

WORLDS OF MUSIC

*An Introduction to the
Music of the World's Peoples*

Shorter
Version

Jeff Todd Titon
General Editor

Timothy J. Cooley

David Locke

Anne K. Rasmussen

David B. Reck

Christopher A. Scales

John M. Schechter

Jonathan P. J. Stock

R. Anderson Sutton



Fourth Edition

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Australia • Brazil • Mexico • Singapore • United Kingdom • United States

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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 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.

An Authoritative Case Study Approach

The authors of this textbook agree that the best introduction to the music of the world's peoples is not a survey or musical world tour, which is inevitably superficial. Instead, our approach explores in some depth the music of a smaller number of representative human groups. This approach is not new; we have employed it in every edition of this book since it first appeared thirty-two years ago. It adapts to ethnomusicology the case method in anthropology, the touchstone approach in literature, and the problems approach in history. The object is not to offer students a sampling of a great many musical worlds, but instead to encourage experiencing what it is like to be an ethnomusicologist coming to understand an unfamiliar music on its own terms. We decided on a limited number of case studies rather than a broader survey 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 from our fieldwork, we could produce an authoritative text.

We designed the chapters following six guiding principles.

1. We think a textbook in world music should go beyond merely avoiding elitism and ethnocentrism. Students need to understand an unfamiliar music on its own terms—that is, as the people who make the music understand it.
2. 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.
3. 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.
4. We have made certain that the musical examples discussed in the book can be heard online.
5. Student music-making projects—singing, and building and playing instruments—should, if properly directed and seriously approached, greatly increase appreciation of a musical style.

6. 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.

Using *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 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 those familiar elements of musical organization, but also a basic approach to music's place in human life. For that reason, Chapter 1 introduces a performance model showing how music relates to communities and their history; the chapter also introduces 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. We introduce musical worlds as ecological, sustainable, human systems—a theme that is picked up in many of the succeeding chapters.

Chapters 2-10 concentrate on music in a particular geographical and cultural area featuring core recordings, like a demonstration of Javanese *gamelan* in which the orchestral layers are gradually incorporated, thereby showing how the ensemble's parts relate to the whole (Chapter 7). We also include the same kind of demonstration featuring the component parts of the drum ensemble that performs *Agbekor* (Chapter 3). These demonstrations help students to understand the way these complex ensembles function. We encourage instructors to add or substitute a case study based on their own research.

The last chapter guides students through a fieldwork project in which they are encouraged to do original research on nearby music-making. 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. Many students say the field projects are the most valuable experiences they take away from this introductory 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.

Worlds of Music comes in two versions: the full one and this shorter one. Based on *Worlds of Music*, 6th Edition (2016), this shorter version offers a textbook aimed squarely at students without prior musical training who want an authoritative and pleasurable entry-level introduction to the music of the world's peoples. It provides

readers with curious ears a chance to experience in depth the varying sounds, musical expressions, and aesthetic and cultural principles of varying groups in different parts of the globe.

This edition of the shorter version differs from the previous shorter edition 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.

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.
- Salient Characteristics are featured more consistently throughout the chapters, highlighting musical characteristics and social-cultural characteristics of music cultures.
- The Close Listening feature is now called Active Listening.
- Ten Study Questions appear at the end of every chapter so that students can review and advance their understanding of the chapter's learning objectives.

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 fourth edition; written by Christopher Scales; replaces the former chapter by the late David McAllester yet retains some of its classic features.

Chapter 3: Africa/Ewe, 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."

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 recording from the same period.
- Further discussion of Ma Rainey's "Hustlin' Blues" examines the lyrics.
- 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

- Revised Active Listening features.
- Updated interpretations of European musics in the world context.

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.
- 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 “Urvashi Urvashi.”

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 ethnomusicologist’s advocacy for and partnership with music cultures has increased in the new millennium.

MindTap® **MindTap**

The Shorter Version can be accompanied by 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, which contains the full text and all illustrations of the printed 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 online with the chapter reference, either streaming or with suggestions for finding the music online.

All of the core 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.

Ethnomusicology: The Study of People Making Music

The authors of this book are ethnomusicologists; our field, *ethnomusicology*, is 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”; rather, we use the term as anthropologists do: Culture is a people’s knowledge and their particular way of life, learned and socially transmitted through centuries of adapting to the natural and human world. Ethnomusicologists investigate *all* music: not just music in non-Western societies, but also Western folk, popular, art and ethnic musics.

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.)

Furthermore, 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, science, and history to understand music as human expression. Ethnomusicology is therefore multidisciplinary, 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.

Changing Worlds of Music

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 changed 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 new and different kinds of music. Second, increasing migration of people has engendered musical exchange and interchange. In the nineteenth and the first half of the twentieth centuries, 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 among 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, because 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.

Worlds of Music has had a long run, going through six major editions, four shorter editions, and translations into Italian, Greek, and Chinese. On its first publication in 1984, it became the bestselling textbook in its field, a position it has never relinquished. As it went through a succession of editions, adding music-cultures (the current 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*, as one of my colleagues told me, is that it is complete in itself: it not only encourages students to learn the subject but it teaches 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. It has taught generations of students to consider not just the world's musical sounds but also music-cultures; 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, for more than three decades now, this book in all its editions has promoted an in-depth, experiential, hands-on, ears-open, and thoughtful introductory approach to the study of people making music.

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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 previous 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 previous 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 subjects. 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 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 repertoires of music and dance about which he writes. He teaches in the Music Department of Tufts University, where he also serves as a faculty advisor to the Tufts-in-Ghana Foreign Study Program and member of the steering committee of the Africana Studies 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 Ghanaian music, and the Samanyanga Mbira Club, a community-based performance group dedicated to the study of Shona mbira music. Study of Akan traditional music-culture is Locke's most recent focus.

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 CD 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

was born in 1935 in Rising Star, Texas. A prodigy, he began musical studies at an early age. He attended the University of Houston (B.Mus.), continuing with graduate studies at the University of Texas (M.Mus.), where he studied with Paul Pisk. His association with Peter Phillips greatly influenced his development as a musician and composer. In the early 1960s, he moved to New York, where he was active in the new music scene with performances of his compositions at venues including Town Hall, Carnegie Hall, the Museum of Modern Art, and at festivals throughout Europe (including London, Paris, Berlin and Rome). In 1968 he received a grant from the Rockefeller Foundation. Enrolling in the College of Carnatic Music (Madras, India), he began a lifetime of study of South Indian classical music in the Karaikudi tradition of *veena*, principally with Ms. Ranganayaki Rajagopalan. While in India, he was awarded a Guggenheim Fellowship in musical composition. Returning to the United States, he enrolled at Wesleyan University (Ph.D.), where he studied with David P. McAllester and Mark Slobin. In 1975 he was appointed to the faculty of Amherst College as a professor of music and of Asian languages and civilizations, where he continued until his retirement. Selected publications include *Music of the Whole Earth*, and "Musical Instruments: Southern Area"

in *The Garland Encyclopedia of World Music: South Asia: the Indian Subcontinent*. He has also published numerous articles on South India's classical music and on the influence of India's music on popular and classical music in the United States and Europe. He taught as a visiting professor at Brown University; at Smith, Mt. Holyoke and Hampshire colleges; and at The New School, and he has lectured at numerous colleges and universities in North America, Europe and India. An accomplished *veena* player in the Karaikudi tradition, he has concertized widely on three continents. He has served on numerous committees for, among others, the Guggenheim Foundation, the Broadcast Music, Inc. (BMI) annual composition competition, the Fulbright Scholarship Committee, and the National Endowment for the Arts. While at Amherst College, he initiated numerous courses in Asian music and culture, film, ethnomusicology, classical and popular music and culture, J.S. Bach, the Beatles, world music composition, modernism, and songwriting, along with establishing a pioneering world music concert series which continues to this day.

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 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 until 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 Quechua *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.

Jonathan P. J. Stock

received a Ph.D. in ethnomusicology at the Queen's University of Belfast, where he studied with Rembrandt Wolpert, Martin Stokes, and John Blacking. His field research has been funded by the British Council, the China State Education Commission, the United Kingdom's Arts and Humanities Research Council, the British Academy, and Taiwan's National Endowment for the Arts. It has been carried out in several parts of China, Taiwan, and England, and centered primarily on understanding the transformation of folk traditions in the modern and contemporary worlds. He is the author of two academic books on Chinese music, as well as the multivolume textbook, *World Sound Matters: An Anthology of Music from Around the World*. He is active as an editor, currently coediting the journal *Ethnomusicology Forum*. His current research focus is the music of the Bunun people in Taiwan, but he has also written recently on the history of Chinese music and on the use of world music in science fiction. Formerly the chair of the British Forum for Ethnomusicology and now an executive board member of the International Council for Traditional Music, he founded the ethnomusicology program at the University of Sheffield in 1998 and now serves as Professor and Head of the School of Music and Theatre, University College Cork, Ireland.

R. Anderson Sutton

received a Ph.D. in musicology from the University of Michigan, where he studied with Judith Becker and William Malm. He was introduced to Javanese music while an undergraduate at Wesleyan University, and he made it the focus of his Master's study at the University of Hawai'i at Mānoa, where he studied *gamelan* with Hardja Susilo. On numerous occasions since 1973 he has conducted field research in Indonesia, with grants from the East-West Center, Fulbright-Hays, the Social Science Research Council, the National Endowment for the Humanities, the Wenner-Gren Foundation, and the American Philosophical Society. He is the author of *Traditions of Gamelan Music in Java, Variation in Central Javanese Gamelan Music, Calling Back the Spirit: Music, Dance, and Cultural Politics in Lowland South Sulawesi*, and numerous articles on Javanese music. His current

research concerns music and media in Indonesia and South Korea. Active as a *gamelan* musician since 1971, he has performed with several professional groups in Indonesia and directed numerous performances in the United States. He served as the first vice president and book review editor for the Society for Ethnomusicology, and was a member of the Working Committee on Performing Arts for the Festival of Indonesia (1990–1992). From 1982 to 2013, he taught at the University of Wisconsin–Madison, where he was Professor of Music and served three terms as Director of the Center for Southeast Asian Studies. He is now Dean of the School of Pacific and Asian Studies and Assistant Vice Chancellor for International and Exchange Programs at the University of Hawai‘i at Mānoa.

Jeff Todd Titon

is Professor of Music, Emeritus, at Brown University, where he directed the Ph.D. program in ethnomusicology from 1986 to 2013. He received a Ph.D. in American Studies from the University of Minnesota, where he studied ethnomusicology with Alan Kagan, cultural anthropology with Pertti Peltó, and musicology with Johannes Riedel. He founded the ethnomusicology program at Tufts University, where he taught from 1971 to 1986. From 1990 to 1995 he served as the editor of *Ethnomusicology*, the journal of the Society for Ethnomusicology. He has done ethnographic fieldwork in North America on religious folk music, blues music, and old-time fiddling, with support from the National Endowment for the Arts and the National Endowment for the Humanities. For two years, he was the guitarist in the Lazy Bill Lucas Blues Band, a group that appeared at the 1970 Ann Arbor Blues Festival. He founded and directed an old-time, Appalachian, string-band ethnomusicology ensemble at Tufts (1981–1986) and then at Brown (1986–2013). He is the author or editor of eight books, including *Early Downhome Blues*, which won the ASCAP–Deems Taylor Award, *Give Me This Mountain*, *Powerhouse for God*, and the *Oxford Handbook of Applied Ethnomusicology*. A documentary photographer and filmmaker as well as author, he is considered a pioneer in applied ethnomusicology, phenomenological ethnography, and ecomusicology. His most recent research may be tracked on his blog (<http://sustainablemusic.blogspot.com>).

