World Music

TRADITIONS AND TRANSFORMATIONS | THIRD EDITION

MICHAEL B. BAKAN

Mc Graw Hill Education

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Traditions and Transformations

Third Edition

Michael B. Bakan
Florida State University

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WORLD MUSIC: TRADITIONS AND TRANSFORMATIONS, THIRD EDITION

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To Susu, and in loving memory of Rosie,
Dubby, and Kajar.

about the author

Michael B. Bakan is Professor of Ethnomusicology, Head of the World Music Ensembles Program, and Affiliated Faculty in Asian Studies at Florida State University, where he directs the Sekaa Gong Hanuman Agung Balinese Gamelan and the Omnimusica intercultural ensemble. His more than 50 publications include the first two editions of *World Music: Traditions and Transformations*, which have been adopted at more than 200 colleges and universities worldwide; the book *Music of Death and New Creation: Experiences in the World of Balinese Gamelan Beleganjur*, reviewed in *The Times* of London as one of the two "most significant publications on Balinese music in almost half a century"; and his latest book, *Speaking for Ourselves: Conversations on Life, Music, and Autism*, published in 2018 by Oxford University Press.

Professor Bakan currently serves on the board of directors of the Society for Ethnomusicology, the central fellowships committee of the American Council of Learned Societies, the international advisory board of *Ethnomusicology Forum* (journal of the British Forum for Ethnomusicology), and as series editor for the Routledge Focus on World Music book series. He has been the recipient of numerous awards and honors, including two Florida State University Undergraduate Teaching Awards, a three-year grant from the National Endowment for the Arts for his work on music and autism, and selection to the *Choice* Outstanding Academic Titles List for *Music of Death and New Creation*.

As a percussionist, Bakan has performed with luminary musical artists including George Clinton, Tito Puente, John Cage, Pauline Oliveros, and Rudolf Serkin, as well as with organizations ranging from the Toronto Symphony Orchestra and Los Angeles Philharmonic Green Umbrella Players to the legendary funk band Parliament and several championship-winning gamelan groups in Bali, Indonesia. He appears with George Clinton on the Parliament album *Medicaid Fraud Dogg*, and also on the Omnimusica album *Ashrei*, which featured six of his original compositions and was a first-ballot entry in the 2015 Grammy Award category for best world music album.

Professor Bakan maintains an active schedule as a lecturer, clinician, and visiting professor, having taught or spoken at dozens of institutions including Harvard, Yale, Columbia, and Indiana universities, the universities of Chicago and Toronto, and the Berklee College of Music, State University of Rio de Janeiro, and University of Music and the Arts in Graz, Austria.

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PART II

preface

World Music: Traditions and Transformations, third edition, is an introductory-level survey of diverse musics from around the world. It assumes no prior formal training or education in music, and with one brief exception avoids the use of Western music notation entirely. It is written primarily for undergraduate nonmusic majors but is equally appropriate for music majors, and is therefore ideal for courses enrolling music and nonmusic students alike.

The most exciting development of this new edition of *World Music* is that the outmoded and costly CD sets of earlier editions have been replaced by a fully online Spotify Music Playlist (organized by chapter), which is available at no additional cost through Spotify to all students and instructors using the text. That playlist, housed at the book's Online Learning Center (OLC) at www.mhhe.com/bakan3e and linked to Spotify, has afforded me the opportunity to include some 200 additional music tracks compared to the second edition, with the new selections ranging from classic recordings by the likes of Celia Cruz, Miles Davis, Umm Kulthum, Ella Fitzgerald, the Beatles, Stevie Wonder, and Tupac Shakur; to contemporary hits by Beyoncé, Shawn Mendes, and Taylor Swift; to rare and formerly unattainable recordings by artists such as Miriam Makeba, Indo-Trinidadian chutney star Sundar Popo, and the great Bulgarian gypsy wedding band clarinetist Ivo Papazov. Moreover, the playlist is enhanced by a comprehensive list of links to corresponding YouTube videos, allowing for an unprecedented level of multimedia integration in the teaching and learning of world music.

I will return to the subject of the new playlist and YouTube video links features later in this preface (see "What's New in the Third Edition?"), but at this point I feel compelled to share one further piece of good news relative to all of that. Specifically, I want to reassure course instructors who have used earlier editions of *World Music* that, despite the addition of this plethora of exciting new audio and visual resources, the third edition maintains the same commitment to accessibility and a limited, manageable scope appropriate to the constraints of semester- or quarter-based introductory courses as its predecessors. The core structure of the text and its corpus of primary musical examples remain essentially unchanged, with all of the new materials incorporated in ways that need not affect approaches to your syllabi, pedagogy, course scheduling, or assessment to any significant degree.

In writing this book and producing its accompanying resources, I have tried to create a clear and engaging work that college and university instructors from a variety of backgrounds can use to make world music a vehicle of exploration, discovery, intellectual stimulation, and fun for their students. For me, the world's diverse and ever-changing forms of music are pathways to joyful experience, intellectual growth, intercultural understanding, compassion and empathy, and a deep appreciation for the inherent qualities of creativity, resilience, resourcefulness, and shared humanity that connect people everywhere. I teach music because I want to share what music has taught me. Even more importantly, I teach because I believe that experiencing and learning about music from a global perspective can inspire our students to find within themselves valuable resources and opportunities for growth, engagement, commitment, and the fostering of humanitarian ideals. Getting inside of music and seeing how it works, how it lives, and what makes it meaningful enables students to expand their horizons and better appreciate diversity and multiculturalism in the contemporary world. It also holds the capacity to enrich their sense of who they are and what truly matters. In offering this book to my fellow teachers of world music and to our students, I hope that I can contribute something of value to our shared aspirations in these pursuits.

Organization, Content, and Approach

This book is organized in two parts. Part I, consisting of the first six chapters, provides an inviting and nonthreatening introduction to the elements of music that is global in its inclusivity, encompasses cultural as well as purely musical elements, and is written with the explicit goal of being readily accessible to readers with no background in music. The depth of coverage in these chapters is geared specifically to preparing students for the materials they will encounter in Part II and is accordingly limited and focused.

Chapter 1 examines the fundamental question, What, in the world, is music? Chapter 2 looks at how music lives as a phenomenon of culture and explains the book's core concept of *musicultural tradition*. Chapters 3–6 explore how music works as a medium of organized sound, with discussions of rhythm (Chapter 3), pitch (Chapter 4), dynamics, timbre, and instruments (Chapter 5), and texture and form (Chapter 6).

The various elements introduced in Part I, both musical and cultural, are brought to life and made accessible via a combination of musical examples and illustrative materials of four kinds:

- Participatory activities based on songs that will likely be familiar to most students ("The Alphabet Song," "Mary Had a Little Lamb," "The Star-Spangled Banner").
- Recordings representing diverse music traditions from around the world, including several by well-known Western musical artists such as Ella Fitzgerald, James Brown, Michael Jackson, Whitney Houston, and The Who that were not included in earlier editions.
- Online Musical Illustrations that exemplify specific musical elements (these are located at the Online Learning Center at www.mhhe.com/bakan3e).
- User-friendly visual aids that are closely integrated with the musical examples discussed.

The world music recordings serve a dual purpose. Beyond providing illustrations of specific music elements (syncopation, melodic contour, call-and-response, etc.), they also initiate the global musical journey that then continues on a different plane in Part II of the book. Collectively, the Part I recordings give students both a musical preview of traditions that are explored more fully in later chapters and an introduction to other traditions that are not: Native American traditional music and First Nations rock, Aboriginal Australian and contemporary didgeridoo music, Greek folkloric music, Zimbabwean world beat, Roma brass band music, Mongolian and Tuvan-style multiphonic singing, Fijian church hymnody, and African American blues, R&B, soul, and hip hop, to list a few examples.

Building upon the broad foundations of Chapters 1–6, the seven chapters of Part II offer more focused studies of specific traditions originating in Indonesia, India, Ireland, West Africa, Latin America, the Middle East, and China. Each chapter first establishes a central topic of musical focus and links it to a central topic of cultural focus. This yields a productive lens through which to view the musicultural matrix as the chapter moves from traditional, to neotraditional, to post-traditional domains, all in close integration with the Spotify Music Playlist examples. This orientation defines the book's *focused, musicultural approach*.

To better explain this approach, let's examine Chapter 7. In the chapter, the primacy of interlocking parts in a particular type of Balinese gamelan music, beleganjur, is paralleled to the primacy of communal interdependence in Balinese society, as well as to the interlocking worlds of Hindu-Balinese cosmology: demonic, earthly, and divine. The Balinese interlocking principle, defined in these holistic terms, serves as the basis for a wide-ranging musicultural journey that takes readers from the royal courts of Central Java to Balinese cremation processions and music competitions, and ultimately to contemporary Indonesian and American musical

domains in which elements of gamelan, rock, jazz, funk, hip-hop, avant-garde experimental music, and country music are creatively fused and juxtaposed.

As with Chapter 7, the other chapters in Part II similarly examine a clearly defined musicultural tradition as it relates to diverse and intersecting planes of geography, history, identity, and cultural worldview and practice. This synthesis is made possible by the core concept of *tradition* that guides the book as a whole. In this conception, tradition is defined as *a process of creative transformation whose most remarkable feature is the continuity it nurtures and sustains*. This definition emphasizes the fact that traditions, wherever they are found—which is in fact everywhere that human communities exist—are dynamic rather than static, flexible rather than fixed, resilient yet adaptable to change.

Applying a focused, musicultural approach to this dynamic and flexible perspective on tradition allows for modes of teaching and learning that are at once broadly encompassing of global musical diversity, conducive to a significant depth of exploration, manageable in scope for students at the introductory level, and potentially inclusive of all forms of music in the world, from the most archaic and resolutely traditional to the most modern, familiar, commercial, or radically experimental. The following content overview of Chapters 8–13 provides some sense of this range.

Chapter 8 centers musically on the Hindustani raga tradition of northern India, placing that tradition in context through an emphasis on processes of *barhat* (growth/transformation) that encompass a myriad of musical and cultural domains. An exploration of the life, artistry, lineage, legacy, and international influence of Ravi Shankar guides the chapter's narrative. Other Indian/South Asian classical, folk, and popular traditions besides Hindustani raga are introduced, including Karnatak music, bhajan, bhangra, and qawwali. The second half of the chapter explores a diversity of raga-inspired Indian-Western musical encounters of the modern era—Ravi Shankar and Yehudi Menuhin, John Coltrane, the Beatles, John McLaughlin and Shakti—and concludes in Bollywood with a section on the music of celebrity Indian film composer A. R. Rahman. The third edition version of Chapter 8 has been enhanced by the inclusion of many new recordings and links to complementary YouTube videos. Among the artists featured on these recordings are Nusrat Fateh Ali Khan, Trichy Sankaran, Anoushka Shankar, Ali Akbar Khan, and the legendary Indian vocalist Bhimsen Joshi, along with the Rolling Stones ("Paint It, Black"), the Beatles ("Norwegian Wood," "Love You To," and "Within You, Without You"), and the Mahavishnu Orchestra ("Birds of Fire").

Chapter 9 takes Irish traditional dance tunes as its main point of focus. The chapter weaves an intricate tapestry of musicultural tradition and transformation from the rural Irish countryside to Dublin and New York City, and from the uilleann pipes to Irish–jazz–rock fusion. Several new recordings have been added to this chapter as well, including tracks featuring different styles of Irish singing and ones that demonstrate the sounds of particular instruments discussed in the chapter (Irish harp, Irish bouzouki, Irish mandolin, and bodhrán). More recent recordings by Eileen Ivers and Altan replace their counterparts from the earlier editions as well.

In Chapter 10, a specific West African instrument, the kora, is the central musical topic in an exploration of polyvocal musical and cultural expression in Africa that also encompasses drum speech and drumming-based dance music of Ghana, the musical art of jeliya, endongo music of Uganda, Central African vocal polyphony, and the world beat pop balladry of Angélique Kidjo. New recordings of instruments such as the koni (ngoni), bala (balafon), timbila, and mmen (Akan animal horn trumpet) should aid students in being able to link instrumental sounds to instrument descriptions in the text, while a host of wonderful new tracks

by African musicial luminaries—Kandia Kouyate, Salif Keita, Mahlathini and the Mahotella Queens, Ali Farka Touré, Thomas Mapfumo, and Ladysmith Black Mambazo (with Paul Simon on "Diamonds on the Soles of Her Shoes")—make for great listening by any standard.

Chapter 11 looks at Latin American music and the development of pan-Latino identity mainly through the lens of a single song, "Oye Como Va," tracking its prehistory, genesis, and transformation from West Africa, Spain, Cuba, and Puerto Rico to New York City (Tito Puente), San Francisco (Santana), and Miami (Tito Puente Jr.). The chapter retains the expansive survey of other Latin American music traditions introduced in the second edition, which covers Brazilian samba, bossa nova, and tropicália; tango, mariachi, and steel band; and Andean traditional and folkloric musics. It also retains the second edition's expanded coverage of salsa and Latin jazz. The level of musical illustration in the third edition version, however, is much richer than before. Some fifty new recordings have been wedded to the chapter text, showcasing the artistry of everyone from Brazilian *choro* master Jacob do Bandolim and tango singing legend Carlos Gardel to the Queen of Salsa, Celia Cruz, performing with the Fania All Stars, and Sergio Mendes with the Black Eyed Peas.

The primary subject of Chapter 12 is Middle Eastern women's dance and its music, with an emphasis on traditions and dance rhythms of Egypt and their transformations in contexts ranging from the Egyptian commercial film industry to the cosmopolitan, international world of contemporary belly dance. The content of the chapter, including its substantive section on Arab instrumental art music (*taqsim*, *maqam*, *takht*) and coverage of musical traditions from Arab countries beyond Egypt, such as Iraq and Lebanon, remains intact from the second edition. However, the addition of historic recordings by several of the artists discussed—Sayed Darwish, Farid al-Atrash, Muhammad Abd al-Wahhab, and the legendary Umm Kulthum most of all—adds a level of richness and depth to the discussion that was simply not possible before. Newly added recordings by Beyoncé and Shakira in the international belly dance section (and links to corresponding YouTube videos) are another chapter highlight.

Chapter 13, like Chapter 10, has as its musical focus a particular instrument, in this case the Chinese *zheng*. The cultural focus here, though, is on the relationship between music and politics. The zheng's history in China from antiquity to the present offers rich opportunities to examine topics and issues including Confucian philosophy, socialist ideology, minority rights and resistance, censorship, and music as protest, all of which are explored. Also notable in Chapter 13 is its rather substantial treatment of Japanese music, which takes as its focal point an ancient instrumental relative of the zheng, the *koto*, and uses that as a jumping off point for introducing other traditional Japanese instruments (*shakuhachi*, *biwa*, and *shamisen*), as well as a number of related musical, dance, and theatrical traditions including *gagaku*, *kabuki*, *sankyoku*, and J-pop (Japanese pop music). Several new Japanese music recordings support this section, while a large number of new Chinese music recordings supplement the chapter more broadly, notable among them being two classic recordings by the Chinese rock star Cui Jian and tracks demonstrating the contrasting styles of traditional Peking Opera and its communist propaganda-laden Revolutionary Opera counterpart.

Key Features

This third edition of *World Music: Traditions and Transformations* meets the opportunities and challenges of teaching world music in a unique and compelling manner. Some of the work's key features are described below.

Spotify Music Playlist

The move from compact discs to a fully online, Spotify-linked Music Playlist in the third edition marks the most significant improvement over earlier editions. Beyond the convenience, practical advantages, and huge financial savings for students that this change brings, it also yields a higher-quality product in pedagogical terms. Gone are the sometimes frustratingly brief recorded excerpts of the CD set; now all of the selections are complete tracks. Gone, too, are the confining limits of a CD set format, with its stringent time limitations: where the four-disc set of the second edition was already packed to the gills at a count of 107 musical examples, the Spotify Music Playlist of the third edition includes more than 300 selections. And gone as well are restrictions on including music by particular artists—especially from the world of popular music—due to permission-for-use denials and prohibitive licensing costs; on the new playlist you will find Beyoncé and Taylor Swift side by side with Bob Dylan and Jimi Hendrix, Judas Priest and Bobby McFerrin, Run-DMC and D.R.A.M., Ray Charles and George Clinton, the Beatles and the Rolling Stones, Aruna Sairam and Nusrat Fateh Ali Khan, Astor Piazzolla and Cui Jian.

Despite this abundance of new musical additions, the core structure and central musical examples of the earlier editions remain fully intact, with the wealth of new musical resources serving to embellish rather than replace what came before. This carefully conceived, integrative approach to the playlist should enable both instructors new to the text and those who have used it before to take full advantage of *World Music*'s manageable scope and focused, musicultural approach, while at the same time availing themselves of the new edition's vastly expanded musical palette.

YouTube Videos and PowerPoint Lectures

The third edition's Spotify Music Playlist is supplemented by a list of links to corresponding YouTube videos for each chapter. Links to chapter PowerPoint lectures are included as well. This rich assemblage of integrated, multimedia materials facilitates new and innovative teaching opportunities and more engaged student learning.

Getting Inside the Music Features

This edition of *World Music* offers a number of features to help students comprehend and enjoy the musics they encounter, both musically and culturally:

- **Guided Listening Experience** narratives for the central musical examples of the seven chapters in Part II (Chs. 7–13) highlight key elements of music sound and cultural meaning as they unfold. These engaging and accessible narratives improve students' listening skills and take them deep inside the music, but without being overly technical.
- Boxed **Guided Listening Quick Summaries** immediately follow each of the main Guided Listening Experience narratives, summarizing the music's principal features in a timeline format that is easy to follow during listening.
- The popular **Musical Guided Tours** of the second edition have been retained, but are now enhanced by slide shows featuring pictures of the instruments, performers, and performance contexts described, as well as other illustrative learning aids. Musical Guided Tours take students inside the music in a different way than Guided Listening Experiences. These brief, straightforward lecture demonstrations (which also appear in transcribed form in the text) enable students to hear, see, and understand how a particular type or style of music works from the inside out, step-by-step and part-by-part. They will learn, for example, how the multiple layers and interlocking patterns of Balinese gamelan music are

structured and organized (Chapter 7), how Irish traditional dance tunes are melodically ornamented and combined to form medleys (Chapter 9), and how polyrhythms are generated in West African drum ensemble music (Chapter 10). There are seven Musical Guided Tours, one for each of the Part II chapters.

- The **Making Music Exercises** included in some chapters provide another avenue of access to music's inner workings. Here, students are given simple, step-by-step instructions on how to actually *perform* on some level the musics they are learning about, either on their own or interactively with the recordings. They get to keep tal with Ravi Shankar, mark out Egyptian drum patterns with Hossam Ramzy, and actually *experience*, rather than just learn in the abstract, the meanings of key musical terms like melody, rhythm, and tempo. These exercises also work well as in-class group activities when directed by the course instructor.
- Finally, there are 26 **Online Musical Illustrations** that demonstrate key elements and features discussed in the text, from scales and instrumental timbres to the paired tuning of Balinese gamelan instruments and traditional, neo-traditional, and post-traditional treatments of a single melodic figure in an Irish dance tune.

Maps and Timelines

Chapter maps and timelines are located at the beginning of each chapter in Part II. These highlight key geographical locations, historical events, and musical developments. They are designed to facilitate efficient reading strategies and are valuable study resources as well. The maps are color coded to identify the primary, secondary, and ancillary areas of geographical focus in the chapter.

Key Terms, Pronunciation Guidance, and Glossary

Foreign and technical terms are kept to a minimum but cannot be entirely avoided in a book on world music. The following features are included to help readers deal effectively with such terminology:

- **Key terms** for each chapter are highlighted in boldface (typically at point of first appearance) and are then listed at the end of the chapter to facilitate effective studying. Foreign-language terms that are not chapter key terms are italicized.
- "Commonsense"-style, phonetic **pronunciation guidance** for difficult-to-pronounce names, words, and terms in foreign languages is provided in the margins.
- A key terms **glossary** including definitions, pronunciation guidance, and references to the chapters in which key terms appear is included in the back matter of the text.

Photographs, Visual Aids, and "Insights and Perspectives" Boxes

Many photographs, figures, tables, and other illustrative materials are included in the text to bring it vividly to life and enrich the clarity and enjoyment of the reading and music-listening experience. "Insights and Perspectives" boxes, which supplement or provide alternate points of view on the main text, are another important feature.

Study Questions, Discussion Questions, and "Applying What You Have Learned" Sections

A list of study questions is included at the end of each chapter, along with discussion questions (except in Chapters 3–6) and suggestions for student projects and assignments that build upon or extend from chapter materials ("Applying What You Have Learned"). Students are also directed to the Online Learning Center at www.mhhe.com/bakan3e for additional resources and study aids at the conclusion of each chapter.

Flexibility

The text is designed to be flexible and adaptable to varied teaching situations and instructor needs and interests. This is the case for both Part I and Part II.

The six chapters of Part I were designed as an integrated unit but may be approached in a variety of ways. Different student backgrounds (e.g., nonmusic majors versus music majors), pedagogical aims (e.g., greater "music" emphasis versus greater "culture" emphasis), or course settings (size of class, semester versus quarter) will inevitably impact how different instructors choose to treat these chapters (a number of suggestions are included in the Online Instructor's Manual at www.mhhe.com/bakan3e). Some, for example, may decide to teach them in an alternate order, beginning with the elements of music sound addressed in Chapters 3–6 before addressing the more conceptual issues of culture in Chapters 1–2.

As for Part II, there is tremendous potential for flexibility. These seven chapters may be taught in any order and it is possible, sometimes even advisable, to omit one or two of them in a given course syllabus. Though cross-references between chapters do occur and there are overarching themes that can be productively developed across chapters (e.g., music and nationalism, music and gender), each is ultimately a stand-alone unit. This allows instructors considerable room for creativity in course building. Some may choose to follow the book's order of chapters while others may prefer a different organizational strategy, for example, moving from "near to far" geographically, starting, say, with the Latin American and Irish music chapters (Chapters 11 and 9) before tackling Indonesia or India (Chapters 7 and 8).

Instructors should ultimately feel empowered to make their own decisions about what to include and what to leave out when teaching from this text. Be selective and focus principally on what seems most interesting and relevant to you, and just as importantly, to your students. Especially in light of the vastly expanded offerings of the third edition's Spotify Music Playlist and corresponding YouTube videos lists, there will not be time to lecture on—let alone test your students on—"everything."

The PowerPoint lecture materials included with this edition are drawn from my own world music courses at Florida State University and represent but one of many possible approaches to deciding what to include and what to leave out. The Online Instructor's Manual offers additional suggestions along these lines. Working with such models can be very helpful, but remember that the best courses always incorporate some aspect of the unique vision, perspective, skill, and personal experience of the person teaching them. In the end, a textbook is not a prescription. It is, rather, an invitation to a dialogue between the author and the instructor, a dialogue informed first and foremost by our shared and abiding commitment to best serving the educational needs and priorities of our students.

Consistency of Presentation and Authority in a Single-Authored Text

World Music: Traditions and Transformations is a single-authored text. This distinguishes it from most other world music textbooks, which are co-authored by multiple ethnomusicologists writing on their own areas of specialization. Single authorship allows for a level of consistency of presentation that is difficult, if not impossible, to achieve in a multi-authored textbook.

As for the accuracy and authority of the text, each chapter has benefited from a rigorous peer review process. All of the chapters of Part II have been reviewed by leading ethnomusicologists who specialize in the areas covered.

Supplementary Features and New Online Resources

Spotify and YouTube have essentially revolutionized the centrality of the Online Learning Center (OLC) to the third edition of this text. In short, everything beyond the text itself that

students and instructors need for their world music course is now available at the OLC. This includes all of the musical examples referenced in the text and featured on the Spotify Music Playlist, the lists of YouTube video links and PowerPoint lectures for each chapter, and all of the Musical Guided Tours and Online Musical Illustrations. Additional resources found on the Student Edition of the OLC (www.mhhe.com/bakan3e) encompass a wealth of materials for course preparation and study, including chapter overviews, sample multiple-choice quizzes, sample music-listening quizzes, exam study guides, Internet links, annotated lists of resources and references for further study and research (books, articles, recordings, videos and DVDs, websites), guidance on pronunciation of foreign language terms beyond that included in the main text, and an image bank. Everything is included within the price of the text itself; there are no additional costs to students, making this not only a superior but a much more affordable product than previous editions.

The Online Learning Center, Instructor Edition, also located at www.mhhe.com/bakan3e, gives instructors access to all of the materials of the student edition plus much more. The most notable component of the instructor edition is the aforementioned Online Instructor's Manual. This includes lesson plans, ideas for in-class participatory activities, supplementary information on chapter topics that can be used to enliven and enrich lectures, additional lists of resources for research and class use, sample syllabi and course schedules tailored to different course contexts (e.g., single semester, quarter, nonmusic major, music major), and a test bank including hundreds of questions. The Online Learning Center also provides a link to my personal website at www.michaelbakan.com, which includes many additional resources for teaching and learning about world music.

What's New in the Third Edition?

This new edition of *World Music* has been completely revised and updated. While the core content, structure, and musical examples from the previous edition remain intact, much of the text has been reworked to make the writing as clear and accessible as possible, especially for nonmusic majors. The most significant improvement of this edition over prior ones, however, is not in the writing or text content, but rather in the quality and quantity of its *musical* content, as well as in the method of delivering that content, namely, via the Spotify Music Playlist hosted at the Online Learning Center.

The third edition's music package includes over three hundred selections. The vast majority of the 107 tracks from the second edition's four-CD set have been carried over (but with complete tracks rather than excerpts in every case) and these remain the central musical examples throughout. Most importantly, all but two of the core Guided Listening Experience examples from the second edition remain in place. To this musical core have been added more than two hundred additional tracks that serve to musically illustrate the text at a level of depth and breadth completely unmatched by previous editions. There is an abundance of musical riches to be found among the many new tracks—from Ray Charles singing "Hallelujah, I Love Her So" to the Kyoto Kabuki Orchestra performing "Kagamajishi"—and in every case, you get to hear the full track; there are no longer any pesky excerpts. It is a lot of new music, but I have been judicious in its integration to avoid overwhelming students (or instructors) with too much material. I believe that the result is a work that on the one hand vastly expands the horizons of the text, and on the other hand maintains both the centrality of the second edition's music compilation and the manageable scope that has been a much-appreciated hallmark of the *World Music* project since its inception.

On a personal note, I must say that McGraw-Hill's new partnership with Spotify has been an absolute game changer in terms of my ability to bring to fruition a formerly unrealizable vision of *World Music* that dates back to the earliest days of my work on the first edition. There was so much music I wanted to include but simply couldn't, whether because of time limits on the CD set or the myriad complications that arose around licensing issues. The new relationship with Spotify has in essence made those problems go away. Virtually the entire world of recorded world music is now available for inclusion with this text, and while I have exercised due diligence in the disciplined restraint of my choices, I have nonetheless been able to dig deeply into the Spotify well to draw up a collection of music that finally does justice to this project—and that is, quite frankly, just a lot of fun to listen to!

The new possibility of including OLC chapter lists of YouTube video links corresponding to the chapters and the Spotify Music Playlist has been another huge asset to the third edition. Now instructors and students can move fluidly between the text and its complementary recordings and videos to gain a sense of the vitality and multidimensionality that the subject matter of world music truly deserves.

Two other exciting new features of the third edition's OLC warrant mention here as well. PowerPoint lectures for the entire book based on those I use in my own world music courses at Florida State University should prove a valuable resource for many course instructors. The addition of online slide shows to the Musical Guided Tour lecture demonstrations of Chapters 7–13 is another attractive new feature. Now students will see images of the instruments, performers, and performance contexts discussed in the Tours as they listen and watch, making the material both easier to understand and visually appealing.

Finally, instructors will welcome the fully revised and updated Online Instructor's Manual available at the OLC. This feature has been rethought and retooled from the ground up in keeping with the radically new technological and musicultural landscape of this exciting new edition.

New Tracks on the Spotify Music Playlist

The list below offers a sampling of some of the more than two hundred new tracks included with the third edition of *World Music: Traditions and Transformations*. All of these tracks are available free of charge for users of the text via the Spotify Music Playlist located at the Online Learning Center.

Chapter 1

- John Cage, "In a Landscape"
- Pauline Oliveros, "Calluna Vulgaris"
- Humpback whale song

Chapter 2

- Ceza and Killa Hakan, "Bomba Plak" (Turkish/German hip hop)
- Ella Fitzgerald, "Flying Home"
- James Brown, "Say It Loud – I'm Black and I'm Proud"
- Miriam Makeba, "Ndodemnyama (Beware, Verwoerd)"
- Sergio Mendes, "Magalenha"
- The Klezmatics, "The NY Psycho Frelekhs"

- Kostadin Varimezov, “Kopanitza–Horo”
- Sting and Cheb Mami, “Desert Rose”
- Charlie Parker, “Scrapple from the Apple”

Chapter 3

- Stevie Wonder, “Uptight”
- Michael Jackson, “Billie Jean”
- Taylor Swift, “. . . Ready for It?”
- Ivo Papazov, “Kurdhaliyska Rachenitza”
- W. A. Mozart, “Serenade No. 13,” from *Eine Kleine Nachtmusik*
- The Beatles, “I Want You (She’s So Heavy)”
- Whitney Houston, “I Will Always Love You”

Chapter 4

- Rakesh Chaurasia, “Raga Hemavati”
- J. S. Bach, “Prelude and Fugue: No. 12 in F Minor, BWV 857” (Sviatoslav Richter)
- Bobby McFerrin, “Don’t Worry, Be Happy”
- Celtic Woman, “Danny Boy”
- Etta James, “In the Evening”
- Tupac Shakur, “California Love”

Chapter 5

- Judas Priest, “Painkiller”
- Renegades Steel Orchestra, “Pan in A Minor”
- Bob Dylan, “Blowin’ in the Wind”
- Louis Armstrong, “What a Wonderful World”
- Seamus Ennis, “The Thrush Anin the Straw”
- Elliott Carter, “March,” from *Eight Pieces for Four Timpani*
- Trichy Sankaran, “Kanjira Solo in Khanda Eka Tala”
- Rush, “YYZ”
- D.R.A.M., “Cash Machine”
- George Clinton, “Atomic Dog”

Chapter 6

- Choralshola der Wiener Hofburgkapelle, “Kyrie V” (Gregorian Chant)
- Simon McKerrell, “Air and Reels” (Scottish bagpipes)
- Alpamayo, “Sikuri de Despedida”
- Kwame Ansah-Brew, “Gahu”
- Albert Ssempeke, “Agenda N’Omulungi Azaawa” (Ugandan kadinda)
- Demi Lovato, “Sorry Not Sorry”

Chapter 7

- "Tjatrik" (Central Javanese gamelan)
- Enip Sukanda, "Ujung Laut" (degung)
- Idjah Hadidjah, "Tonggeret" (jaipongan)
- Gamelan of Sekolah Tinggi Seni Indonesia, "Taruna Jaya"
- Claude Debussy, "Pagodes"
- Christine Southworth, Kronos Quartet, "Supercollider"
- Janet Jackson, "China Love"

Chapter 8

- Nusrat Fateh Ali Khan, "Tum Ek Gorakhdhanda Ho"(qawwali)
- Aruna Sairam, "Krishna Nee Begane" (Karnatak vocal)
- Bhimsen Joshi, "Raga Bhairavi" (Hindustani vocal)
- Anoushka Shankar and Norah Jones, "Traces of You"
- Zakir Hussain and the Rhythm Experience, "Balinese Fantasy"
- Ali Akbar Khan, "Rag Yaman Kalyan"
- The Beatles, "Within You, Without You"
- The Rolling Stones, "Paint It, Black"
- Mahavishnu Orchestra, "Birds of Fire"
- A. R. Rahman, "Jai Ho"

Chapter 9

- The Dubliners, "The Fields of Athenry"
- Paul Dooley (Irish harp), "Port an Deorai/An Phis Fluich"
- Cherish the Ladies, "The Orphan/Paul Montague's"
- Ken O'Malley (Irish mandolin), "O'Carolan's Concerto"
- Eileen Ivers, "Linin' Track"
- Lead Belly, "Linin' Track"

Chapter 10

- Ladysmith Black Mambazo with Paul Simon, "Diamonds on the Soles of Her Shoes"
- King Sunny Adé, "Synchro System–Ilako"
- Boubacar Traoré, "Mondeou"
- Venancio Mbande, "Mwemiso" (timbila orchestra)
- Kandia Kouyaté, "Koala Boumba"
- Salif Keita, "Samfi"
- Ali Farka Touré, "Nawiye"
- Angélique Kidjo, Carlos Santana, "Naîma"
- Thomas Mapfumo, "Vechidiki"

Chapter 11

- Jacob do Bandolim, “Cristal” (Brazilian choro)
- Stan Getz and João Gilberto, “The Girl from Ipanema”
- Phase II Pan Groove, “Fire Down Below”
- Lord Kitchener, “My Wife’s Nightie” (calypso)
- Fay-Ann Lyons, “Everybody Joli” (soca)
- Sundar Popo, “Kahar Man Maar” (chutney)
- Caetano Veloso, “Alegria, Alegria”
- Sergio Mendes and the Black Eyed Peas, “Mas Que Nada”
- Carlos Gardel, “Volver”
- Astor Piazzolla, “Zum”
- Arsenio Rodríguez, “El Reloj de Pastora”
- Desi Arnaz, “Babalu”
- Tito Puente, “Ran Kan Kan”
- Janis Joplin, “Piece of My Heart”
- Celia Cruz and the Fania All Stars, “Bamboleo”

Chapter 12

- Acrassicauda, “The Cost of Everything and the Value of Nothing”
- Sayed Darwish, “Zourouni Kouli Sanah Marah”
- Farid al-Atrash, “Wayak Wayak”
- Umm Kulthum, “Leyh Telew’ini”
- Muhammad Abd al-Wahhab, “Zeina (Zina)”
- Beyoncé and Shakira, “Beautiful Liar”

Chapter 13

- Korean Folk Music Ensemble, “Kayagum Pyongch’ang–Sae T’aryng”
- Monsters of Shamisen, “Kokiriko Bushi”
- Yamato Ensemble (voice, koto, shamisen, shakuhachi), “Mamanokawa”
- Kyoto Kabuki Orchestra, “Kagamijishi”
- Lin Youren, “Wild Geese Descending on the Sandbank” (qin)
- Wu Man, “Bawang Xie Jia” (pipa)
- Peking Opera Stars, “Concubine Mei–Aria B”
- “Wishing Longevity to Old People and Happiness to the Whole Family in the New Year Celebration” (from the Chinese Revolutionary Opera *The White Haired Girl*)
- Huun-Huur-Tu, “Karagyraa (v)”
- Cui Jian, “Nothing to My Name”

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Michael B. Bakan
Florida State University

about this book: an introduction for students

". . . the value of a piece of music as music is inseparable from its value as an expression of human experience."

John Blacking

World Music: Traditions and Transformations, third edition, is an introductory-level survey of diverse musics from around the world. It assumes no prior formal training or education in music of any kind. You do not need to have taken music lessons or classes to understand this book; nor do you need to know how to read music or play an instrument. The only real prerequisite is your willingness to explore music as the global phenomenon of human expression and experience it truly is, and in turn to approach the diversity of music you encounter with an open mind, open ears, thoughtfulness, and active engagement.

Throughout this text, you will be invited to listen deeply to music, think broadly about what it means and why it is significant in human life, and even perform it yourself in some instances. The purpose of this multifaceted, experiential approach is not just to increase your understanding of what music is and how it works, but also to increase your appreciation and enjoyment of music overall. Experiencing, learning about, and taking pleasure in music go hand in hand; at least they ought to. Each of these interrelated ways of engaging with music enriches the other. All of them together have the capacity to enhance our appreciation of cultural diversity, intercultural tolerance, human creativity and resourcefulness, and the common spirit of humanity that unites us all.

World Music

"World music" is a slippery term. It is broad enough to encompass any and all music that exists or has ever existed in the world, yet it lacks the precision to accurately apply to any *specific* music tradition; it is open to many interpretations. A *raga* from India is neither more nor less deserving of the designation "world music" than a Mozart piano sonata. Yet most Westerners, if asked, would classify the former as an example of world music but not the latter; and most connoisseurs of Indian music would strongly disagree with this type of a classification scheme altogether.

Here, our approach will be to conceive of the study of world music simply as an exploration of selected music traditions from *throughout* the world. Each of the traditions chosen is traced from its point (or points) of beginning to wherever its multidirectional pathways of continuity and transformation may lead. The geographical and cultural "hubs" of given musics—the places identified with their origins, the communities and societies with which they are connected, the musicians recognized as their leading exponents—are most certainly accounted for, but so too are the complex, intersecting webs of geography, culture, technology, and sound that situate these hubs in more broadly global frameworks. All manner and forms of musical expression, from the most resolutely traditional and geographically specific to the most commercially oriented, cross-culturally diverse, and radically experimental, are included.

A Focused, Musicultural Approach

This text is organized in two main parts. Part I, comprising Chapters 1–6, offers a general introduction to music as a phenomenon of sound and a phenomenon of culture. Drawing upon a

combination of simple, familiar songs (such as "The Alphabet Song") and an eclectic range of music recordings from around the world and closer to home for its examples and illustrations, the six Part I chapters collectively address three fundamental questions:

- What is music?
- How do people make, experience, and find meaning in music?
- How does music work?

These chapters establish the basic foundation and framework for what follows in Part II.

Each of the seven chapters of Part II (Chapters 7–13) offers an exploration of a single *musicultural tradition.* The merging of the words "music" and "cultural" into the compound term *musicultural* is intended to emphasize the inseparability of music as sound and music as "an expression of human experience" (Blacking 1995:31). Each chapter links a central topic of musical focus to a central topic of cultural focus. Together, these provide the principal musicultural lens through which the music tradition as a whole is then viewed. For example, in Chapter 7, a standard approach to rhythmic organization used in music from the island of Bali, Indonesia, is linked to fundamental cultural values and practices relating to Balinese concepts of social interdependence. This link then becomes the basis of an exploration of Balinese music traditions and transformations covering everything from ritual music played at Hindu-Balinese cremation ceremonies to pieces that combine traditional Balinese *gamelan* music with elements of rock, jazz, funk, and hip-hop.

Traditions and Transformations

Looking at relationships between established world music traditions and the processes of transformation that challenge and redefine them is central to this work. Every chapter in Part II builds around this issue of tradition and transformation in one way or another, and in each case a conception of *tradition as a process*, specifically, *a process of creative transformation whose most remarkable feature is the continuity it nurtures and sustains*, is at the heart of the discussion.

We encounter a series of first traditional, then neo-traditional, and finally post-traditional musical examples as each chapter unfolds. All of these selections are included on the text's Spotify Music Playlist, which is hosted at the Online Learning Center (www.mhhe.com/bakan3e) (see p. xxxv). On one level, key similarities and connections between the different examples are highlighted. This is done in order to illustrate how foundational features of style and meaning endure even in the face of far-reaching musical and cultural change. Examining the music on this level offers insights into what defines a tradition at its core, regardless of the eclectic musical surfaces that may become attached to it along the way. It helps us to comprehend, for example, how a single song like "Oye Como Va" can be transformed and adapted to many different musical styles, acquiring new sounds along the way but never losing its core cultural identity and meaning (Chapter 11); or how a popular song in a Bollywood film can be interpreted as an extension of the classical *raga* tradition of India (Chapter 8).

On a second level, contrasts and departures from convention that *distinguish* the different musical examples of each chapter one from the other—in terms of both their musical content and cultural meanings—also are emphasized. These serve to demonstrate the creative range and possibilities for transformation that are inherent in the flexibility of the tradition itself. As I try to show in each chapter, it is this flexibility that enables traditions to retain their vitality and relevance as they move through time across history, are transported to diverse locations around

the globe, absorb and influence elements of other traditions, and become important and meaningful to different people for different reasons in different situations.

Depth versus Breadth: A Difficult Balancing Act

Many students reading this text will be contending with not just one but *two* rather complex subjects for the first time: the study of music and the study of culture. The focused, musicultural approach described earlier is intended to guide you toward appreciating the richness and depth of both—and of the fascinating domains of interaction that arise between them— without overwhelming you in the process. I have learned over the years that the richest appreciations, deepest understandings, and most enjoyable experiences of world music come not from trying to "cover everything" in a single course (an impossibility in any case, as I will discuss shortly), but rather from a more narrowly defined approach that explores a relatively small number of diverse traditions and topics.

That said, trade-offs and compromises are inevitable. In the present work, certain traditions and topics are included at the exclusion of many others that are every bit as interesting, important, and worthy of our attention. For example, there is a chapter on Chinese music (Chapter 13), but no chapter on Japanese or Korean music (though parts of Chapter 13 do touch on both to varying degrees). Moreover, the Chinese music chapter focuses mainly on the tradition of a single instrument (the *zheng*), with only brief accounts of a handful of the thousands of other instrumental, ensemble, vocal, popular, and theatrical traditions encompassed under the massive umbrella of "Chinese musical culture." In the chapter on Latin American music (Chapter 11), a particular lineage of musical tradition and transformation is traced from its West African and Spanish roots to Cuba, Puerto Rico, and the United States, with relatively less coverage of musics of, for example, Mexico and South America. The single chapter devoted to musics of Africa (Chapter 10) focuses almost entirely on traditions originating in West Africa, with only brief discussion of musics from other regions of this enormous and musically rich and diverse continent.

In Part I, I have tried to account for at least some world music areas and traditions not covered in the main chapter case studies of Part II. Recordings representing Native American, First Nations, African American, Aboriginal Australian, Mexican, Brazilian, Andean South American, Japanese, Mongolian, Tuvan, Polynesian, Micronesian, Romanian, Greek, and Spanish musics, as well as traditions from several regions of Africa (i.e., southern, central, and eastern) are to be found among the Spotify Music Playlist selections linked to the Part I chapters. Yet even if I were to add an entire chapter on each of these, we would still be just scratching the surface of what the universe of world music actually contains in all its comprehensive breadth. Our planet is host to thousands—indeed hundreds of thousands—of distinct music traditions and cultures, each fascinating and important in its own right.

A variety of factors guided my choices of what topics and areas to include in the seven chapters of Part II. In opting to include chapters on music traditions originating in China and India, for example, I was definitely swayed by the fact that these two nations together account for more than one-third of the world's entire population. At least as significant, though, was my interest in two particular musicians, Deng Haiqiong from China and the late Ravi Shankar from India. I felt that their musical odysseys, both in their native lands and internationally, offered wonderful opportunities for exploring tradition and transformation in world music. My interest in the individual musician as a focal point for exploring musical tradition and transformation also influenced my decision to build the chapter on Latin American music (Chapter 11)

largely around the iconic figure of Tito Puente, and more specifically, around his most famous composition, "Oye Como Va."

There is no one ideal, or even one best, rationale for deciding what to include and what not to when approaching a topic as vast as "world music." Practical considerations (what one can reasonably expect to cover in a single course), representational considerations (including a range of musics that are diverse, cover a wide geographical range in their totality, and represent a number of the world's major music-culture regions), thematic considerations (choosing musics and topics that lend themselves well to a tradition-and-transformation approach), and personal considerations (areas of research and musical specialization, interest in specific musicians) all entered into my decision-making processes. Above all else, though, my priority has been to make choices that collectively yield an introduction to world music that students will find accessible, enlightening, and exciting.

Getting Inside the Music

The *World Music: Traditions and Transformations*, third edition, Spotify Music Playlist is in many respects the heart of this entire work. The book is driven by the music, rather than the other way around. Each chapter has been conceived and written "from the music up." The musical examples *themselves* tell the stories of musicultural tradition and transformation illuminated by the text. The main purpose of the text, then, is to help you hear those stories better, to get you inside the music on multiple levels and provide a contextual framework to better understand and appreciate it.

The Music Playlist, which is housed at the text's Online Learning Center (www.mhhe.com/bakan3e) and is linked to Spotify, includes more than 300 musical examples. Among the many artists and groups represented are some of the most well-known, highly respected, and influential in the world of music, past and present: Ravi Shankar, Tito Puente, Santana, Shakti, Angélique Kidjo, Taj Mahal, John Coltrane, the Chieftains, the Beatles, Eileen Ivers, Yo-Yo Ma, Os Mutantes, Tupac Shakur, Ladysmith Black Mambazo, A. R. Rahman. A number of contemporary popular music artists are included in the mix as well, among them Demi Lovato, Shakira, Beyoncé, Shawn Mendes, Taylor Swift, and D.R.A.M.

For each of the main musical examples in the Part II chapters (Chs. 7–13), Guided Listening Experience narratives followed by concise, bullet-style Guided Listening Quick Summaries help you to explore how the music is organized *as* music and how key musical elements reflect larger musicultural issues. To get the most out of the Guided Listening, I suggest the following general approach:

- First, listen to the example, without reading the accompanying text.
- Second, read the Guided Listening Experience narrative to learn how the music is organized and how it reflects key cultural themes of the chapter.
- Third, listen to the example *at least* one more time, following along with the Guided Listening Quick Summary timeline and attempting to identify as many of the musical features highlighted as possible.
- Fourth, view related videos online, using the YouTube video list accompanying the Spotify Music Playlist as your guide and exploring further from there on your own.

Musical Guided Tours in each of the Part II chapters provide another opportunity for getting inside the music and understanding how it works. These are brief online lecture

demonstrations with slide shows that break down particular styles of music explored into their constituent parts, then put them back together again; transcriptions of the lecture portions are included in the text as well so that you can follow along while listening and viewing. Through these tours, you will hear how the interlocking parts in Balinese music are organized, how multiple rhythmic patterns are layered in West African drumming performances, and how Irish musicians "decorate" their dance tunes with musical ornaments. The Musical Guided Tours are interesting and instructive in and of themselves, but they also are useful for developing listening skills that can be productively applied to the Guided Listening Experiences.

The Musical Guided Tours are available at the Online Learning Center. So too are 26 Online Musical Illustrations, which provide audio-recorded examples of key musical elements and features discussed in the text, plus a wealth of other materials for enhancing your learning and study experience: chapter overviews, sample multiple-choice quizzes, sample music-listening quizzes, exam study guides, Internet links, guidance on pronunciation of foreign language terms (beyond that included in the main text), an image bank, and annotated lists of reading, listening, viewing, and Internet resources. Additional resources are available at my personally maintained website, www.michaelbakan.com.

A final way of getting inside the music to better understand, appreciate, and enjoy it is to actually *perform* music yourself. Many chapters include simple performance exercises that allow you to experience how music works firsthand by either making it or interacting in specific ways with the recordings. These kinds of "hands-on" experiences can be tremendously helpful in increasing your understanding of how music works. They also can be a lot of fun, especially when you team up with friends or fellow students—or even your whole class—to try them out.

Welcome to the wonderful world of world music. Learn well and enjoy the journey!


Alaska
Baffin Island
CANADA
Rocky Mountains
Vancouver
Winnipeg
Great Plains
Ottawa
Toronto
Montréal
Newfoundland
Nova Scotia
Chicago
Boston
Denver
Appalachian Mountains
New York
San Francisco
UNITED STATES
Washington, D.C.
North Pacific Ocean
North Atlantic Ocean
Los Angeles (Hollywood)
Phoenix
Mississippi
Atlanta
San Antonio
Tallahassee
New Orleans
Miami
DOMINICAN REPUBLIC
Matanzas
MEXICO
Havana
CUBA
Jalisco
PUERTO RICO
Mexico City
Huasteca
HAITI
JAMAICA
GUATEMALA
HONDURAS
VENEZUELA
TRINIDAD AND TOBAGO
El SALVADOR
Orinoco R.
PANAMA
COLOMBIA
ECUADOR
Malaita
PERU
Andes Mountains
BRAZIL
Bahia
Potosí
Salvador
FIJI
BOLIVIA
PARAGUAY
CHILE
Rio de Janeiro
São Paulo
South Pacific Ocean
URUGUAY
Montevideo
Buenos Aires
ARGENTINA


Arctic Ocean
NORWAY
NETHERLANDS
UNITED KINGDOM
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GAMBIA
ALGERIA
LIBYA
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SENEGAL
GHANA
DEMOCRATIC REPUBLIC OF THE CONGO
TANZANIA
Sumatra
INDONESIA
Java
Bali
MOZAMBIQUE
ANGOLA
Indian Ocean
Arnhem Land
ZIMBABWE
Kalahari Desert
AUSTRALIA
Johannesburg
SOUTH AFRICA
South Atlantic Ocean
Sydney
Melbourne

chapter one

what, in the world, is music?

©Michael Bakan

The piano recital is about to begin. The first piece listed on the program is *4′33″* (*four minutes, thirty-three seconds*), by a composer named John Cage.

The pianist is greeted by warm applause as she steps out onto the stage and bows to the audience. She sits down at the piano, puts a musical score up on the stand, and clicks a button on a stopwatch. Closing her eyes and gracefully placing her hands over the piano keys, she appears poised and ready to play. But she doesn't play anything. Thirty seconds go by, then a minute. Nothing but silence. She reaches up and turns a page. Still no music. Two minutes go by. Another page turn; *still* no music. The "silence" becomes overwhelming. Every sound in the concert hall—the muffled coughs, the squeaking seats, the whirring of the air-conditioning system—seems as though it is coming through an amplifier.

Finally, four minutes and thirty-three seconds after sitting down at the piano, the pianist reaches over, turns off the stopwatch, stands up, and bows, never having played a note. Some members of the audience applaud enthusiastically. Others do not seem to know quite what to do.

This is music?

Qur'an, Qur'anic (koar-AHN, koar-AH-nik)

Shift the scene now to a mosque. A passage from the **Qur'an**, the holy book of Islam, is being recited **[PL 1-1]**. The words flow forth in melodious tones: beautiful, profound, elegantly crafted—in a word, musical. Yet this is categorically *not* music according to the Muslim people who have gathered at the mosque to pray. In fact, to refer to it as such is not just wrong from an Islamic perspective, but offensive.

Is *this* music?

A third scene now. A teenage boy sits in his room on a Saturday afternoon listening to his favorite song: "I Hate," by the thrash metal band Overkill **[PL 1-2]**. The music is turned up loud, very loud. The boy's father is downstairs working on his taxes. He is tired and has a headache. After a while, he loses his patience, charges up the stairs, and storms into his son's room. "Turn that garbage off!" he shouts. "How can you listen to this junk? It's nothing but noise. It's not even music!"

Not to him perhaps, but it certainly is to his son.

Is this music?

And one last scenario. The year is 1968. The scene: the Third International Festival of Song in São Paulo, Brazil. Os Mutantes (The Mutants), a controversial local rock band from São Paulo, comes onstage to join Caetano Veloso in a performance of his song "É proibido proibir" (It's forbidden to forbid). The members of Os Mutantes wear bizarre plastic outfits and are eyed with suspicion by the large crowd. They launch into what is perceived as "an amplified barrage of distorted noise that immediately elicits a hostile response from the audience," which boos loudly and hurls tomatoes, grapes, and wads of paper at the band (Harvey 2001:107). Listen to the closing portion of Os Mutantes' "Panis et Circenses" (Bread and Circus) **[PL 1-3]**, starting at 3:12, for a snippet of the kind of sound that likely caused all the fuss.

History will be kinder to Os Mutantes. They are ultimately hailed as "the Brazilian Beatles" by rock music journalists, and their discovery in the 1990s by influential progressive/alternative rockers like Kurt Cobain (Nirvana), David Byrne (Talking Heads), and Beck leads to profound transformations of popular music and pop culture worldwide. "A Minha Menina" (My Girl), a song from the band's classic, self-titled 1968 album *Os Mutantes*, even finds its way into a 2008 television commercial featuring cute kids playing soccer and eating McDonald's Happy Meals. Listen to it now **[PL 1-4]**. It's a catchy tune—innovative, danceable, and fun to listen to. No wonder McDonald's saw fit to use it in their global efforts to sell hamburgers and fries (somewhat ironic given that the band's rise to prominence occurred within the context of a Brazilian social movement inspired by resistance to multinational corporate hegemony, but more on that in Chapter 11).

The Brazilian rock band Os Mutantes in concert during a recent reunion tour.

Returning now to Os Mutantes' performance at the 1968 Festival of Song, it appears that many in attendance, the tomato and grape hurlers for instance, did not perceive what they heard as music at all. Rather, they experienced the concert as something quite different—"distorted noise," "a sonic assault" (Harvey 2001:107). That something was apparently not appreciated at the time, but it would come to be later on, both in Brazil and internationally.

So, was it music? Or was it not?

A Point of Departure: Five Propositions for Exploring World Music

As the preceding examples illustrate, determining when you are experiencing "music" and when you are experiencing something else is not always a straightforward matter. One person's music may be another person's noise, prayer recitation, or even silence. The question "What is music?" can yield radically different responses even within a single family or tight-knit community. Expand the scope to a global scale and the range of answers multiplies exponentially.

All of this raises at least two interesting questions:

1. What factors account for people's many and vastly different views of what music is, and what it is not?
2. Given that there is not even general agreement about what music is in the first place, how might we establish a reasonable, common point of departure from which to begin our exploration of music—world music—as the global and extraordinarily diverse phenomenon of humankind that it is?

The **five propositions** that follow address these questions both directly and indirectly. In the process, they provide a point of departure for considering what music is—and what it is not—that underscores the approach of this text as a whole. This approach emphasizes the importance of maintaining an open-minded perspective when exploring world music. In keeping with this idea, these propositions represent views that are widely shared among people interested in the study of music as a worldwide phenomenon. They are by no means definitive or closed to debate, however, and are presented here mainly to establish a common ground for our musical journey that stimulates you to think about and discuss your own, possibly very different, ideas about what music is.

Proposition 1: The basic property of all music is sound

Music is made up of sounds. To distinguish music sounds from other kinds of sounds (noise sounds, speech sounds, ambient sounds, etc.), we will use the term **tone** to designate a music sound. A tone, then, is *a sound whose principal identity is a musical identity, as defined by people (though not necessarily all people) who make or experience that sound.*

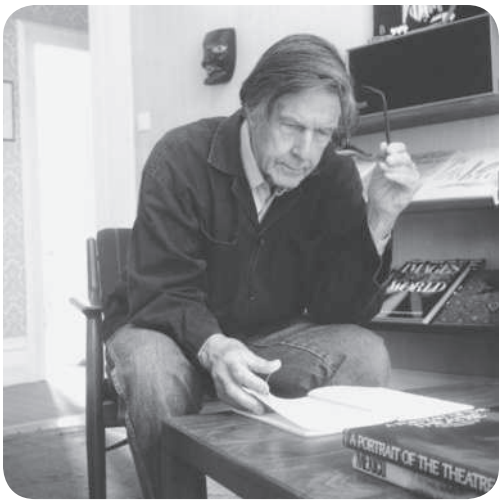
Every tone possesses four basic physical properties: duration (length), frequency (pitch), amplitude (loudness), and timbre (quality of sound, tone color). We will learn more about these four properties of tones in Chapters 3–6.

timbre (TAM-ber)

Additionally, tones are defined by the musical environments that surround them. Each tone gains musical meaning through its relationships with other tones. It is through these relationships that the building blocks of music—its melodies, chords, rhythms, and textures—are formed. We will explore such topics in more detail in Chapters 3–6 as well.

Tones also acquire *cultural* meanings from the symbolic associations that people attach to them, associations that extend far beyond music sound itself. A tone with a particular set of physical properties may be used in one instance to summon deities in a religious ritual. But that exact same tone also may appear in a commercial jingle for a fast-food restaurant for the purpose of selling burgers and fries. How any given tone is understood, then, has at least as much to do with what people make of it as with its physical properties.

Any and all sounds have the potential to be tones, that is, to be music sounds. This includes obvious candidates such as notes that are sung or played on a piano, guitar, or violin, but it also includes the sounds of slamming shutter doors, pig squeals, water rushing in a stream, or anything else. As we shall explore later in the chapter, the classification of sounds as music sounds (tones) or as nonmusic sounds is principally a product of people's intentions and perceptions regarding sounds. Theoretically, at least, there are no limits, but



John Cage.
©George Newson/Lebrecht/The Image Works

people do make decisions about what they will and will not accept as a music sound, just as they make decisions about what they will and will not accept in most other areas of life. That is why some people identify the sounds of Qur'anic recitation or of thrash metal as music sounds, while other people categorically do not.

But what about John Cage's *4′33″*, a work in which the most basic property of music—that is, that it be based in sound—seems conspicuously absent? Surely here, in what is often referred to as Cage's "silence piece," we have crossed the line of what any reasonable human being might justifiably classify as music. Or have we?

Perhaps not. Actually, there *are* sounds—many sounds—in every performance of *4′33″*. There are the sounds of footsteps as the performer walks onstage, the audience applauding, the clicking of the stopwatch, the turning of pages at prescribed time intervals, the random assortment of coughs and chair squeaks, and the incessant humming of the air conditioning or heating system. It is not an absence of sounds, then, that has made *4′33″*'s status as a piece of music controversial since the time of its premiere by the pianist David Tudor in 1952. It is, rather, the fact that most people are not accustomed to hearing these kinds of sounds *as* music. Indeed, one of the main "points" of *4′33″* is that it creates a framework for listening that compels people to reorient their hearing. Cage is challenging us to hear "the music" inherent in a range of sounds and silences whose musical qualities typically go unnoticed. He was certainly capable of composing music that was readily recognizable as such—listen, for example, to his evocative *In a Landscape* **[PL 1-5]**—but through the experimentalism of pieces like *4′33″* he was also able to at once expand the range of musical creativity and reconfigure the very idea of what music is.

Proposition 2: The sounds (and silences) that comprise a musical work are organized in some way

One marker of difference between music sounds and other types of sounds is that music sounds always emerge within some kind of organizational framework, whereas other sounds may or may not. Music, then, is a form of *organized sound*. This is easy to recognize in a piece like Ludwig van Beethoven's Symphony #9 **[PL 1-6]**, but it is no less significant in other music that seems, at least to Western ears, to defy recognizable patterns of musical organization altogether. This latter category may include music from a foreign culture that is based on unfamiliar organizational schemes, such as Japanese *gagaku* music **[PL 1-7]** (see the photo, p. 5). It also may include music originating in one's own culture that intentionally *subverts* standard organizational elements, be those conventional types of melodies and rhythms or familiar instrumental sounds. Much of the music that John Cage composed fits this description, as do works by other experimental composers like Pauline Oliveros, whose "Calluna Vulgaris" **[PL 1-8]** offers a striking example.

gagaku (gah-GAH-koo)

Proposition 3: Sounds are organized into music by people; thus, music is a form of humanly organized sound

The baseline assertion that helps us begin to distinguish between music sound and a great many other types of organized sound is that *music is a human phenomenon:* it is a form of "humanly organized sound" (Blacking 1973). There is no doubt that many animals express

themselves and even communicate using organized systems of sound that have music-like qualities. It may even be true that some animals (e.g., whales, dolphins) conceptualize certain types of sounds they create in ways that are closely akin to how people conceptualize music. Research suggesting such possibilities already exists, and it is likely that future research will be even more revealing.

For our present purposes, however, it is proposed that music, understood as such, is essentially a human invention. It is something that people make, hear, or assign to other kinds of sounds. Birds and whales did not "sing" until human beings saw fit to label their distinctive forms of vocalization with that musical term (which, again, is not necessarily to say that they do not have a well-defined concept of what they *are* doing when *we* say they are singing—a good subject for research, speculation, and debate). Moreover, birds and whales do not necessarily "make music" any more than pigs do, but the "songs" of blackbirds **[PL 1-9]** and humpback whales **[PL 1-10]** seem to have been more amenable to musical interpretation *by people* than the grunts of pigs (see also Nettl 2005:23).

In short, returning to a point made earlier, any and all sounds have the *potential* to be employed and heard as musical sounds. However, only when a human being uses a given sound for musical purposes, or perceives or describes that sound in musical terms, does the sound actually enter into the domain of "music." Once again, it is not what a sound is per se, but rather what people make of it, that is the main criterion.

Proposition 4: Music is a product of human intention and perception

Expanding on another premise mentioned earlier, there are two basic processes of human cognition involved in determining what is and what is not music: intention and perception. When any sound, series of sounds, or combination of sounds is organized by a person or a group of people and presented as "music"—that is, with the *intention* that it be heard as music—our point of departure will be to treat it as music. Similarly, when any person or group of persons *perceives* a sound, series of sounds, or combination of sounds as "music," our point of departure will be to treat that as music too.

The value of this approach—which I refer to for convenience as the **HIP (human intention and perception) approach**—is that it (1) privileges inclusiveness over exclusiveness and (2) emphasizes the idea that music is inseparable from the people who make and experience it.

John Cage created *4′33″* with the intention of making a piece of music; musicians who perform the work approach it as a piece of music; and at least some members of the audiences who hear it performed are likely to perceive it as music. Thus, it fits the criteria of "music" in the HIP model. Granted, a performance of *4′33″* may be interpreted as many things other than a music performance—for example, as a philosophical statement *about* music, a commentary on the experience of music listening, or a challenge to conventional expectations of music listeners—but

Japanese gagaku orchestra.
©Hiroyuki Ito/Getty Images

Muslim men praying together inside a mosque in Alexandria, Egypt.

these other points of view only enrich how *4′33″* may be understood and appreciated *as* music.

Islamic Qur'anic recitation, a second example of which may be heard in **PL 1-11**, can be treated as music because its melodic and rhythmic organization are likely perceived by you (if you are not a Muslim) in musical terms. The undeniably "musical" quality that Qur'anic recitation suggests to Western listeners—and indeed the close similarity of such recitation to forms of organized sound that Muslims themselves *do* recognize as music (see Chapter 12)—makes the question of why it is not considered music by Muslims all the more interesting. The answer is that many Muslims classify music as a profane art with no rightful place in religious observance. Therefore, anything that occurs in the context of worship is by definition not music, regardless of what it sounds like. In this case, religious and cultural principles take priority over ostensibly musical properties of sound. (As we will see in Chapter 12, attitudes in Islamic societies concerning the relationship between worship and music are considerably more varied and complex than the present discussion suggests.)

As for the example of the father dismissing his son's favorite thrash metal recording, Overkill's "I Hate," as being "not even music," the HIP approach points to the opposite conclusion. The recording was created with the intention that it be heard as music and the teenage boy appreciated it as such. It thus meets the basic criteria of music status. This does not mean that the father's opinion on the matter should be left out of the discussion, however. Examining *why* different people in the same situation accept or reject something as music is one of the best paths to understanding the roles and functions of music in human life. In this case, differences in age and generational status between the boy and his father would seem to be decisive factors in explaining their very different views on what is, and what is not, music.

In the case of the 1968 performance by Os Mutantes described earlier, cultural factors having to do with ideas about music's symbolic relationship to Brazilian national identity were key to the initially hostile, "not music" judgment of the band's performance. As cultural

attitudes on such matters changed over time, so too did Brazilian assessments of the *musical* value and significance of this historic performance.

Proposition 5: The term *music* is inescapably tied to Western culture and its assumptions

We can now say that music is a category of humanly organized sound that takes its core identity from the musical intentions and perceptions of its makers and listeners. That would be a solid point of departure for our journey were it not for the fact that many of the world's peoples do not even have a word equivalent to *music* in their languages. Furthermore, even in languages that do possess a term closely akin to *music*, such as Arabic, the term may not always apply where we would expect it to, as the example of Qur'anic recitation illustrates.

And so we are left with a dilemma: even though every human culture in the world has produced forms of organized sound that we in the West consider music, many of these cultures do not categorize their own "music" as music at all. It seems that our concept of music, however broad and open-minded we try to make it, cannot transcend its Western cultural moorings. We are apparently doomed to a certain measure of **ethnocentrism**; that is, we cannot help but impose our own culturally grounded perspectives, biases, and assumptions on practices and lifeways that are different from our own.

What options do we have for confronting this dilemma? We can

1. Avoid dealing with these problematic phenomena of sound in musical terms altogether.
2. Impose Western musical concepts on them, in essence "converting" them into music on our terms (e.g., treating Qur'anic recitation as music regardless of the Muslim claim that it is not music).
3. Try to find some way to integrate and balance our own perceptions of what we hear as "music" with the indigenous terms and concepts used by other people when describing the same phenomena.

The third of these options is the one that for the most part guides the approach of this text, both in relation to the fundamental question of what is and is not music and in terms of two closely related issues that we address in the forthcoming chapters: how music lives and how music works.

Summary

This chapter began with the question posed by its title: *What, in the world, is music?* Following a series of four brief scenarios that challenged conventional notions of what music is, five propositions about music were offered to provide a conceptual framework for addressing this question. These propositions posited that

1. The basic property of all music is sound.
2. The sounds (and silences) that comprise a musical work are organized in some way.
3. Sounds are organized into music by people; thus, music is a form of humanly organized sound.
4. Music is a product of human intention and perception.
5. The term *music* is inescapably tied to Western culture and its assumptions.

In addition to providing a basic framework for exploring the question of what is and what is not music, these five propositions also were presented, collectively, as a general point of departure for exploring world music from open-minded and broadly inclusive perspectives.

Key Terms

Qur'an (Qur'anic recitation)
five propositions (about music)
tone
HIP (human intention and perception) approach
ethnocentrism

Study Questions

- What are the five propositions for exploring world music presented in this chapter?
- What is the HIP approach, and why is it important in the study of world music?
- Why do Muslims not consider Qur'anic recitation music, even though it sounds like music to other people?
- What is ethnocentrism?
- Why can John Cage's *4′33″* be categorized as a piece of music even though it does not seem to sound like one?

Discussion Questions

- Do you think John Cage's *4′33″* should be classified as music or not? On what grounds might you argue for or against its musical status?
- Do you think that animals make music or is music a specifically human phenomenon? How would you support an argument for either side of the debate?
- Do you agree with the five propositions for exploring world music presented in the chapter? Are there any of them that you think are open to challenge? If so, why, and how? Can you think of any alternate or additional propositions that would help to clarify what is—and what is not—music?

Applying What You Have Learned

- Go to the quietest place you can find: a secluded forest, a remote mountainside, an isolated room. Sit or lie down, close your eyes, and listen to the "silence." What sounds do you hear? Is there a sense in which they take on a musical character after a while? Describe the experience as a *musical* experience.
- Create a list of different kinds of sounds, classifying them into "music" and "nonmusic" categories. Use your own subjective criteria to decide what to include on each list. Are there instances where the types of sounds that you think of as music would not qualify as music according to the criteria of this chapter (e.g., animal sounds) or where sounds that you categorize as nonmusic would be classified as music using the HIP approach? If so, what do you think accounts for these "discrepancies"?

Resources for Further Study

Visit the Online Learning Center at www.mhhe.com/bakan3e, as well as the author's personally maintained website at www.michaelbakan.com, for additional learning aids, study help, and resources that supplement the content of this chapter.

chapter two

how music lives:
a musicultural approach

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In the first chapter, we were introduced to the idea that music is defined not only by its sounds, but also by the environments in which it lives and the meanings people attach to it. This chapter explores that idea in more detail.

Music becomes significant mainly in the context of human life: in what people do, who they think they are, what they believe, what they like, and what they value. When we investigate such matters among groups of people and the communities that they form, we are exploring what is known in the social sciences as *culture*. Music is a phenomenon of culture and as such it is best understood in relation to culture, and more specifically in relation to the *cultural context*—or contexts—in which it lives.

Understanding music as a phenomenon of culture is always important, but is perhaps especially so when dealing with music from a global perspective, since the cultural information embedded in any given type of music may actually reveal more about what makes it meaningful to people than even the sounds themselves.

Ethnomusicology—an interdisciplinary academic field that draws on musicology, anthropology, and other disciplines in order to study the world's musics—makes a first priority of engaging music in ways that reveal cultural insights. Ethnomusicologists are interested in understanding music as a **musicultural** phenomenon, that is, as a phenomenon where *music as sound* and *music as culture* are mutually reinforcing, and where the two are essentially inseparable from one another. Our purpose throughout this text will be to understand and appreciate the musics we encounter in this way, and this chapter, therefore, lays the groundwork for examining how music lives in human life, not just as sound, but as culture as well.

Culture in Music

In 1871, Edward Tylor, a seminal figure in the history of anthropology, defined **culture** as "that complex whole which includes knowledge, belief, art, law, morals, custom, and any other capabilities and habits acquired by man [humankind] as a member of society" (quoted in Barnard 2000:102). Scores of other definitions of the term *culture* have been proposed since, yet Tylor's classic formulation has proven extraordinarily durable. It still provides a good baseline for comprehending the concept of culture in our modern world.

As the Tylor definition implies, the study of culture encompasses most everything having to do with people's lives as members of human communities: their religions and political systems; their languages and technologies; their rituals and dances; their modes of work and play; the things that make them laugh and cry; what they wear and what they eat; and, of course, the music they make and listen to.

But what is the community, or what are the *communities*, that define a culture? Throughout human history, cultures have always been changing, merging, overlapping, and in flux, and that is likely more true today than ever before. Globalization, mass media, the Internet, the international entertainment industry, world travel, and other forces of modernity make it difficult if not impossible to draw a clear line in the sand distinguishing one culture from another, musically or otherwise. An example: What is "the culture" of residents of Germany who are of Turkish descent but define and express themselves mainly through an African American–derived style of hip-hop music, with lyrics that may be in Turkish or alternate between Turkish and German **[PL 2-1]** (Jackson 2010)? There is no clear answer to such a question; indeed, there is no clear best starting point from which to begin addressing it.

Yet despite such complexities, cultures—and the cultural traditions through which they become manifest—are real, and they endure even as they transform. Certain groups of people—tribes, clans, religious sects, ethnic groups, societies, nations—do indeed behave, think, and believe differently from others on the whole, and the degree of difference and similarity between them varies: the musical cultures of Egypt and Lebanon are in many ways distinct, yet they clearly have more in common than the musical cultures of Egypt and Finland.

Music is a mode of cultural production and representation that reveals much about the workings of culture, from the resilience of traditional ways to our remarkable human capacities for adaptation, innovation, and transformation. In the collective sounds and meanings of the world's musical traditions lies a remarkable pool of resources for comprehending what unites and separates us, as individuals, communities, and members of the global culture of humanity.

Meaning in Music

The late Jaime Zapata, a powerful Warao shaman.

Music comes into existence at the intersection of sound and culture. It is not until some kind of *meaning* is connected to sounds—sounds that might otherwise be heard as random or arbitrary—that these sounds come to be perceived as music. Meaning, then, is the essential glue that binds together sound and culture to form music.

As was mentioned briefly in Chapter 1 (p. 3), the tones of music are meaningful in at least two ways. First, they have meaning relative to one another. For example, the familiar children's song "Mary Had a Little Lamb" consists of a series of tones, or *notes* (a common term for the specific tones in a piece of music), that occur in a particular order. Each of these notes acquires meaning relative to the others: the first note sounds "higher" than the second, the second note sounds higher than the third. The relative highness or lowness of these three notes (a function of the musical element of *pitch*, which we will explore in Chapter 4) invests each note with a particular meaning in the context of that song. This first kind of meaning is linked specifically to the sounds themselves. It is the product of music as a phenomenon of sound.

At the second level of meaning, the one that concerns us most here, musical sounds acquire meaning in relation to things beyond themselves. Imagine being raised in a culture where the exact same melody that we associate with "Mary Had a Little Lamb" was the basis of a funeral lament instead of a children's song. Hearing the melody would cause you to have entirely different feelings, memories, and thoughts. The song's meaning would be completely transformed.

Costumed Peking Opera performer.

This example illustrates what is so often true of music: that its meaning is determined as much or more by matters of context as by "the notes" themselves. What we are dealing with here is musical meaning as a phenomenon of culture, not of sound alone. It is this level of meaning that accounts for why shamans (traditional healers) among the Warao, an Amerindian people of Venezuela, believe that certain kinds of songs heal people while others can make them sick or even cause them to die (Olsen 1996:262–63). It also accounts for why the singing style heard in **PL 2-2**, a Chinese opera song (see Chapter 13, p. 341), is perceived as beautiful by its Chinese admirers but may be judged quite differently by people who do not share their culturally informed points of view.

Identity in Music

How people make and perceive meaning in music is inextricable from how they think about and represent themselves and one another. Conceptions of music throughout the world are closely tied to conceptions of **identity**, that is, to people's ideas about who they are and what unites

Mongolian khoomii singer Amartuwshin Baasandorj, who is featured on **PL 2-3**.

them with or distinguishes them from other people and entities: individuals, families, communities, institutions, cultures, societies, nations, supernatural powers.

To a significant degree, music always provides partial answers to two fundamental questions: *Who am I?* and *Who are we?* If you are a hip-hop DJ, your involvement with that music will inevitably contribute to your conceptions of who you are—the "I" portion of your identity. It also will cause you to identify and socialize with certain individuals, groups, and communities more than others—the "we" portion of your identity. On the "I" level, connecting yourself to hip-hop and its musicultural world (or worlds) may impact your self-esteem, your sense of fashion, your approaches to expressing yourself and communicating with others. On the "we" level, it may lead to new friendships with like-minded listeners or to a shift away from spending time with old friends and acquaintances who do not share your passion for hip-hop.

Music also frames identity in regards to a related pair of questions: *Who is she (or he)?* and *Who are they?* When you first encounter a Mongolian singing performance like the one featured on **PL 2-3**, or a Central Javanese *gamelan* performance from Indonesia such as that heard in **PL 2-4**, you tend to immediately begin forming ideas about what the people making the music are like and what kind of a culture they come from. If you go a step further and study the music and the culture in some depth, you may discover that some of your initial impressions were on track but that others were misguided.

gamelan (gah-muh-lahn)

Go deeper still and you are likely to encounter a host of interesting music–culture parallels, but also an abundance of contradictions and ambiguities revolving around the interrelationships of music, culture, and identity. Disparities exist between how musicians represent themselves and their culture versus how they are represented by others. Misleading stereotypes relating to ethnicity, gender, and race abound, distorting musical and cultural meanings while shaping them at the same time. You also may find your own assumptions about the music you hear—your notions about whether it is traditional or modern, authentic or inauthentic—turned upside down in the face of historical and contextual realities.

A Central Javanese gamelan.

Listen to the first 33 seconds of **PL 2-5**, then hit the "Pause" button. This is the opening portion of a Rabbit Dance song performed in a style identified with Native American (U.S.) and First Nations (Canada) music cultures of the Great Plains region of North America (spanning westward from Manitoba, Canada, and the Mississippi River to the Rocky Mountains). With its evocative title, descending vocal lines, intense singing style, and percussive accompaniment, "Rabbit Dance" sounds very traditional. Hearing this opening portion of the song and knowing its title, you might assume it is being sung in an unfamiliar Native American language and that it comes from a culture far removed from your own. You also might assume that the song is about rabbits, and

perhaps even that the figure of the rabbit invoked ties to larger ideas about relationships between the human, animal, and spirit worlds in traditional Native American cultures.

Now hit the "Play" button and listen to the rest of **PL 2-5**, starting at 0:34. Focus on the words. You will notice immediately that they are sung not in a foreign language, but in English: "Hey, sweetheart, I often think of you. I wonder if you are alone tonight. I wonder if you are thinking of me." If you added a guitar part and a different rhythmic accompaniment, this could well pass as a country-and-western tune on the trials and tribulations of love, longing, and heartache. It turns out, then, that this is a different kind of song than you initially thought it was, and this suggests that the identities of the people singing it—that is, who they are—are not what you presumed either. Their world and culture are probably a lot closer to yours than you first imagined them to be.

Returning now to the opening section of "Rabbit Dance" (0:00–0:33), you may be wondering what language the vocalists were singing in *before* they switched to English. The answer: no language. They were singing in **vocables**, a generic term used by musicologists to describe nonlinguistic syllables heard in vocal performances (singing, rapping, etc.). Vocables are employed in many different types of music worldwide. Jazz scat singing (Ella Fitzgerald, "Flying Home" **[PL 2-6]**), beatboxing in classic hip-hop (Run-DMC, "Son of Byford" **[PL 2-7]**), and the rhythmic pyrotechnics of the Balinese Kecak from Indonesia **[PL 2-8]** offer three contrasting and compelling examples.

In Native American and First Nations cultures, vocables are common in many musical styles, from Alaska to California and from Baffin Island to Florida. They are particularly prominent in the songs that accompany dance performances and competitions at intertribal celebrations called *powwows*, which originated in the Great Plains region and now occur throughout North America. The powwow dance song style of singing in vocables forms the basis of selection **PL 2-9**. The title of that track, appropriately enough, is "Dance." It features the First Nations rock band Eagle & Hawk (see the photo, p. 14). "Dance" is rooted in traditional powwow song style, yet it is by no means a traditional powwow song (we will hear a song of that type in Chapter 4). Rather, it is a powwow song recontextualized in a rock music setting. Its blending and juxtaposition of rock, folk-rock, and traditional First Nations musical elements is key to its effectiveness as a powerful expression of the complex multidimensionality of contemporary First Nations identities, not least of all the identities of the band members themselves.

Eagle & Hawk is widely recognized as one of the leading bands on the current First Nations/Native American rock scene. Based in the Canadian city of Winnipeg, Manitoba, they have won numerous awards for their songs and albums, including a Juno Award, seven Canadian Aboriginal Music Awards, two Native American Music Awards, and nine Aboriginal Peoples Choice Music Awards including Best Group and Best Rock Album of 2009. Their concert tours have taken them throughout North America and around the world, from regional powwows and other intertribal events to European concert tours and guest appearances with classical music organizations such as the Winnipeg Symphony Orchestra. The band's members include electric guitarist and vocalist Vince Fontaine (who directs and founded the group and is its principal songwriter), lead vocalist and acoustic guitarist Jay Bodner, traditional singer and hand drummer Ray "Coco" Stevenson (also known as Walking Wolf), bassist Lawrence "Spatch" Mulhall, and drummer Marty Chapman.

"Dance" has been one of Eagle & Hawk's most popular and critically acclaimed hits, accounting for several of the group's many awards and accolades. It does not contain a single, actual word; rather, its "text" consists entirely of vocables. And yet, through its compelling fusion of diverse musical and cultural elements—from powwow song to contemporary rock—"Dance" delivers a powerful message of First Nations cultural pride and a vital sense of what it means to "live Indian" in the present while embracing the past. In Fontaine's assessment, expressed to me during a 2009 phone interview, " 'Dance' captures the signature sound of Eagle & Hawk, which is a combination of modern and traditional elements."

Eagle & Hawk, featuring (left to right) Lawrence "Spatch" Mulhall, Vince Fontaine, Ray "Coco" Stevenson, Jason Bodner, and Marty Chapman.

The traditional aspect of "Dance" is to be found principally in the tune itself, which is sung by Stevenson, an accomplished traditional powwow singer who, like Fontaine, is of Ojibwa descent. The tune and its vocables-based text were composed by Fontaine. He describes them as being "pure, traditional powwow" in style. His compositional process began with simply writing down the vocables on a piece of scrap paper:

way ya hey ya hey ya hay

way ya hey ya hey ya hay
way ya hey ya hey ya hay
way ya hey ya hey ya hay

ya hey ya hey ya hey ya ho
ya hey ya hey ya hey ya ho

Next, Fontaine, who is not a trained powwow singer, handed the paper to Stevenson and sang him his "best approximation" of what he had in mind. Stevenson took the ball and ran with it, adding embellishments and nuances that converted Fontaine's basic tune into a genuine-sounding powwow song.

The infusion of folk-rock musical style and instrumentation (guitars, fiddle, electric bass, drum set, etc.) came after that. But even in its rock-like elements, "Dance" displays a conscious adherence to traditional First Nations musical foundations. For example, from the 1:00 point on, the drumming part combines a traditional hand-drum beat with a drum set groove that sounds very much like a standard rock beat. As Fontaine explains, however, even this "rock beat" is really a converted powwow dance song rhythm, the *crow hop*, translated to the Western drum set. He further explains that this is essentially the same rhythm one would hear performed by multiple drummers playing together on a single, large powwow drum during the Grass Dance or Women's Fancy Shawl Dance competitions at a powwow (this same type of drum was heard earlier in "Rabbit Dance"; see also the photo on p. 48). The fact that this crow hop rhythm maps so readily onto a rock beat is a nice bonus given the intercultural musical style, but it is important to note Fontaine's emphasis that the rhythm is, first and foremost, crow hop rather than rock.

Similar ideas pervade Fontaine's discussion of some of the instruments used in "Dance." The fiddle (violin) is an instrument of European origin, but it was adopted long ago by certain First Nations and Native American groups and integrated deeply into their musical cultures. Thus, as Fontaine explained to me, the use of the fiddle in this performance is an identifier of the music's "Indianness" more than anything else. Such ways of creating, processing, and interpreting identity and meaning in the music of Eagle & Hawk are aptly encapsulated in Fontaine's description of the group's essence. "We're a band that's known for having that Native element," he asserts. "I'm trying to keep that, but from my own perspective, and really that's what art's about."

Eagle & Hawk's "Dance" and the "Rabbit Dance" recording we listened to earlier both point to the fact that identities—of people, of groups, of types of music—are very complex. They consist of many different components. Some of these components are mutually reinforcing; others seem contradictory; many of them overlap. I think of myself as a Canadian, though I reside in and have spent more than half of my life in the United States. As a musician, I conceive of myself mainly as a jazz drummer, though I am much better known in my profession as a Balinese gamelan musician (this despite the fact that I have not an