WORLDS OF MUSIC

An Introduction to the Music of the World's Peoples

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General Editor

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Sixth Edition

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Cover Image: evantravels/Shutterstock

Library of Congress Control Number: 2015943886

Student Edition:
ISBN: 978-1-133-95390-6

Loose-leaf Edition:
ISBN: 978-1-305-86812-0

Cengage Learning
20 Channel Center Street
Boston, MA 02210
USA

Printed in the United States of America
Print Number: 01 Print Year: 2015

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Preface

Why study music? There are many reasons, but perhaps the most important are pleasure and understanding. We have designed this book and its digital companion MindTap to introduce undergraduates to the study of music the world over. The only prerequisites are a curious ear and an inquisitive mind.

Worlds of Music is a textbook aimed squarely at students who want an authoritative and pleasurable introduction to the music of the world's peoples. It comes in two versions: this full version and a shorter version. This sixth edition differs markedly from the fifth in several ways. Most important, first, a new chapter on Native American music, by Christopher Scales, replaces the former chapter by the late David McAllester. Second, the chapters have been revised and updated with new material. See the following list for details of the revisions to this sixth edition.

New to This Edition

Global Changes

- Learning Objectives start every chapter so that students can preview what they will be expected to learn from the chapter.
- The Close Listening feature is now called Active Listening.

CHAPTER 1: The Music-Culture as a World of Music

- New recording of hermit thrushes; updated and revised text.

CHAPTER 2: North America/Native America

- New to the sixth edition, written by Christopher Scales, replacing the former chapter by the late David McAllester yet retaining some of its classic features.

CHAPTER 3: Africa/Ewe, Mande, Dagbamba, Shona, BaAka

- A new section, "Fela and Afrobeat," outlines how Fela Anikulapo Kuti forged the musical style he popularized as "Afrobeat," including an Active Listening feature for his song "Teacher Don't Teach Me Nonsense," three new transcriptions, and close examination of the ensemble, vocal music, and lyrics.

CHAPTER 4: North America/Black America

- A revised Introduction contrasting an early African American blues recording, by Ma Rainey (a new musical example) with a typical popular music recording from the same period.
- Further discussion of Ma Rainey's "Hustlin' Blues" examines the lyrics.
- A different recording of Fred McDowell's "Kokomo Blues" with a new Active Listening feature.
- A new section, "Blues in the New Millennium," discusses Americana music and the work of James "Super Chikan" Johnson, including a new Active Listening feature for his song "Poor Broke Boy."

CHAPTER 5: Europe/Central and Southeastern Regions

- A revised section "Summary" discusses drawing conclusions about European musics and how music is categorized.

CHAPTER 6: Asia/India

- A revised section, "The Aryans," includes a discussion of Vedic chant.
- A new section, "Religion and Music in South India," discusses a major genre of music, the *bhajan*.
- A new section, "A Piece from the Dance Tradition: 'Krishna Nee Begane Baro'," closely examines a song from the dance tradition, including three new transcriptions.
- A revised section, "Pop Music," moves to later in the chapter, and now includes a discussion of the more up-to-date Indian popular song "Urvasi Urvasi."

CHAPTER 7: Asia/Indonesia

- A revised Introduction compares Javanese musical examples.
- A new section, "Gigi: Indonesian Rock Music," features the popular Indonesian rock group, Gigi, and an Active Listening feature of their song "Dan Sekarang."

CHAPTER 10: The Arab World

- A revised section, "Wedding Traditions of the Eastern Mediterranean Arab World (The Levant)," discusses how poetry, music, and dance have helped catalyze social protest and resistance in the Arab World.
- A new section, "Musical Biodiversity in the City of Salalah, Sultanate of Oman," discusses the author's recent fieldwork related to how the traditional arts impact the tourism economy as well as the national narrative and her experiences at the Salalah Tourism Festival, including a close examination of and an Active Listening feature for the song "Batal al Bab," including one new transcription.

CHAPTER 11: Discovering and Documenting a World of Music

- A revised section, "Ethics," includes a discussion of applied ethnomusicology and how the role of giving back, advocacy, and partnership has grown in the new millennium.

MindTap

MindTap® The sixth edition can be accompanied with MindTap, a fully online, highly personalized learning experience built upon *Worlds of Music*. MindTap combines student learning tools—readings, multimedia, activities, and assessments—into a singular Learning Path that guides students through their course. Instructors can personalize the experience by customizing authoritative Cengage Learning content and learning tools with their own content in the Learning Path via apps that integrate with the MindTap framework. The MindTap reader—full text of the print chapters—introduces concepts and provides context and depth. More than a digital version of a textbook, MindTap is an interactive learning resource that creates a digital reading experience. The robust functionality allows learners to take notes, highlight text, and even find a definition right from the page with the *Merriam-Webster* MindApp. The core musical examples are available in-line with the chapter reference, either streaming or with suggestions for finding the music online. Eighty of the musical examples are accompanied by interactive Active Listening Guides, which provide a real-time visualization of the music playing in perfect synchronization with descriptions of what is happening in the music. Listening activities open every chapter, most chapters provide links to videos related to chapter content, and every chapter includes quizzes with listening questions, content questions, and essay questions. Flashcards of key terms gives students the ability to study while on the go.

The marginal cues in this book signal that music, practice and testing opportunities, and interactive features are available via MindTap. If you'd rather just have access to the music, you can bundle *Worlds of Music* with a pass code to access the streaming music and links to the music not otherwise available.

About *Worlds of Music*

The first chapter of this book introduces the elements of world music. Using as illustrations the popular Ghanaian postal workers' stamp-canceling music and the songs of hermit thrushes, Chapter 1 asks students how one draws the line between sound that is music and nonmusical sound. Using everyday ideas of rhythm, meter, melody, and harmony, it sharpens these rudimentary concepts and shows how they can help one understand the various musics presented in this book. In an ethnomusicological context, rudiments include not only the familiar elements of musical organization but also a basic approach to music's place in human life. For that reason, we introduce a performance model showing how music relates to communities and their history; we also introduce a component model that includes musical sound and structure as well as other elements of a music-culture, including ideas, social behavior, and material culture. In this sixth edition, the first chapter sharpens the discussion of musical worlds as ecological, sustainable human systems, a theme that is picked up in many of the succeeding chapters. Core recordings include a demonstration of Javanese *gamelan* in which the orchestral layers

are gradually incorporated, thereby showing how the ensemble's parts relate to the whole. We also include the same kind of demonstration featuring the component parts of the drum ensemble that performs *Agbekor*. These demonstrations help students to understand the way these complex ensembles function.

College and university courses in music of the world's peoples have increased dramatically in the past few decades, and the reasons why are easy to comprehend. Students who love music are alive to all music, as are composers, many of whom use the world's musical resources in their newest works. This is an important feature of today's music, and the people who listen to it—now and in the future—will want to keep their musical horizons broad.

Another reason for the interest in all kinds of music is the upsurge in ethnic awareness. As modern people try to locate themselves in a world that is changing with bewildering speed, they find music especially rewarding, for music is among the most tenacious of cultural elements. Music symbolizes a people's way of life; it represents a distillation of cultural style. For many, music *is* a way of life.

The authors of this book are ethnomusicologists; our field, *ethnomusicology*, is often defined as the study of music in culture. Some ethnomusicologists define the field as the study of music *as* culture, underlining the fact that music is a way of organizing human activity. By *culture*, we do not mean "the elite arts," as it is sometimes used. Rather, we use the term as anthropologists do: Culture is a people's way of life, learned and socially transmitted through centuries of adapting to the natural and human world. Ethnomusicology is the study of music in the context of human life.

I like to define ethnomusicology as *the study of people making music*. People "make" music in two ways: They make or construct the *idea* of music—what music is (and is not) and what it does—and they make or produce the *sounds* that they call music. Although we experience music as something "out there" in the world, our response to music depends on the ideas we associate with that music, and those ideas come from the people (ourselves included) who carry our culture. In that way, music also makes (affects) people; the relationship is reciprocal. To use academic language, people make music into a cultural domain, with associated sets of ideas and activities. We could not even pick out musical form and structure, how the parts of a piece of music work with one another, if we did not depend on the idea that music must be organized rather than random, and if we had not learned to make music that way. (Analyzing form and structure is characteristic of some cultures, including Western ones, but in other areas of the world people do not habitually break a thing down into parts to analyze it.)

As students of music in culture, then, ethnomusicologists investigate *all* music. From the outset, therefore, *Worlds of Music* has presented case studies of Western folk, popular, and ethnic musics along with those from non-Western cultures.

Further, because ethnomusicologists believe that there is no such reality as "the music itself"—that is, music apart from cultural considerations—we are not satisfied merely to analyze and compare musical forms, structures, melodies, rhythms, compositions, and genres. Instead, we borrow insights and methods from anthropology, sociology, literary criticism, linguistics, and history to understand music as human expression. In fact, until the 1960s, ethnomusicology

courses in U.S. universities were more likely to be found in anthropology departments than music departments, and some nineteenth-century founders of ethnomusicology were psychologists. Although ethnomusicology took a decidedly humanistic turn in the 1970s, ethnomusicologists have become increasingly interested in what neuroscience can tell us about music and the brain. Ethnomusicology is therefore interdisciplinary, combining elements of the arts, humanities, and sciences. Because of its eclectic methods and worldwide scope, ethnomusicology is well suited to students seeking a liberal arts education.

When the first edition of this textbook appeared in 1984, formal study of the music of the world's peoples emphasized the musics of indigenous (formerly termed "tribal" or "native") peoples, classical musics of Asia and the Middle East, and the folk, ethnic, and immigrant musics of the Western continents. The integrity of any curriculum in ethnomusicology today requires that a historical, geographic, cultural, and genre-based emphasis continue, and yet in the past twenty years ethnomusicologists have moved toward a more complex and nuanced picture. The older map of a world divided into markedly different human groups, each with its own distinct music, is no longer accurate; perhaps it never was. Transnationalism, which connects individuals and institutions without much regard for national boundaries, has been facilitated by the increasingly globalized world economy and by worldwide information systems such as the Internet. This phenomenon has made many twenty-first-century people into musical cosmopolitans, participating in more than one music-culture.

Musical transnationalism is the result of at least four major changes in the previous century. First, the enormous influence of media on contemporary musical life, not only in the largest cities but also in the remotest villages, has enabled people to hear many different kinds of music, including music that they have never heard before. Second, increasing migration of people has engendered musical exchange and interchange. In the nineteenth and the first half of the twentieth century, these migrations were chiefly one-way trips, forming diasporic settlements linked to a homeland mainly by memory; but today, with globalized information systems and easier travel, migrations are transnational and more fluid, with the migrants moving back and forth between different geographic and cultural spaces. Third, modernization and Westernization throughout the world has brought Western music and musical institutions to non-Western cultures, where they have been variously resisted, adapted, and transformed. Finally, "world music," a new category of popular, mass-mediated music based on a mix or fusion of elements associated with one or more musical cultures, a music with a market niche of its own, has become an intriguing path for musicians and a significant commodity of the media industry. Globalization today characterizes virtually all commerce, and many people regard music primarily as a commodity.

Indeed, some musical consumers equate "world music" with the music of the world's peoples. Of course, as most music making throughout the world falls outside of that marketing category, no responsible introduction to the music of the world's peoples should focus primarily on "world music"; yet, the rise of world music and a global economy challenges ethnomusicologists' categories, whether

they be categories of genre or geography. It presents new challenges to fundamental concepts such as ethnicity and culture as well.

Not only is "world music" important in the mass media marketplace, but also the ideal of multicultural diversity has encouraged ethnic festivals, always featuring music. Musicians from all over the globe now appear on college and university campuses and in city auditoriums. Many younger people searching for musical roots have looked into their ethnic pasts and chosen to learn the music of their foreparents, while others view the variety of musics in the world as a vast resource to be drawn on in creating their own sounds.

Comprehensive coverage of the great variety of musics all over the globe is properly the subject of a multivolume encyclopedia, not an introductory textbook. We think that the best introduction to the music of the world's peoples is not a musical world tour, which is inevitably superficial, but rather an approach that explores in some depth the music of a number of representative human groups. This approach is not new; it adapts to ethnomusicology the case method in anthropology, the touchstone approach in literature, and the problems approach in history. The object is not primarily to pile up factual knowledge about various musical worlds, though certainly many facts will be learned. Rather, the point is to experience something of what it is like to be an ethnomusicologist puzzling out an understanding of an unfamiliar music. This process, we believe, is the best foundation for either future coursework (including surveys and seminars) or self-directed study and enjoyment of music after college.

We decided on a number of case studies because that is how we teach the introductory-level world-music course at our colleges and universities. We thought also that by writing about music in societies we know firsthand, we could write an authoritative book. Each chapter, then, reflects an individual choice of subject. It also reflects our different ways of approaching music, for we agree that music cannot be "caught" by one method only.

We organized the chapters following six guiding principles. First, we think a textbook in world music should go beyond merely avoiding elitism and ethnocentrism. From the start, students need to understand an unfamiliar music on its own terms—that is, as the people who make the music understand it. Second, in order to know music as a human activity, not just a sequence of organized sound, we need to ask what the life of a musician is like in different societies and find answers in life histories and autobiographies. Third, we single out the words of songs for special attention because they often convey the meaning and purposes of musical performances as the music makers comprehend them. Fourth, we have made certain that the musical examples discussed in the book can be heard online. Fifth, student music-making projects—singing and building and playing instruments—should, if properly directed and seriously approached, greatly increase appreciation of a musical style. Sixth, and most important, an introduction to world music should provide pleasure as well as knowledge.

To appreciate and understand the structures and styles of the music under discussion, students are provided with print and digital Active Listening Guides describing musical features as they occur in real-time on the accompanying recordings that may be heard via MindTap. In many cases, we also provide

ethnomusicological transcriptions in Western musical notation. These notations are meant to be descriptive, for discussion and analysis. Few are meant for performance. When we do encourage performance, we usually present the music in a simplified notation, as for example in the diddley-bow notation in Chapter 4.

We suggest that students begin with Chapter 1. The case studies, Chapters 2 through 10, may be taken in any order. In our experience, about two weeks per case study is about right. We encourage instructors to add or substitute a case study based on their own research. Because any fieldwork project should begin well before the end of the term, we suggest that Chapter 11 be read just after the first case study and that students begin fieldwork immediately afterward, based on a proposal in which they present both a subject and a preliminary topic, describe their projected role and access to the musical culture, and present a tentative work plan. In most cases, the proposals will need to be revised in consultation with the instructor as the students proceed and narrow their topic. Many students say the field projects are the most valuable experiences they take away from this course, particularly insofar as they must make sense of what they document in the field. The field project encourages original research. Students find it attractive and meaningful to make an original contribution to knowledge. For instructors who find the sixth edition of *Worlds of Music* more than they need, a shorter version is also available from the publisher at www.cengage.com. Supporting materials for instructors are also available at the Instructor Companion Site, accessible at login.cengage.com.

Worlds of Music has had a long run, going through six major editions, three shorter editions, and translations into Italian, Greek, and Chinese. On its first publication in 1984 it became the best-selling textbook in its field, a position it has never relinquished. Neither I nor any of the other authors imagined that we would be working on this book for so long or that it would become such a phenomenon. Over the years it has attracted attention from historians of ethnomusicology and of music education. The book has been the subject of reviews, of papers and panels presented at music conferences, and of at least one Ph.D. dissertation. One of the comments frequently directed toward the book concerns the alleged canonization of certain music-cultures; that is, the book has appeared to favor certain music-cultures by their inclusion while neglecting others. I would like to respond to the canonization question by telling a little bit of the book's early history.

Worlds of Music came about in response to a request in 1976 from the publisher of Schirmer Books, Ken Stuart, that I write a textbook for an introductory course in the music of the world's peoples. The Society for Ethnomusicology, which in 2005 celebrated its fiftieth anniversary, was then only twenty years old and had but one-quarter of the membership it now enjoys. Similarly, the number of colleges and universities offering courses in the musics of the world's peoples was a fraction of what it is now. In 1976, there were two textbooks available, one surveying folk and traditional music on the Western continents and the other providing an overview of the art musics of Asia. Small in size yet broad in coverage, they offered glimpses of the great variety of music on the planet.

I had been invited to propose a textbook—but I disliked textbooks. Most of those I had encountered as a high school student had been deeply unsatisfying; like most teenagers I knew, I was skeptical of their representations and claims to authority. In my first two years of college I had seldom been assigned

a textbook. Rather, the professors asked us to work intensively with original documents and then to write essays in answer to carefully posed questions or problems that were raised in our encounters with those documents and the information surrounding them.

I told Stuart that I could not write a good ethnomusicology textbook alone. Further, I thought that no single ethnomusicologist was qualified to write a good textbook. I believed that one could only write authoritatively based on one's own in-depth fieldwork. The only kind of introductory textbook that would have integrity would be coauthored, would concentrate on the musical cultures of a few representative human groups, and would attempt to integrate our understanding of those musical cultures through common features built into the textbook. I proposed to invite a small group of ethnomusicologists to collaborate with me on a textbook that would consist of case studies of various music-cultures, one that would present musical documents on recordings and discuss them in detail, and one that would present verbal documents such as autobiographies and approach meaning in music and culture through these. Forty years later, not only this case method but also our rationale for it has become common. Coauthored textbooks introducing the musics of the world have proliferated based on our precedent, whether acknowledged or not.

The primary reason that certain music-cultures may seem to constitute an ethnomusicological canon lies not in *Worlds of Music* but, rather, in the opportunities for study available and the choices that the first generation of North American ethnomusicologists made, beginning in the 1950s and 1960s, concerning which music-cultures to study. Indonesia, India, Japan, Ghana, and Native America were among those most studied. Further, ethnomusicology ensembles (often with native teachers) were established at a few colleges and universities, reflecting these choices: the *gamelan* musics of Indonesia, Ghanaian drumming and dancing, the Hindustani and Carnatic musics of India, and some others, many of which are represented in the case studies in *Worlds of Music*. These emphases and ensembles were already in place when I gathered the coauthors. If *Worlds of Music* has appeared to privilege certain music-cultures by virtue of their inclusion, any privileging was inadvertent; as ethnomusicologists, we believe that all music in all cultures is worthy of documentation and interpretation.

For the first edition, I did not select music-cultures first and then try to find authors; quite the opposite: I chose the authors first. I chose to work face-to-face with a community of coauthors who were close to one another in both spirit and location. These were ethnomusicologists I had gotten to know in New England and who shared some of my views about what this textbook could be and who would (and did) contribute many concepts of their own. The case studies followed from our areas of research; if we had done fieldwork in different music-cultures, then those would have been the ones represented in *Worlds of Music*. Because we lived close to one another we were able to get together in person to discuss what would make a good textbook and how we would write our chapters. In short, the music-cultures that appeared in the first edition of *Worlds of Music* grew out of my decision to have a small community of like-minded scholars work together, and not because I thought particular geographic areas should be included and canonized. The scholars I had invited were David McAllester, David

Reck, Jim Koetting, and Mark Slobin. All were happy to join in the project, and we started at once.

In addition to determining that each of us would write a case-study chapter, one that would begin with an overview of or introduction to the musical cultures in the broad geographic area and then concentrate on the case study of a particular musical culture, we decided that we needed an introductory chapter to provide an overview and a concluding chapter that would teach students how to conduct a field research documentation project. After several pleasurable and exciting meetings as well as many phone calls and letters (this was before e-mail or social media), we embarked on the manuscript, circulating chapter drafts to one another for comments and suggestions. We finished the manuscript in 1979. Schirmer Books published the first edition in 1984 with the original five case studies, accompanied by a set of cassettes with the musical examples.

As *Worlds of Music* went through a succession of editions, adding music-cultures (the current, sixth edition has nine), we maintained a community of coauthors and our belief that in-depth case studies of particular music-cultures is the best introduction to the music of the world's peoples. The genius of *Worlds of Music*, one of my other colleagues told me in the early days, was that it was complete in itself: it not only encouraged students to learn the subject but it taught the professors how to teach it. While no such book could ever be complete, perhaps its combination of depth and user-friendliness has accounted for its success over the years. If *Worlds of Music* has been canonical, perhaps it has been so in other ways: it has taught generations of students to consider not just the world's musical sounds but also music-cultures in some depth; to think not only about musical structures and genres and instruments, but also about the ways in which people within music-cultures experience music; to think about lyrics and their meaning; to learn by doing—by singing and by building and playing instruments; and to accomplish an original fieldwork project and experience what it is like to be an ethnomusicologist. That is, this book has promoted an in-depth, experiential, hands-on, ears-open, and thoughtful introductory approach to the study of people making music.

We have appreciated the assistance, over the years, of several editors at Schirmer Books (now Cengage Learning)—Richard Carlin, Robert Axelrod, Jonathan Wiener, Clark Baxter, Abbie Baxter, Sue Gleason Wade, Sharon Poore, Lianne Ames, and Marita Sermolins—in seeing this project through production. We offer special thanks to editors Maribeth Anderson Payne and Ken Stuart. We are grateful for the contributions of Mark Slobin, who departed for other projects; not only did he write the original chapter on Europe and see it through four editions but, along with David Reck, he also helped me write the first and last chapters for the first edition. We remember the late James T. Koetting, my predecessor at Brown, who authored the chapter on Africa through the first two editions of this book and whose field recording of the Ghanaian postal workers will always remain in it. We are grateful to Henrietta Mckee Carter who was in Ghana when Jim made that recording and who supplied us with additional information about it. We remember the contributions of the late Linda Fujie, who authored the chapter on Japan that appeared in the

second, third, and fourth editions. We remember the late David McAllester, one of the original coauthors and one of the cofounders of the Society for Ethnomusicology, whose chapter on Native American music stood from the first through the fifth editions as a monument to a great teaching career. It is a testament to its integrity that Christopher Scales, the new author of that chapter, has retained some of McAllester's contributions. We would be pleased to hear from our readers; you can reach us by contacting the publisher or any of us directly at our respective colleges and universities.

–Jeff Todd Titon
Brown University

The Authors

Timothy J. Cooley

is Professor of Ethnomusicology at the University of California, Santa Barbara, Department of Music, where he teaches courses in Polish folk music, American vernacular, folk and popular music, and music and sports, among other things. He is also Affiliated Faculty with the university's Global and International Studies Program. He earned a Master's in Music History at Northwestern University and received his Ph.D. in Ethnomusicology at Brown University, where he studied with Jeff Todd Titon, Carol Babiracki, Michelle Kisliuk, and Marc Perlman. He enjoys playing Polish mountain fiddle music, American old-time banjo, and guitar and singing in choirs. Cooley's most recent book, *Surfing about Music*, is the first ethnomusicological book about music and sports. In it, he takes a broad view of musical practices associated with surfing from ancient Hawaiian chants to present-day punk rock bands. His book, *Making Music in the Polish Tatras: Tourists, Ethnographers, and Mountain Musicians*, won the 2006 Orbis Prize for Polish Studies, awarded by the American Association for the Advancement of Slavic Studies. The collected edition, *Shadows in the Field: New Perspectives for Fieldwork in Ethnomusicology*, edited with Gregory F. Barz (1997, second revised edition 2008), was instrumental in a discipline-wide rethinking of research methods and objectives. Cooley was the editor of *Ethnomusicology*, the journal of the Society for Ethnomusicology, from 2006 to 2009. His current research continues to ask how people use music to create self- and group-identities and how this interacts with other cultural practices such as sports, lifestyle decisions, and belief systems.

David Locke

received a Ph.D. in ethnomusicology in 1978 from Wesleyan University, where he studied with David McAllester, Mark Slobin, and Gen'ichi Tsuge. At Wesleyan, his teachers of traditional African music included Abraham Adzinyah and Freeman Donkor. He conducted doctoral dissertation fieldwork in Ghana from 1975 to 1977 under the supervision of Professor J. H. K. Nketia. In Ghana, his teachers and research associates included Godwin Agbeli, Gideon Foli Alorwoyie, and Abubakari Lunna. He has published numerous books and articles on African music and regularly performs the repertories of music and dance about which he writes. He teaches at Tufts University, where he currently serves as the director of the Master's degree program in ethnomusicology and as a faculty advisor in the Tufts-in-Ghana Foreign Study Program. His recent projects include an oral history and musical documentation of dance-drumming from the Dagbamba people and an in-depth musical documentation of *Agbadza*, an idiom of Ewe music. He is active in the Society for

Ethnomusicology and has served as the president of its Northeast Chapter. He founded the Agbekor Drum and Dance Society, a community-based performance group dedicated to the study of traditional music.

Anne K. Rasmussen

is Professor of Music and Ethnomusicology and the Bickers Professor of Middle Eastern Studies at the College of William and Mary, where she also directs the Middle Eastern Music Ensemble. Her research interests include music of the Arab and Islamic world, music and multiculturalism in the United States, music patronage and politics, issues of orientalism, nationalism, and gender in music, fieldwork, music performance, and the ethnographic method. Rasmussen received a Ph.D. in ethnomusicology from the University of California, Los Angeles, where she studied with A. J. Racy, Timothy Rice, and Nazir Jairazbhoy. Gerard Béhague and Scott Marcus are also among her influential teachers. Rasmussen is author of *Women, the Recited Qur'an, and Islamic Music in Indonesia* (2010); coeditor with David Harnish of *Divine Inspirations: Music and Islam in Indonesia* (2011), coeditor with Kip Lornell of *The Music of Multicultural America* (1997, 2015), and editor of a special issue of *the world of music* on "The Music of Oman" (2012). She is the author of articles and book chapters in numerous publications and has produced four compact disc recordings. Winner of the Jaap Kunst Prize for best article in published in 2000, she also received the Merriam Prize honorable mention for her 2010 book from the Society for Ethnomusicology (SEM). Rasmussen has served that society twice as a board member and was elected SEM president in 2014.

David B. Reck

is Professor Emeritus in Music and in Asian Studies at Amherst College, where he taught courses ranging from music composition and modernism to Indian film and world music. He pursued his education at the Universities of Houston, Texas, and Pennsylvania and earned his Ph.D. in ethnomusicology at Wesleyan University. In the 1960s, he was actively involved as a composer in the new music scene in New York, with complicated works utilizing improvisation and jazz. Encouraged by Aaron Copland and Gunther Schuller, his works were performed at such venues as Carnegie Hall, Town Hall, Lincoln Center, and Tanglewood, with commissions from the Library of Congress, Koussevitzky Foundation, and others. In 1968, a grant from the Rockefeller Foundation sent him to Madras, India, to study Indian classical music. Contact with the rich heritage of India's culture changed his life, and he began a process of intensive study and performance that continues to today. Reck is the author of *Music of the Whole Earth*, "The Beatles and Indian Music" collected in *It Was Forty Years Ago Today*, "Musical Instruments of South India" in the *Garland Encyclopedia of World Music*, and numerous articles on the interface of Indian classical music with Europe and the Americas. A Guggenheim Fellowship supported a year in India in the late 1960s. An accomplished veena player, David Reck is a senior disciple of Ms. Ranganayaki Rajagopalan in the Karaikudi tradition. He has concertized extensively in Europe, India, and the Americas. In 2002, he was invited to play seven concerts in the annual Madras Festival of Music and Dance.

Christopher A. Scales

is an Associate Professor of Ethnomusicology in the Residential College in the Arts and Humanities at Michigan State University, where he is also affiliated with the American Indian Studies Program. He teaches courses on North American indigenous music, southern Appalachian music, music and technology, intellectual and cultural property, and the North American popular music industry. He received his Ph.D. from the University of Illinois at Urbana–Champaign, where he studied with Bruno Nettl, Thomas Turino, Donna Buchanan, Charles Capwell, and Lawrence Gushee. His book *Recording Culture: Powwow Music and the Aboriginal Recording Industry on the Northern Plains* (Duke University Press, 2012) focuses on contemporary Northern powwow culture and musical creation both on the powwow grounds and in Aboriginal recording studios, specifically engaging the effects of technology and mass mediation on powwow performance aesthetics. His research has also appeared in *Ethnomusicology, the world of music*, the *Canadian University Music Review*, and several edited volumes. Professor Scales has also been active collaborating with Native musicians and has produced, recorded, or performed on several powwow and "Contemporary Native music" CD projects for Arbor Records and War Pony Records, independent record labels specializing in North American Aboriginal music. His current research focuses on Native American popular music and, in particular, the influence of Red Power politics on Native musicians during the 1960s and 1970s. An active musician, he regularly performs southern Appalachian music in the East Lansing area on fiddle, guitar, banjo, and mandolin, as well as Shona *mbira* music from Zimbabwe, playing *mbira dzavadzimu*.

John M. Schechter

is Professor Emeritus of Music (Ethnomusicology and Music Theory), at the University of California, Santa Cruz. He received a Ph.D. in ethnomusicology from the University of Texas at Austin, where he studied Latin American ethnomusicology with Gerard Béhague, folklore with Américo Paredes, Andean anthropology with Richard Schaedel, and Quechua with Louisa Stark and Guillermo Delgado-P. Beginning in 1986, he created—and subsequently directed till 2000—the U.C. Santa Cruz Taki ñan and Voces Latin American Ensembles. With Guillermo Delgado-P., Schechter is coeditor of *Quechua Verbal Artistry: The Inscription of Andean Voices/Arte Expresivo Quechua: La Inscripción de Voces Andinas* (2004), a volume dedicated to Quechua song text, narrative, poetry, dialogue, myth, and riddle. He is general editor of, and a contributing author to, *Music in Latin American Culture: Regional Traditions* (1999), a volume examining music-culture traditions in distinct regions of Latin America. He authored *The Indispensable Harp: Historical Development, Modern Roles, Configurations, and Performance Practices in Ecuador and Latin America* (1992). Schechter's chapter on Víctor Jara appeared in the 2011 volume, *Popular Music and Human Rights: Volume II: World Music*, edited by Ian Peddie. His other publications have explored formulaic expression in Ecuadorian Quichua *sanjuán* and the ethnography, cultural history, and artistic depictions of the Latin American/Iberian child's wake music ritual. Schechter currently serves on the international advisory board of the MUSIKE Project, an ethnomusicological theme-based journal published under the auspices of the SPANDA Foundation.