Williams conducted for a time. Thus, is it classical music? Or is film music a distinct musical genre?
- Operas, operettas, and musicals are usually thought of as separate genres, but considerable overlap exists. The following musical and stage productions use sets, costumes, orchestras, solo and ensemble singing, and dramatic action, yet they represent different genres: Puccini's *Tosca* and Bizet's *Carmen* are operas; Victor Herbert's *Naughty Marietta* and Sigmund Romberg's *The Student Prince* are operettas; and Rodgers and Hammerstein's *Sound of Music* and Andrew Lloyd Webber's *Phantom of the Opera* are Broadway musicals.

What is the difference between a popular song and a pop song? Between pop music and soul or rock? Between blues, rhythm and blues, and soul? Does soul include blues or rap? What is the difference between rap and hip-hop? Which became popular first? What are the differences between hip-hop and contemporary R&B? What is the currently popular label (or labels)? What artists today best represent rap/hip-hop and contemporary R&B? What labels will we use five years from now?

How do we classify New Age music? Is it jazz, classical, or pop? Is it all or neither? What is alternative music? Is it a separate and distinct category? What is it an alternative to? As alternative artists or albums become more popular and move into the mainstream, does their music continue to be alternative music?

When is a popular song traditional and when is it contemporary? When is it pop and when is it rock? When is a song gospel and when is it Christian? When is it soul and when is it rhythm and blues (R&B)? Afropop and worldbeat are different from Anglo-American folk music, yet there can be similarities.

When stylistic differences are obvious, the choice of a label is clear. But frequently, labeling is not so easy. Within the category of popular music, but also between classical and popular or jazz styles, there is considerable overlap, given today's propensity for crossover and fusion. Many artists reflect characteristics of more than one style from album to album, from song to song, and even within a song. Some music defies any label.

What matters and what doesn't? Labels can be helpful for organizing information and classifying music. Use labels and benefit from them, but do not adhere to them rigidly.

## Artists and Artistry

When we think of an "artist," we often picture someone who paints or sculpts, but this person is simply a visual artist. More broadly, an artist is someone who performs in any medium with creativity and sensitivity and with the ability to communicate with an audience. A person plays music artistically when it is played in a manner that is expressive, consistent in style, and based on musical, cultural, and historical knowledge. Often we associate musical artistry only with the creation and performance of Western art music—that is, classical music. But musical artistry is found in all styles and traditions of music. We should not think of it only in association with Western art music.

This piano quartet, a Western chamber music ensemble, takes on an international character, judging, if for no other reason, by their names: (left to right) Japanese violinist Eiji Arai; South Korean pianist Chung Myung-whun; Japanese violist Crown Prince Naruhito; and Latvian cellist Mischa Maisky.



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In the context of the popular music industry, anyone who performs music, regardless of style, is usually said to be an artist. How many times have you heard a singer with some successful CDs referred to as a “talented artist”?

Many of the artists included in this book are well known; others are little known or unknown. Many of those who are well known have gained national and international reputations from sales of recordings, tours, prestigious performances, rave reviews, and awards and honors. Yet many outstanding artists live in your community and region, perhaps never attempting national or international careers. They play at street festivals and county fairs and in churches, symphony orchestra halls, and nightclubs. Active local artists often have excellent CDs to sell. Read the performing arts calendars in your local or regional newspapers. Get to know and support your local artists.

### *The Business of Music*

Understanding the basics of a complex industry—the music business—provides a context for understanding how Americans support music’s creators, performers, and listeners. To a large extent, the musical life of communities—amateur or professional—could not exist without the vast number of people who participate in this support. The roles that people play in support of musicians and the musical life of their communities, regions, or nation may be categorized as follows:

- *Manufacturing and merchandising*—making and selling music and merchandise for profit.
- *Performance of music*—producing and selling live or recorded music for profit or as a service; this involves recording technicians, agents, managers, and copyright attorneys, among others.
- *Music publishing*—for performance and instruction of music and the administration of copyright laws, where applicable.