

Fourth Edition

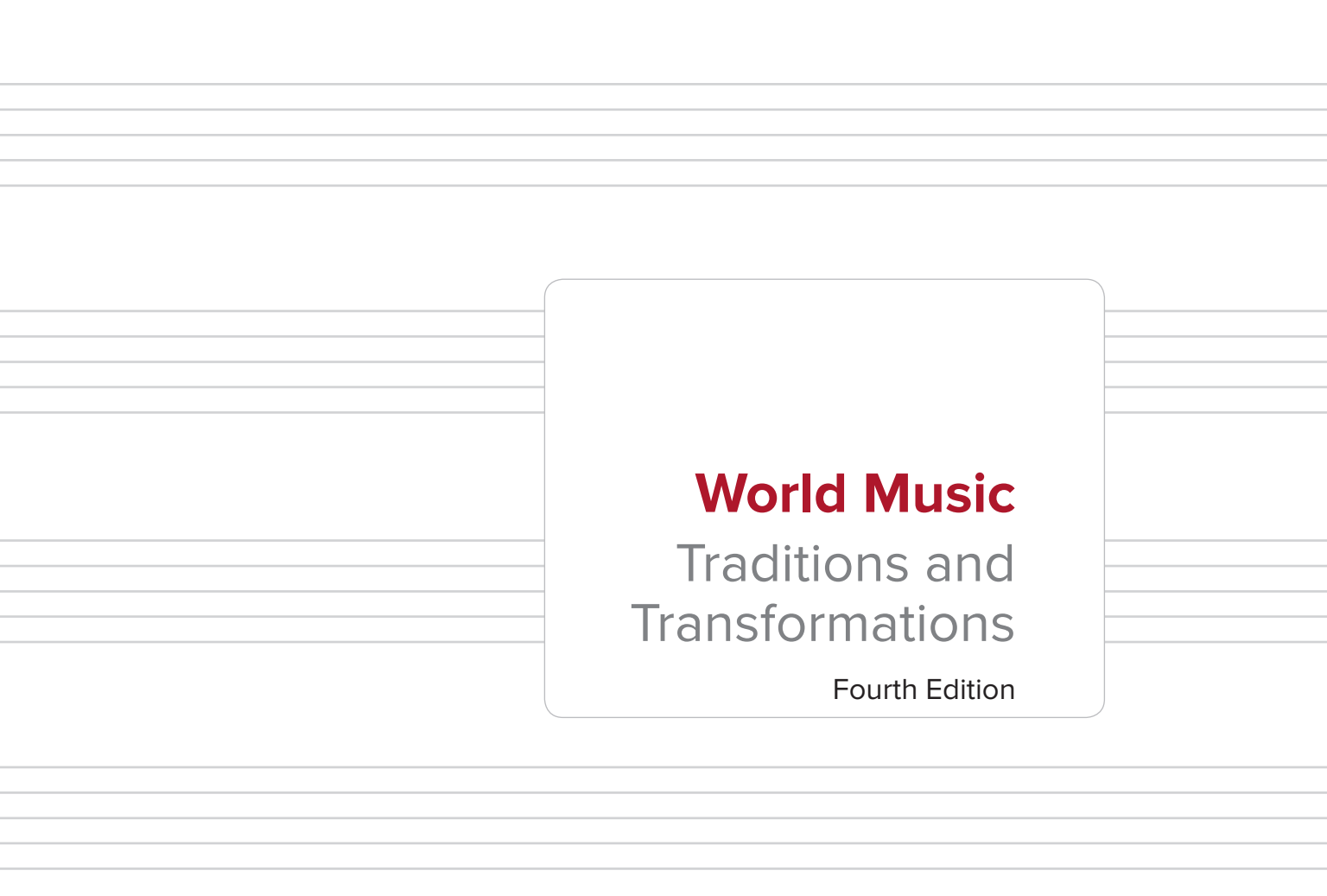
World Music

Traditions and Transformations



**Mc
Graw
Hill**

Michael B. Bakan
Heidi Senungetuk
Stephanie Shonekan

The top half of the cover features a background of horizontal grey lines, resembling a musical staff, on a white background.

World Music

Traditions and Transformations

Fourth Edition

The bottom half of the cover has a solid red background with a pattern of stylized, overlapping leaf shapes in a slightly darker shade of red.

Michael B. Bakan
Florida State University

Heidi Senungetuk
Emory University

Stephanie Shonekan
University of Maryland

**Mc
Graw
Hill**



WORLD MUSIC

Published by McGraw Hill LLC, 1325 Avenue of the Americas, New York, NY 10019. Copyright ©2024 by Michael B. Bakan. All rights reserved. Printed in the United States of America. No part of this publication may be reproduced or distributed in any form or by any means, or stored in a database or retrieval system, without the prior written consent of McGraw Hill LLC, including, but not limited to, in any network or other electronic storage or transmission, or broadcast for distance learning.

Some ancillaries, including electronic and print components, may not be available to customers outside the United States.

This book is printed on acid-free paper.

1 2 3 4 5 6 7 8 9 LWI 28 27 26 25 24 23

ISBN 978-1-265-20454-9

MHID 1-265-20454-3

Cover Image Credits: *The Omnimusica intercultural ensemble of Florida State University performing at Blue Tavern in Tallahassee. From left to right: Alexis Finet (flute), Haiqiong Deng (zheng), Jose Serrano (bass), Mayna Tyrrell (pipa), Joël Johnson (guitar), and Holly Riley (banjo). Photo by Michael X. Redig.*

All credits appearing on page or at the end of the book are considered to be an extension of the copyright page.

The Internet addresses listed in the text were accurate at the time of publication. The inclusion of a website does not indicate an endorsement by the authors or McGraw Hill LLC, and McGraw Hill LLC does not guarantee the accuracy of the information presented at these sites.

about the authors



Florida State University Board
of Trustees/FSU College of
Music

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. His more than 100 publications include the books *Music and Autism: Speaking for Ourselves* and *Music of Death and New Creation*, as well as the first three editions of *World Music: Traditions and Transformations*, which have been adopted at more than 250 colleges and universities worldwide. Bakan serves as series editor for the Routledge Focus on World Music book series. As a drummer and percussionist, he has performed and recorded with John Cage, Tito Puente, Longineu Parsons, Pauline Oliveros, Johnny Rawls, the Toronto Symphony Orchestra, George Clinton, the legendary funk band Parliament, and several award-winning *gamelan* ensembles in Bali, Indonesia.



Courtesy of Cordelia Qigñaaq
Kellie

Heidi Aklaseaq Senungetuk (Kingikmiut Inupiaq) is a violinist and ethnomusicologist who explores forms of Inupiaq music and dance and interpretations of Indigenous contemporary music and art. Dr. Senungetuk contributed to the award-winning book *Music and Modernity Among First Peoples of North America* (Wesleyan University Press, 2019), and Oxford Bibliographies Online published her article *Indigenous Musics of the Arctic* (2017). Senungetuk serves Emory University as an Assistant Teaching Professor in Music.



Courtesy of Ojurere Shonekan

Stephanie Shonekan is Professor of Ethnomusicology and Dean of the College of Arts and Humanities at the University of Maryland. She is the author of *Soul, Country, and the USA: Race and Identity in American Music Culture*, co-editor (with Fernando Orejuela) of *Black Lives Matter and Music: Protest, Intervention, Reflection*, and co-editor (with D.A. Dunkley) of *Black Resistance in the Americas*.

brief contents

Preface xviii

About This Book: An Introduction for Students xxix

PART I

- Chapter 1** What, in the World, Is Music? 1
- Chapter 2** How Music Lives: A Musicultural Approach 9
- Chapter 3** How Music Works, Part I: Rhythm 35
- Chapter 4** How Music Works, Part II: Pitch 47
- Chapter 5** How Music Works, Part III: Dynamics, Timbre, and Instruments 59
- Chapter 6** How Music Works, Part IV: Texture and Form 77

PART II

- Chapter 7** Indonesian Gamelan Music: Interlocking Rhythms, Interlocking Worlds 87
- Chapter 8** From Raga to Bollywood: Developments and Intercultural Crossings in Indian Music 119
- Chapter 9** ‘Not the Same, but Just as Nice’: Traditions and Transformations in Irish Music 163
- Chapter 10** The River and the Path: Conversation and Collective Expression in West African Musics 199
- Chapter 11** From the Blues to Beyoncé: Black Music Aesthetics and a History of African American Song 233
- Chapter 12** “We Don’t Play Sauce”: Latin American Musics from Guaguancó to Latin Trap 281
- Chapter 13** Story Songs: Indigenous Traditions and Transformations in Alaska Native Music and Dance 337
- Chapter 14** From Baladi to Belly Dance: Rhythm, Dance, and Music in Egypt and Beyond 375
- Chapter 15** A Musicultural History of the Chinese Zheng 419

Glossary 459

References Cited in the Text 471

Index 477

contents

Preface xviii

About This Book: An Introduction for Students xxix

PART I

Chapter 1 What, in the World, Is Music? 1

A Point of Departure: Five Propositions
for Exploring World Music 3

Proposition 1: The Basic Property of All Music Is Sound 3

Proposition 2: The Sounds (and Silences) That Comprise
a Musical Work Are Organized in Some Way 4

Proposition 3: Sounds Are Organized into Music by People;
Thus, Music Is a Form of Humanly Organized Sound 4

Proposition 4: Music Is a Product of Human Intention
and Perception 5

Proposition 5: The Term *Music* Is Inescapably Ethnocentric 6

Summary 7

Key Terms 8

Study Questions 8

Discussion Questions 8

Applying What You Have Learned 8

Resources for Further Study 8

Chapter 2 How Music Lives: A Musicultural Approach 9

Culture in Music 10

Meaning in Music 11

Identity in Music 11

Societies 14

Cultures 16

Nations and Nation-States 18

Race, Gender, Sexuality, and (Dis)Ability 19

Diasporas and Other Transnational Communities 21

The Individual in Music 22

Spirituality and Transcendence in Music 23

Music and Dance 24

Music in Ritual 25

Music as Commodity and the Patronage of Music 27

The Transmission of Music and Musical Knowledge 29

Production and Reception 29

Music Creation Processes 30

Music in the Process of Tradition 31

Summary 33

Key Terms 33

Study Questions 33

Discussion Questions 34

Applying What You Have Learned 34

Resources for Further Study 34

Chapter 3 How Music Works, Part I: Rhythm 35

The Four Basic Properties of Tones 36

Rhythm 37

Insights and Perspectives—Mozart and “The Alphabet Song” 37

Beat 38

Subdivision 38

Meter 39

Insights and Perspectives—Three Beats or Seven? 41

Insights and Perspectives—Clap on 2 and 4: Backbeats 42

Accent and Syncopation 43

Tempo 44

Free Rhythm 44

Summary 45

Key Terms 45

Study Questions 45

Applying What You Have Learned 46

Resources for Further Study 46

Chapter 4 How Music Works, Part II: Pitch 47

Pitch and Melody 48

Pitch and Melody in “Mary Had a Little Lamb” and an Arapaho Eagle Dance Song 48

Names of Pitches in Western Music 49

Insights and Perspectives—Curing and Causing Illness with Melody 50

The Western Pitch System and the Octave 50

Insights and Perspectives—When High Is Low and Low Is High 51

	Insights and Perspectives—Scale versus Mode	51
	Common Scales in Western Music: Major, Pentatonic, Minor, and Blues	52
	Pitch and Scales in Non-Western Musical Systems	54
	Insights and Perspectives—Modulation: Moving from One Scale and Key to Another	54
	Pitch, Chords, and Harmony	56
	Summary	56
	Key Terms	57
	Study Questions	57
	Applying What You Have Learned	57
	Resources for Further Study	57
Chapter 5	How Music Works, Part III: Dynamics, Timbre, and Instruments	59
	Dynamics	60
	Timbre	61
	Music Instruments	63
	Music Instrument Classification	64
	Summary	74
	Key Terms	74
	Study Questions	75
	Applying What You Have Learned	75
	Resources for Further Study	75
Chapter 6	How Music Works, Part IV: Texture and Form	77
	Texture	78
	Insights and Perspectives—The Debate over Polyrhythms in West African Music	78
	Form: The Designs of Musical Works	80
	Forms Based on Repetition and Patterns	81
	Forms with Contrasting Sections	82
	Summary	85
	Key Terms	85
	Study Questions	85
	Applying What You Have Learned	85
	Resources for Further Study	86

PART II

Chapter 7	Indonesian Gamelan Music: Interlocking Rhythms, Interlocking Worlds	87
	Introduction	90
	Balinese Gamelan Music in Context	90
	Bali and the Republic of Indonesia	90
	Religion in Bali and Indonesia	91
	Insights and Perspectives—Bali Aga: The “Original Balinese” and Their Gamelan Music	92
	Gamelan in Bali and Beyond	93
	Insights and Perspectives—The Paired Tuning of Female and Male Instruments	97
	The Gamelan Beleganjur: An Introduction	98
	Musical Guided Tour: The Gamelan Beleganjur	98
	Kilitan Telu Interlocking Rhythms: A Musical Symbol of Communal Interdependence	100
	Balinese Kecak and the Kilitan Telu	100
	Experiencing Balinese interlocking, Kecak-Style	101
	The Gamelan Beleganjur in Battles of Good versus Evil	102
	Beleganjur Music in Hindu-Balinese Cremation Processions	102
	Insights and Perspectives—Caste and Class in Bali	103
	Guided Listening Experience: Beleganjur Music Performed during a Balinese Cremation Procession	104
	Crossroad Battles and a Musical Ladder to the Upper World	105
	Walking Warriors: Worldly Battlegrounds of Beleganjur Music	106
	Lomba Beleganjur: The Modern Beleganjur Contest	106
	Kreasi Beleganjur: The Contest Musical Style	107
	Tradition and Innovation in Kreasi Beleganjur: An Elusive Balance	108
	Insights and Perspectives—Gerak: The Choreographic Element in Kreasi Beleganjur	109
	Achieving the Elusive Balance: The Kreasi Beleganjur Music of I Ketut Suandita	109
	Guided Listening Experience: “Wira Ghorava Cakti ’95” (Kreasi Beleganjur), by I Ketut Suandita	110
	Crossing International Borders	111
	Guided Listening Experience: “B.A.Ph.PET,” by Michael Bakan	113
	Summary	116
	Key Terms	116

Study Questions	117
Discussion Questions	117
Applying What You Have Learned	118
Resources for Further Study	118

Chapter 8 From Raga to Bollywood: Developments and Intercultural Crossings in Indian Music 119

Indian Music in Context	123
Musical Diversity and Two Great Traditions	126
The Hindustani Raga of Northern India	129
Ravi Shankar and the Maihar Gharana	130
Insights and Perspectives—The Caste System in India	130
Insights and Perspectives—The Gharana	131
Insights and Perspectives—Anoushka Shankar: Carrying on the Legacy	132
“An Introduction to Indian Music,” by Ravi Shankar	132
Musical Guided Tour: “An Introduction to Indian Music”	132
The Sitar-Tambura-Tabla Trio: Instruments and Texture	133
Insights and Perspectives—Muslim Musicians in Hindustani Musical Society	135
Other Hindustani Melodic Instruments	135
Raga Defined	137
Tala: Meter and Rhythm in Raga Performance	138
Insights and Perspectives—Standard Features of a Tala Summarized	138
How a Raga “Grows”	139
Form in Raga Performance	139
Insights and Perspectives—Two Kinds of Time	141
Keeping Tal with Ravi Shankar	141
Insights and Perspectives—The Rhythm of Tihai	143
Guided Listening Experience: “Raga Sindhi-Bhairavi” (Hindustani Raga), Ravi Shankar	144
Intercultural Crossings and Transformations	148
Early inroads: <i>West Meets East</i> , <i>Improvisations</i> , and the Music of John Coltrane	148
Ravi Shankar, the Beatles, and the “Great Sitar Explosion”	149
A New Level: John McLaughlin and Shakti	151
Guided Listening Experience: “Joy,” Shakti	152
Bollywood and Beyond: The Genius of A. R. Rahman	154

**Guided Listening Experience: “Barso Re,” by A. R. Rahman,
Featuring Vocalist Shreya Ghoshal 156**

Summary 160

Key Terms 160

Study Questions 160

Discussion Questions 161

Applying What You Have Learned 161

Resources for Further Study 162

**Chapter 9 ‘Not the Same, but Just as Nice’: Traditions and
Transformations in Irish Music 163**

Irish Music in Context 166

The Irish Free State and the Irish Diaspora 167

Nationhood, Revival, and Internationalism 168

An Introduction to Irish Traditional Music 168

Traditional Irish Dance Tunes and Medleys: Two Examples 171

Musical Guided Tour: Irish Traditional Dance Tunes 171

**Guided Listening Experience: “The Cuckoo’s Hornpipe,”
Seamus Ennis 173**

Insights and Perspectives—Irish Music and Celtic Music and
Cultures 175

**Guided Listening Experience: “The First House in Connaught/
The Copper Plate Reel” (Medley), Seamus Ennis 176**

The Life and Legacy of Seamus Ennis 179

Neo-Traditional Irish Music and the Irish Music Revival 181

Seán Ó Riada and the Transformation of Irish Traditional
Music 181

The Chieftains 183

**Guided Listening Experience: “The Dingle Set” (Medley),
The Chieftains 183**

The 1970s: Second Generation of the Irish Music Revival 185

The Modern Ensemble Sound of Irish Traditional Dance
Music 186

Insights and Perspectives—The Irish Bouzouki 188

**Guided Listening Experience: “Bó Mhín Na Toitean/Con McGinley’s
Highland/Seanamhach Tube Station” (Medley), Altan 188**

The Post-Traditional World of Irish Music: Crossing Bridges with
Eileen Ivers 191

The Music and Life of Eileen Ivers 192

**Guided Listening Experience: “Gravelwalk” (Medley),
Eileen Ivers 193**

Summary 195

Key Terms 196

Study Questions 196

Discussion Questions 197

Applying What You Have Learned 197

Resources for Further Study 197

**Chapter 10 The River and the Path: Conversation and Collective
Expression in West African Musics 199**

African Musics in Context 202

Insights and Perspectives—Isicathamiya and Ladysmith Black
Mambazo 203

The African Continent, Sub-Saharan Africa, and the African
Diaspora 205

Music, Culture, and History in Sub-Saharan Africa 206

Drumming 207

Fontomfrom: An Akan Royal Drum Ensemble 207

**Musical Guided Tour: Instruments and Basic Rhythmic Patterns
in Fontomfrom Music 208**

**Guided Listening Experience: Fontomfrom (Akan Royal Drum
Ensemble Music) 210**

Unifying Features of Music in West Africa 211

More than Drumming: African Musical Diversity and the Kora 212

The Kora and Its Musicultural World 214

Mande History and Culture 215

The Jeli and the Art of Jeliya 215

Seckou Keita: Kora Master, Jeli, and Radical Royal 217

“I Am Not Shy to Sing and Play the Kora” 217

Guided Listening Experience: “Dounuya,” Seckou Keita 218

A Meeting of Musical Worlds: “Atlanta Kaira” 221

**Guided Listening Experience: “Atlanta Kaira,” Toumani Diabaté,
Taj Mahal, and Ensemble 223**

Electric Griot Land: Kora 2.0 225

The Kora’s Journey in Angélique Kidjo’s “Okan Bale” 225

Guided Listening Experience: “Master Blaster (Live),”

Sékou Kouyaté (Song by Stevie Wonder) 227

Summary 230

Key Terms 231

Study Questions 231

Discussion Questions 232

Applying What You Have Learned 232

Resources for Further Study 232

Chapter 11 From the Blues to Beyoncé: Black Music Aesthetics and a History of African American Song 233

African American Musics in Context 234

Intersectionality: Race, Gender, and Music 238

Aesthetics of Black Music 239

Black Music Evolution 246

Musical Guided Tour: An Interview with Dr. Portia Maultsby by Dr. Steven Lewis 247

Black American Music at the Turn of the 20th Century 249

Insights and Perspectives—The Harlem Renaissance 255

Bessie Smith: Empress of the Blues 256

Guided Listening Experience: “St. Louis Blues,” performed by Bessie Smith (Written by W.C. Handy) 258

Tina Turner: The Queen of Rock ‘n’ Roll 260

Insights and Perspectives—The Civil Rights Movement 260

Racism, Rhythm and Blues, and Rock ‘n’ Roll 262

The Road to Rock Royalty 263

What’s Love Got to Do With It?: The Post-Ike Career of Tina Turner 264

Guided Listening Experience: “Proud Mary,” Performed by Ike and Tina Turner 266

Insights and Perspectives—Black Deaths and Black Lives Matter 268

Beyoncé: Queen Bee 270

Insights and Perspectives—Hip Hop and Black American Music 272

Guided Listening Experience: “Freedom,” by Beyoncé, Featuring Kendrick Lamar 274

Summary 278

Key Terms 279

Study Questions 280

Discussion Questions 280

Applying What You Have Learned 280

Resources for Further Study 280

Chapter 12	“We Don’t Play Sauce”: Latin American Musics from Guaguancó to Latin Trap	281
	Introduction	283
	“Oye Como Va,” “I Like It,” and Latin Music in Context	283
	Latin Music Defined	287
	Latin Music Traditions and Transformations in South America, Mexico, and the Caribbean: A Selective Survey	288
	Brazil: Samba, Bossa Nova, and Tropicália	288
	Insights and Perspectives—Carnival in Trinidad: Panorama and the Steel Band Tradition	289
	Argentina and Uruguay: Tango	293
	Folkloric Andean Music of Bolivia and Peru (and Paris and Buenos Aires, Too)	295
	Mexico: Mariachi	298
	Cuba, Creolization, and the Roots of Latin Dance Music	302
	Afro-Cuban Roots of Latin Dance Music	302
	Spanish-Cuban Roots of Latin Dance Music	304
	The Danzón-Mambo	305
	Enrique Jorrin and the Cuban Cha Cha Chá	305
	Musical Guided Tour: Latin Percussion Rhythms of the Cha Cha Chá	307
	Mambo (Big Band Mambo)	307
	Tito Puente, the Nuyorican Connection, and Latin/American Music Culture in New York City	309
	Insights and Perspectives—Machito and the Afro-Cubans in the History of Latin Dance Music	310
	Guided Listening Experience: “Oye Como Va,” Tito Puente (1963)	311
	Insights and Perspectives—The Palladium Ballroom	312
	Boogaloo: Cha Cha Chá and Mambo Meet R&B and Soul	314
	Latin Rock, Santana, and “Oye Como Va”	315
	Insights and Perspectives—Carlos Santana and Prince	316
	Santana, the Band	317
	Abraxas and “Oye Como Va”	317
	Guided Listening Experience: “Oye Como Va,” Santana (1970)	318
	Insights and Perspectives—The Hammond B-3 Organ and “Oye Como Va”	321
	The Salsa Explosion and Latin Jazz	321

Reggae en Español, Reggaeton, and Latin Trap 324
Jamaican Roots, El General, and Panamanian Reggae Español 324
Reggaeton and the Puerto Rican/Nuyorican Connection 326
Latin Trap: Reggaeton Meets the Hip Hop South 328
Latin Trap and Cardi B 328

**Guided Listening Experience: “I Like It” (Clean Version),
Cardi B 329**

From “I Like It Like That” to “I Like It” 330
The Form and the Arrangement 331

Summary 334

Key Terms 335

Study Questions 335

Discussion Questions 336

Applying What You Have Learned 336

Resources for Further Study 336

Chapter 13 Story Songs: Indigenous Traditions and Transformations in
Alaska Native Music and Dance 337

Introduction 341

Alaska Native Music in Context 343

Insights and Perspectives—Native American Boarding and
Residential Schools 344

Music as Story, and as Worldview 345

**Musical Guided Tour: “I Am an Alaska Native Dancer”
(Mini-Documentary Film) 347**

**Guided Listening Experience: Three Traditional Inupiaq Story
Songs Performed by Otis Ahkivigak 348**

Many Stories, Many Kinds of Songs 352

Civil Rights, Indigenous Rights, and the Story Songs
of John Angaiak 353

Guided Listening Experience: John Angaiak, “Ak’a Tamaani” 356

Insights and Perspectives—Cultural Appropriation 358

Insights and Perspectives—What Is the “Correct” Term to Use to
Refer to Indigenous People 358

Music as Identity in Alaska Native Cultures 359

Dance and Music in Traditional Inupiaq and Yup’ik Story Songs 362

Dance and Music in Contemporary Alaska Native Story Songs 363

Guided Listening Experience: Qacung, “The Gathering” 364

Insights and Perspectives—Land Acknowledgments 366

	Contemporary Indigenous Popular Musics Beyond Qacung: A Brief Survey 370
	Summary 372
	Key Terms 372
	Study Questions 373
	Discussion Questions 373
	Applying What You Have Learned 373
	Resources for Further Study 373
Chapter 14	From Baladi to Belly Dance: Rhythm, Dance, and Music in Egypt and Beyond 375
	Introduction 376
	Egypt: An Overview 381
	Ancient Egypt and the Rise of Arab-Islamic Culture 382
	Guided Listening Experience: Arab Music and the Art of Maqam ("Iraqi Café," by Ahmed Mukhtar) 382
	Insights and Perspectives—Iraqi Rock: Acrassicauda's <i>Only the Dead See the End of the War</i> 387
	Foreign Rule, Nationalism, and Nationhood in Egypt 387
	The Foundations of Egyptian Women's Dance 388
	Speculations on Ancient Roots 389
	The Ghawazi Tradition 390
	Witness to a Ghawazi Performance 390
	Insights and Perspectives—Muhammad Ali Street 391
	Zar: Egyptian Women's Dance in a Healing Ritual 391
	The Zar Ritual 391
	Guided Listening Experience: Traditional Zar Rhythms, Hossam Ramzy 393
	Musical Guided Tour: Demonstration of Dum and Tek Drum Strokes 394
	Music, Dance, Nationalism, and Mass Media Entertainment in 20th-Century Egypt 396
	The Contributions of Badia Masabni 397
	Dance, Music, and the Egyptian Film Industry 397
	Muhammad Abd al-Wahhab and Samia Gamal 398
	Insights and Perspectives—Accidental Innovations 399
	Insights and Perspectives—Qur'anic Recitation versus Musical "Enchantment" in Islamic Society 400

Guided Listening Experience: “Zeina,” by Muhammad Abd al-Wahhab 401

- Insights and Perspectives—A Rhythm by Any Other Name 402
- The Post-Independence Era 404
 - Cultural Nationalism and the Baladi Folk Ideal in Post-Revolutionary Egypt 404
 - Farida Fahmy and the Reda Troupe 405
 - Folk Dance Rhythms in Raqs Sharqi and Belly Dance: Fallahi and Sa’idi 406
- The *Tabla Solo* Dance 408
 - Tabla Solo* in a Raqs Sharqi Dance Routine 408

Guided Listening Experience: “Belhadawa Walla Belshaawa?” (*Tabla Solo*), Hossam Ramzy 410

- From Cairo to Mexico, Lebanon, and Beyond: Contemporary Belly Dance Music 411

Guided Listening Experience: “Hou Hou Hou,” Emad Sayyah 412

- Summary 415
- Key Terms 415
- Study Questions 415
- Discussion Questions 416
- Applying What You Have Learned 417
- Resources for Further Study 417

Chapter 15 A Musicultural History of the Chinese Zheng 419

- Introduction 422
- China: An Overview 423
 - The Nation-State of Modern China 423
 - From Antiquity to the Present 424
- An Introduction to the Zheng 425
 - Insights and Perspectives—The Koto and Japanese Music in Ancient and Modern Times (Plus Some J-Pop and K-Pop) 426

Musical Guided Tour: The Zheng 429

- The Zheng in Imperial China 430
 - The Han Dynasty Era 431
 - Insights and Perspectives—Confucianism and the Qin Zither 432
 - The Tang Dynasty Era 433
 - The Ming and Qing Dynasty Eras 434
 - Insights and Perspectives—Chinese Opera and Peking Opera in Dynastic and Post-Dynastic China 435

Regional Styles: Traditional Solo Zheng Music 436

**Guided Listening Experience: “Autumn Moon over the Han Palace,”
Haiqiong Deng 437**

Emergence and Development of the Conservatory Solo Zheng Style
in Mainland China 439

Music and the Conservatory Solo Zheng Tradition in Communist
China, 1949–1965 440

The Zheng and Folk Music “Development” 442

Pianistic Influences on Zheng Music 442

**Guided Listening Experience: “Spring on Snowy Mountain,”
by Fan Shang’e 442**

Insights and Perspectives—The Chinese Occupation of Tibet
and the Plight of Tibetan Buddhists 444

The Cultural Revolution Era 444

The Rise of Deng Xiaoping and the Period of Openness 445

Insights and Perspectives—Rocking the Zheng on the New Long
March: Cui Jian and Bei Bei 446

The Arts, the Zheng, and Musicultural Life in Post-1970s China 447

Musical Renaissance in Modern China 448

The Zheng in Modern China 448

Modern Challenges 450

**Guided Listening Experience: “Music from the Muqam,” by Zhou Ji,
Shao Guangchen, and Li Mei 451**

Insights and Perspectives—Uyghur History and Culture 452

Summary 455

Key Terms 455

Study Questions 455

Discussion Questions 456

Applying What You Have Learned 457

Resources for Further Study 457

Glossary 459

References Cited in the Text 471

Index 477

preface

Welcome to the fourth edition of *World Music: Traditions and Transformations*. This new edition marks a major turning point for a long-popular and widely used introductory textbook on diverse musics from around the world as we welcome two new authors to the team: Dr. Heidi Senungetuk of Emory University and Dr. Stephanie Shonekan of the University of Maryland. While they have contributed invaluable to the preparation of this revision on many levels, we are especially excited by the two brand new chapters they bring to the book: “Story Songs: Indigenous Traditions and Transformations in Alaska Native Music and Dance” (Senungetuk) and “From the Blues to Beyoncé: Black Music Aesthetics and a History of African American Song” (Shonekan). For more information on these new chapters and on Professors Senungetuk and Shonekan, please see the chapter overviews on pp. xxiii–xxiv, as well as the “What’s New in the Fourth Edition?” section of this preface (pp. xxviii–xxix), which also includes discussion of another exciting development: the book’s new online resources delivery system, offering single-click access within the text to virtually all of the music and video examples covered.

Aside from these major changes to content and technological delivery—along with a fully revised and updated text and major improvements to several chapters (especially Chapter 12 on Latin American musics)—*World Music* retains the key features of earlier editions that have made it a critically acclaimed, market-leading introductory-level text for more than 15 years. 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. *World Music* also boasts a truly extraordinary collection of musical examples and complementary videos (almost all of which are single-click accessible via embedded links to Spotify and YouTube) covering everything from ancient ritual chants of India, to innovative Indigenous pop music from Alaska, to recent megahits by Cardi B and Beyoncé. All of this is yoked together by the book’s unique traditions-and-transformations approach, which allows for an integrated and coherent way of exploring any and all musics of the world, from the oldest and most esoteric to the most contemporary and chart-topping popular.

Despite its inclusion of a plethora of exciting new content, features, materials, and resources, the fourth edition maintains the same commitment to accessibility and a limited, manageable scope as previous editions. The core structure of the text and its corpus of primary musical examples remain for the most part 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 short, instructors who have used earlier editions of the text will experience an easy transition to this new one, while new users will benefit from jumping on board at this key moment in its evolution.

In writing this book and producing its accompanying resources, we 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. 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. This new edition arrives in the wake of a very challenging historical moment in world history: the COVID-19 pandemic, #MeToo, #BlackLivesMatter, January 6, the international refugee crisis, Uyghur detainment camps in China, climate change and catastrophe. Music and musicians have

responded to and been affected by all of these phenomena and many more, and in preparing this revision during these tumultuous times we endeavored to confront the realities we face as well—and to do so in ways that have the potential to make an impact for good.

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, equity, and inclusion—as well as their too-frequent absence—in our contemporary world. It also holds the capacity to enrich their sense of who they are and what truly matters. There is a pressing need for that kind of learning, those kinds of lessons, right now. We hope to facilitate it in the sharing of this work.

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 among the Student Resources online).
- 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: First Nations rock (from Canada), Aboriginal Australian and contemporary didgeridoo music, Greek folkloric music, Zimbabwean world beat, Roma brass band music, Mongolian and Tuvan-style multiphonic singing, and Fijian church hymnody, to list a few examples.

Building upon the broad foundations of Chapters 1–6, the nine chapters of Part II offer more focused studies of specific traditions originating in Indonesia, India, Ireland, West Africa, African American cultures in the United States, Latin America, Indigenous North America (especially Alaska), Egypt and the Middle East, and China. These chapters have all been peer-reviewed by leading music scholars in the topical areas covered. 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 neo-traditional, to post-traditional domains, all in close integration with carefully curated playlists (Spotify, YouTube) of musical examples and complementary videos. 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 North 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, as noted, 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.

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. 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”) 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. A main interest of the chapter is in how musical traditions and transformations reflect political and economic developments and cross-cultural flows, whether in Ireland itself, in Irish diaspora communities of urban and rural areas in the United States and Canada, or in the continuous mutual feedback loop that has existed between Irish people in Ireland and elsewhere for some two centuries now.

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, the world beat pop balladry of Angélique Kidjo, and the intercultural electric kora artistry of Sékou Kouyaté. Recordings and videos of instruments such as the ngoni, balafon, timbila, and mmen (Akan animal horn trumpet) serve to aid students in linking the instrumental sounds they hear to descriptions in the text, while a host of wonderful tracks by African musical luminaries across a vast range of genres and styles—Kandia Kouyaté, Salif Keita, Mahlathini and the Mahotella Queens, Ali Farka Touré, Thomas Mapfumo, and Ladysmith Black Mambazo—make for great listening by any standard.

Chapter 11 shifts attention from the continent of Africa to the musical histories and experiences of African-descended peoples in the African Diaspora, and in particular of African American musicians in the United States. The development of African American popular music over a period of approximately a century, from the 1920s through the 2020s, serves as the main point of musical focus. This then connects to a cultural focus on the intersectionality of race and gender, and in particular on how the combined experiences of marginality and self-empowerment, oppression and triumph over adversity, have been manifest in the lives and artistry of great Black American women musicians. The chapter revolves around case studies of three “Black Musical Queens” of different eras: Bessie Smith, the Empress of the Blues; Tina Turner, the Queen of Rock ‘n’ Roll; and Beyoncé, the Queen Bee of R&B. Tracing a pathway from West African roots through the slavery and Jim Crow eras, then up through the Civil Rights Movement, Black and women’s empowerment in the later 20th century, and the #MeToo and #BlackLivesMatter movements of recent years, the chapter is at once sweeping in coverage and tightly focused on its main subjects. It is also informed on a deep level by the perspective of its author, Dr. Stephanie Shonekan, a preeminent scholar of U.S. African American, West African popular, and African-Caribbean musics.

Chapter 12 looks at Latin American music and the development of pan-Latinx identity through the lens of two iconic songs and the fascinating histories of their musical and historical transformations across different eras. The songs, “Oye Como Va” and “I Like It” (“I Like It Like That”), are followed across vast landscapes of time and geography, from the 1960s to the 2020s and from West Africa, Cuba, Puerto Rico, and Panama to New York City, Miami, and San Francisco. The famous artists who composed, performed, recorded, rerecorded, revitalized, and made these songs famous, each in their way—Tito Puente, Carlos Santana, Pete Rodríguez, Cardi B, Bad Bunny, J Balvin—become touchstones for the journey. That journey covers a lot of different kinds of music: rumba, cha cha chá, salsa, Latin jazz, reggae, reggaeton, Latin trap. Beyond its main trajectory from Cuba and Puerto Rico to the United States, the chapter also includes a broad survey of Latin American musics from other regions, including Trinidad, Brazil, Mexico, Argentina, and Andean South America.

Chapter 13 is the second new chapter debuting with this edition. Following from the preceding chapters on African American and Latin American musics, this one centers on the musics and cultures of Indigenous peoples of North America. The rich musicultural worlds of Alaska Native peoples are the focal point, and the music-culture nexus is formed at the connection point of Alaska Native story songs and Indigenous expressions of self-determination and cultural sovereignty. Focusing on story song traditions of Alaska Native Inupiaq and Yup'ik peoples, the chapter's principal author, Dr. Heidi Senungetuk, an Alaska Native Inupiaq ethnomusicologist, musician, and traditional dancer who is a leading researcher in this area, shows how in the story song genre, the multidimensional telling of the story occurs through multiple layers of singing, drumming, and dance movement. All three are required to tell the story of the song story fully and correctly, and the telling of stories is not just for entertainment or fun. These stories don't just tell their tales. They also convey the core values, ideals, and histories of entire peoples and nations. They are essential to survival, and to the forging of productive paths from tradition to modernity and cultural sovereignty to global citizenship. Some story songs are resolutely traditional and rooted in village life. Others are cosmopolitan, urban, and built from the blending of Indigenous traditional, African American popular, and global musical styles. That entire spectrum is explored in the chapter.

The primary subject of Chapter 14 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 earlier editions. So too do 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—that were first incorporated in the third edition and add great richness and depth to the discussion. The music and music videos by Beyoncé and Shakira introduced in the third edition remain intact here in the fourth edition as well.

Chapter 15, 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, communist ideology, minority rights and resistance, censorship, and music as protest, all of which are explored. Also notable in Chapter 15 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. The coverage of Uyghur music and culture is significantly expanded in this edition, including through the addition of music by a number of leading Uyghur traditional and popular music artists. Several of the musicians featured are now or were formerly held in Chinese detention camps, drawing attention to the urgent plight of the Uyghur under Chinese occupation today. A brief section on K-pop (Korean popular music), including links to a number of representative recordings and videos, is another important new addition to the chapter.

Key Features

This fourth edition of *World Music: Traditions and Transformations* meets the opportunities and challenges of teaching world music with a unique and compelling range of key features. These are listed and described below.

One-Click Music and Video Playlists and PowerPoint Lectures

The sometimes challenging music delivery formats of *World Music*'s earlier editions—from the costly CD sets of the first two editions to the cumbersome navigational apparatus of the text-music interface in the third—are happily now things of the past. The fourth edition hosts a streamlined, user-friendly digital layout, allowing for single-click access to virtually all of the music, videos, and other media covered in the book at the point of discussion. Embedded links to chapter Spotify playlists are complemented by corresponding links to YouTube videos in the margins (along with embedded links for some of the YouTube videos). This makes for easy navigation and instant student comprehension of the relationship between the text and its illustrative media.

Another advantage of the new, one-click format is that it has allowed for the addition of literally hundreds of new recordings and videos, leading to a far more comprehensive integration of text and media. Yet despite this abundance of new media materials, 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 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 them of the new edition's vastly expanded palette of resources.

The popular PowerPoint lecture slides for all chapters that were included at the companion website in the third edition have been revised, updated, and carried forward as online resources for the fourth edition as well. They include embedded links to the most central music and video examples of the chapters and can be useful both as instructional resources for teachers and study resources for students.

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 nine chapters in Part II (Chs. 7–15) 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 earlier editions have been retained. Most feature slide shows with pictures of the instruments, performers, and performance contexts described, as well as other illustrative learning aids. The ones for the two new chapters take somewhat different forms. Chapter 11's Musical Guided Tour is from a podcast interview with a preeminent scholar of African American music, Dr. Portia Maultsby.

Chapter 13's draws from a mini-documentary film featuring a renowned Alaska Native dancer, Haliehana Stepetin. 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 nine 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. An invitational dance experience focusing on Alaska Native-style dancing in Chapter 13 is an exciting addition to the new edition.
- Finally, there are 25 **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 the different forms of the clave rhythm used in various Latin American dance music traditions.

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 at point of first appearance.
- “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 at the back of the book.

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 Companion Website Online 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). 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 nine chapters may be taught in any order and it is possible, sometimes even advisable, to omit one or even several 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 African American, Latin American, and Indigenous American music chapters before tackling Indonesia or India.

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. There is a huge number of links to music and video examples in each chapter, let alone in the entire book. There will not be time to teach “everything.” Just as you wouldn’t order everything on the menu at a restaurant, neither you nor your students should feel compelled to cover everything—or even close to it—in a textbook like this one.

The PowerPoint lectures included with this edition are drawn from our own teaching materials. They represent but one of many possible approaches to deciding what to include and what to leave out in your own teaching. 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 authors 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.

Companion Website Online

The fourth edition's Companion Website Online, which is available through Connect, serves as the central repository for all supplementary materials beyond the book's text and associated chapter Spotify and YouTube playlists. Chapter PowerPoint lectures, Musical Guided Tours, and Online Musical Illustrations may be accessed from the website. The website's Student Edition also includes 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, films and videos, websites), and guidance on pronunciation of foreign language terms beyond that included in the main text.

The website's Instructor Edition gives instructors access to all of the materials of the student edition plus much more. Its key component is the 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). Instructors and students are also encouraged to visit the personal website of Michael Bakan at www.michaelbakan.com, which includes additional resources for teaching and learning about world music.

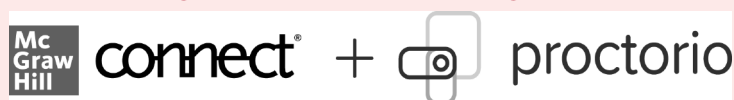
What's New in the Fourth Edition?

This edition features important new content, including two brand new chapters, along with major technological advances in content delivery and integration. Its key new features are:

- Dr. Stephanie Shonekan's chapter on African American music (Chapter 11), which provides a broad historical overview while maintaining a clear and narrow focus on the artistry and lives of three iconic Black American woman artists: Bessie Smith, Tina Turner, and Beyoncé. Bringing her personal background as a Black woman of mixed Nigerian and African-Caribbean heritage, a leading ethnomusicological researcher of African American musics and musics of Africa and the African Diaspora, and an award-winning educator, Dr. Shonekan offers a unique and important perspective on this subject.
- Dr. Heidi Senungetuk's chapter on Indigenous musics of North America (Chapter 13), which centers on Alaska Native musicultural traditions and on selected Inupiaq and Yup'ik traditions especially. Extending from the most resolutely traditional to the most audaciously contemporary extremes of Alaska Native musicultural tradition, the chapter shows how the enduring tradition of story songs—with its inseparable union of singing, dance, and drumming—bridges diverse Indigenous worlds of culture and expression, always remaining central to the expression of Indigenous identities and cultural sovereignty in the process. Dr. Senungetuk brings tremendous depth to her treatment of this material as a distinguished scholar of Native Alaska and other Indigenous musics, an Inupiaq culture-bearer, and a professional performer of Alaska Native dance and music, as well as Western classical violin.
- The one-click online navigational system that allows for seamless integration between the digital text and its robust suite of online musical examples (in Spotify), videos (in YouTube), and other key pedagogical resources.

- The addition of links to hundreds of new musical examples and videos, but with all of this new material presented in a way that retains a clear focus on the central examples of each chapter, a manageable scope, and easy transition to the new edition for instructors who have previously taught from earlier editions.
- New Guided Listening Experiences in several chapters, including the final one in Chapter 10, which focuses on a live performance of electric kora virtuoso Sékou Kouyaté's arrangement of Stevie Wonder's "Master Blaster (Jammin')," as well as the final one in Chapter 12, which focuses on Cardi B's 2018 Latin trap megahit "I Like It."
- A fully revised and updated text that includes new content in most chapters—including brand new sections on Nina Simone (Chapter 2), Fela Anikulapo-Kuti (Chapter 10), Celia Cruz (Chapter 12), and K-pop (Chapter 15)—while retaining the core content foundation of the earlier editions.

Remote Proctoring & Browser-Locking Capabilities



New remote proctoring and browser-locking capabilities, hosted by Proctorio within Connect, provide control of the assessment environment by enabling security options and verifying the identity of the student.

Seamlessly integrated within Connect, these services allow instructors to control students' assessment experience by restricting browser activity, recording students' activity, and verifying students are doing their own work.

Instant and detailed reporting gives instructors an at-a-glance view of potential academic integrity concerns, thereby avoiding personal bias and supporting evidence-based claims.

Writing Assignment

Available within McGraw Hill Connect® and McGraw Hill Connect® Master, the Writing Assignment tool delivers a learning experience to help students improve their written communication skills and conceptual understanding. As an instructor you can assign, monitor, grade, and provide feedback on writing more efficiently and effectively.

McGraw Hill Create

Craft your teaching resources to match the way you teach! With McGraw Hill Create you can easily rearrange chapters, combine material from other content sources, and quickly upload content you have written like your course syllabus or teaching notes. Find the content you need in Create by searching through thousands of leading McGraw Hill textbooks. Arrange your book to fit your teaching style. Create even allows you to personalize your book's appearance by selecting the cover and adding your name, school, and course information. Order a Create book and you'll receive a complimentary print review copy in three to five business days or a complimentary electronic review copy (eComp) via email in about one hour. Go to www.mcgrawhillcreate.com today and register. Experience how McGraw Hill Create empowers you to teach *your* students *your* way.

Acknowledgments

We would like to express our heartfelt gratitude to the many reviewers, colleagues, friends, and loved ones who have contributed to this work. Our thanks, first, to the following reviewers for their insightful and helpful comments, criticisms, and suggestions: I Gde Made Indra Sadguna, Jayson Beaster-Jones, Alexandria Carrico, Alaba Ilesanmi, Sydney Hutchinson, Beverley Diamond, and Anne Rasmussen, plus several anonymous reviewers who contributed their knowledge and expertise to this edition during the peer review process.

Very special thanks are due to Carrie Danielson for her work on the online resources and to Mayna Tyrrell for creating the online slide shows for the Musical Guided Tours. Many thanks as well to Michael Redig and Michael Broyles for their fine photography; Haiqiong Deng and Lynnsey Weissenberger for their Musical Guided Tour performances; and Trevor Harvey, Ruadhán Woods, Christopher Witulski, Carl Vermilyea, Mia Gormandy, Danielle Davis, Emily Eubanks, Stephanie Espie, Denise Von Glahn, Dale Olsen, Frank Gunderson, Eduardo Lopez-Dabdoub, Abby Rehard, Vivianne Asturizaga, Holly Riley, Prince Lamba, George Pettis, Clinton Washington III, Zachary Moreau, Danni Ingram, Jason Goforth, Drew Griffin, Sarah McGriff, Anthony McHugh, Adrienne Alton-Gust, Anne Prescott, Sean Williams, Lillis Ó Laoire, Henry Stobart, Larry Crook, Welson Tremura, Vince Fontaine, Ahmed Mukhtar, I Wayan Balawan, Andrew T. Mackay, Nalini Vinayak, Carlos Odria, Carlos Silva, Brian Hall, Carolyn Ramzy, Pacho Lara, Mariano Rodriguez, León García Corona, Brittany Roche, Elizabeth Timan, Melinda Cowen, Jim Cox, Richard Zarou, Damascus Kafumbe, Rachel Harris, Roderic Knight, Roger Vetter, Bryan Burton, Jay Keister, Margaret Puente, Tito Puente Jr., Joe Conzo, Ted Levin, A.J. Racy, Barbara Racy, Aisha Ali, Steve Stuempfle, Li Xiuqin, Jane Sugarman, Michael Frishkopf, Peter Manuel, Eric Charry, Stephen Slawek, Jonathon Stock, Charles Atkins, Alec McLane, Daniel Avorgbedor, Kwasi Ampene, Joe Williams, Steven Loza, Ellen Koskoff, Michael Tenzer, I Ketut Gedé Asnawa, I Ketut Sukarata, I Ketut Suandita, Cal Melton Jr., Caren-Alexandra Entwistle, Jon Entwistle, Julia Beyer, Atesh Sonneborn, Bei Bei He, Portia Maultsby, Mellonee Burnim, Steven Lewis, the National Museum of African American Music, the Alaska Native Heritage Center, the Alaska Native Language Center, Haliehana Stepetin, John Angaiak, Stephen Qacung Blanchett, Laura-Lee Henry, Wendy Smith, Todd Queen, Sarah Eyerly, and Mana Yoshinaga for their various forms of assistance and support.

We are grateful to many colleagues at the various institutions where we currently or have recently worked—Emory University, Florida State University, the University of Maryland, the University of Missouri—for their invaluable support. Numerous undergraduate and graduate students of ours beyond those already acknowledged—as well as many students, world music course instructors, and musicologists at other institutions who are likewise not mentioned by name here—also have played an essential part in this work; our sincere appreciation goes out to all of them.

The editorial and production team at McGraw Hill has been great to work with. Special thanks to Elisa Odoardi, Lisa Bruflo, Katherine Habr, Sarita Yadav, Brianna Kirschbaum, Kristin Piljay, Jeny Apt, Adina Lonn, Kim Schroder-Freund, Katie Reuter, Rachel Hirschfield, and Alexander Preiss for their outstanding stewardship and contributions.

Finally, we would like to express our deep appreciation to the many musicians who are discussed in the pages of this book and whose audio and video recordings are featured on its accompanying media and playlists. Some we know personally, others we do not; most are still with us, others have passed on. This work is a tribute to all of them, and also to musicians and people everywhere who create, appreciate, support, and find meaning and inspiration in music.

Michael B. Bakan, Florida State University

Heidi Senungetuk, Emory University

Stephanie Shonekan, University of Maryland

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, fourth 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, possibly 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 nine chapters of Part II (Chapters 7–15) 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. Links to all of the musical examples—and most often to corresponding videos as well—are accessible via one-click navigation from the digital textbook. 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 12); 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 we 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, music-cultural 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. We 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 we 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 15), but no chapter on Japanese or Korean music (though parts of Chapter 15 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 12), 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, we tried to account for at least some world music areas and traditions not covered in the main chapter case studies of Part II. For example, selections representing First Nations (Canada), Aboriginal Australian, 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 included and discussed. Yet even if we 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 our choices of what topics and areas to include in the nine chapters of Part II. In opting to include chapters on music traditions originating in China and India, for example, we were 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 our interest in two particular musicians, Haiqiong Deng from China and the late Ravi Shankar from India. We felt that their musical odysseys, both in their native lands and internationally, offered wonderful opportunities for exploring tradition and transformation in world music. Our particular research interests and areas of expertise also influenced our decisions. As specialists in Balinese gamelan music (Bakan), Alaska Native music and dance (Senungetuk), and musics of West Africa, the African Diaspora, and African American cultures (Shonekan), it made sense for us to include chapters on those topics and subject areas in this book.

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, encompass a wide geographical range in their totality, and represent a number of the world’s major musicultural 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 our decision-making processes. Above all else, though, our 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 compilation of music contained in this text (and accessible via links to Spotify and YouTube) 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.

For each of the main musical examples in the Part II chapters (Chs. 7–15), Guided Listening Experience narratives followed by concise, bullet-style Guided Listening Quick Summaries are provided to help you 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, we 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 links to YouTube videos included in your digital textbook and perhaps exploring further on your own to discover additional examples.

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 (in a couple of cases taking the alternate form of a podcast or short documentary film) 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 Companion Website Online, which is accessed through Connect. So too are 25 Online Musical Illustrations, which provide audio-recorded examples of key musical elements and features discussed in the text. The companion website also hosts 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), and annotated lists of reading, listening, viewing, and Internet resources.

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!



connect[®]

Instructors

The Power of Connections

A complete course platform

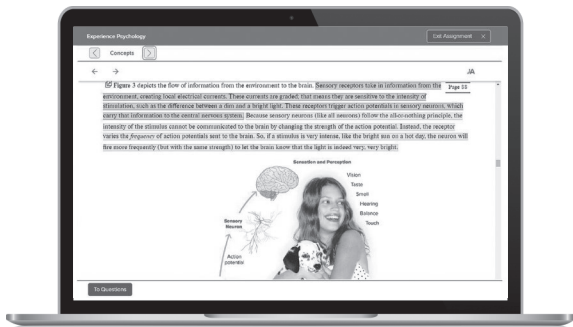
Connect enables you to build deeper connections with your students through cohesive digital content and tools, creating engaging learning experiences. We are committed to providing you with the right resources and tools to support all your students along their personal learning journeys.

65%
Less Time
Grading

Every learner is unique

In Connect, instructors can assign an adaptive reading experience with SmartBook[®] 2.0. Rooted in advanced learning science principles, SmartBook 2.0 delivers each student a personalized experience, focusing students on their learning gaps, ensuring that the time they spend studying is time well-spent.

mheducation.com/highered/connect/smartbook



Laptop: Getty Images; Woman/dog: George Doyle/Getty Images

Affordable solutions, added value

Make technology work for you with LMS integration for single sign-on access, mobile access to the digital textbook, and reports to quickly show you how each of your students is doing. And with our Inclusive Access program, you can provide all these tools at the lowest available market price to your students. Ask your McGraw Hill representative for more information.

Solutions for your challenges

A product isn't a solution. Real solutions are affordable, reliable, and come with training and ongoing support when you need it and how you want it. Visit supportateverystep.com for videos and resources both you and your students can use throughout the term.

SUPPORT ^{AT}
every step

Students

Get Learning that Fits You

Effective tools for efficient studying

Connect is designed to help you be more productive with simple, flexible, intuitive tools that maximize your study time and meet your individual learning needs. Get learning that works for you with Connect.

Study anytime, anywhere

Download the free ReadAnywhere® app and access your online eBook, SmartBook® 2.0, or Adaptive Learning Assignments when it's convenient, even if you're offline. And since the app automatically syncs with your Connect account, all of your work is available every time you open it. Find out more at mheducation.com/readanywhere



“I really liked this app—it made it easy to study when you don't have your textbook in front of you.”

- Jordan Cunningham,
Eastern Washington University

iPhone: Getty Images



Everything you need in one place

Your Connect course has everything you need—whether reading your digital eBook or completing assignments for class—Connect makes it easy to get your work done.

Learning for everyone

McGraw Hill works directly with Accessibility Services Departments and faculty to meet the learning needs of all students. Please contact your Accessibility Services Office and ask them to email accessibility@mheducation.com, or visit mheducation.com/about/accessibility for more information.







chapter one

what, in the **world**, is **music**?



Michael Bakan



The recital is about to begin. The first piece listed on the program is **4'33"** (4 minutes, 33 seconds), by a composer named John Cage.

A well-known pianist is seated at the piano onstage, a musical score resting atop the instrument in front of him. He closes the piano lid and clicks a button on a stopwatch. Then he doesn't play anything. There is just silence.

At several points the pianist deliberately turns a page of his score, checks his stopwatch, reopens the lid of the piano only to close it again. The minutes go by. No music, no piano playing. 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, 4 minutes and 33 seconds after the start of the performance, the pianist turns off the stopwatch, stands up, and leaves the stage, never having played a note. Most of the people in the audience are bewildered. What just happened here?

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. (Navigate to this chapter's playlists [almost all tracks available in **audio** and complementary examples of some also available in **video**] so that you can easily play the musical works discussed as you read.) 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 teenager relaxes in their bedroom on a Saturday afternoon listening to one of their favorite recordings, Apollo Noir's "Flame Thrower." The **music** is turned up loud, very loud. Their 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 the 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 the teenager thinks otherwise.

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 strange outfits and are eyed with suspicion by the large crowd. The musicians launch into what is later described 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).



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 onto a **television commercial** featuring cute kids playing soccer and eating McDonald's Happy Meals. 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 12).

Returning now to Os Mutantes' performance at the 1968 Festival of Song in São Paulo, 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?



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

Robin Little/Redferns/Getty Images



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 also 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 people do



John Cage.

Brigitte Friedrich/Süddeutsche Zeitung Photo/Alamy Stock Photo

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 pieces like Apollo Noir's "Flame Thrower" 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*—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*, 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 based on unfamiliar organizational schemes, such as Japanese *gagaku* (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*" 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 and humpback whales seem to have been more amenable to musical interpretation *by people* than the so-called 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—to which we will refer 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 these other points of view only enrich how *4'33"* may be understood and appreciated *as* music.

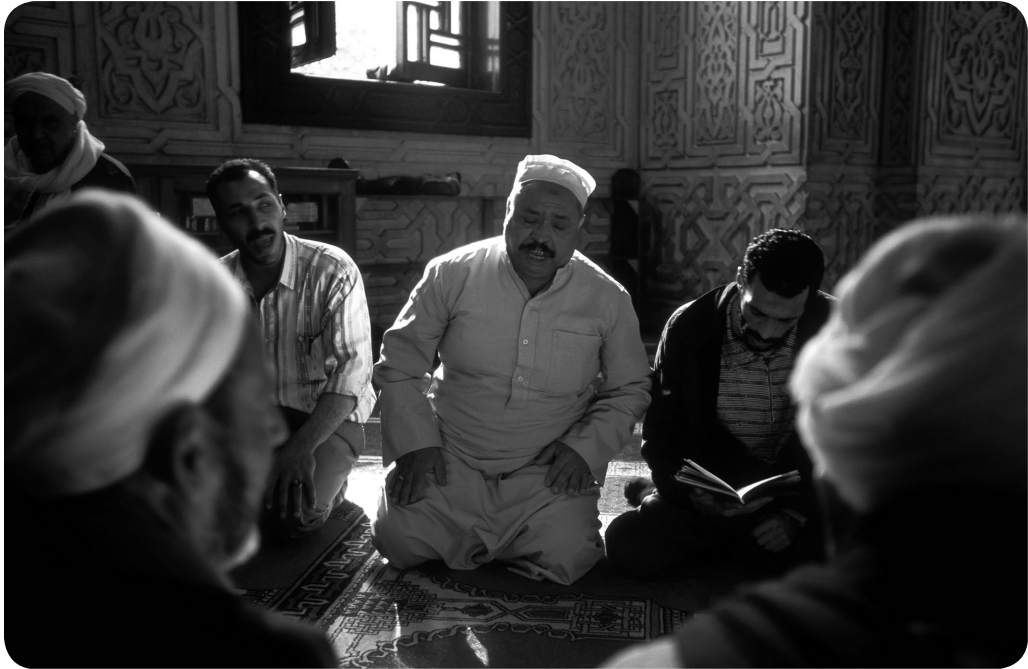
Islamic **Qur'anic recitation**, here represented by a different example than the one heard earlier in the chapter, can be treated as music because its melodic and rhythmic organization are readily



Japanese gagaku orchestra.

Hiroyuki Ito/Getty Images

Muslim men
praying together
inside a mosque in
Alexandria, Egypt.
Paul Doyle/Alamy Stock
Photo



perceived (i.e., by people who do not practice the religion of Islam) in musical terms. The undeniably “musical” quality that Qur’anic recitation suggests to non-Muslim, Western listeners—and indeed the close similarity of such recitation to forms of organized sound that Muslims themselves *do* recognize as music (see Chapter 14)—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 14, 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 dad who dismisses Apollo Noir’s “Flame Thrower” 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 teenager in our story 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 teenager and the dad 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 festival performance by Caetano Veloso and 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 event. 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 ethnocentric

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

cultures 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 Euroamerican commentators have classified as music, people in many of those cultures do not categorize their own “music” as music at all. It is a classic instance of **ethnocentrism**, that is, of imposing one set of culturally grounded perspectives, biases, and assumptions on the practices and lifeways of another group of people. Ethnocentrism is inevitable to a certain extent, since it is impossible for any human being to completely divorce themselves from the ways in which they have experienced and come to know the world around them. That said, ethnocentrism is also dangerous, since it often leads to narrow, prejudiced ways of thinking and acting that generate racism, sexism, ableism, xenophobia, and other destructive forms of discrimination and bigotry. The dilemma, then, is how to acknowledge the inescapable reality of ethnocentrism while vigilantly combating its negative potential. Whether our subject is music or most anything else in the realm of human culture making, there are no easy or ideal solutions to that dilemma.

Still, we need to try. That involves making a commitment to learning about, honoring, and taking seriously ways of being and of being musical that are different from yours, but it also involves acknowledging and building upon your own cultural knowledge of music—which *all* of us possess—based on your experiences with music up to this point in your life. If you grew up in the United States, are not a Muslim, have not spent time attending religious services at mosques, and did not become familiar with Qur’anic recitation until you read this chapter, then you will almost certainly hear that form of sound as “music,” simply because it sounds much like other things that you know to be music. If, however, you grew up in the United States, but are a Muslim and were raised attending services at a mosque, then your perspective will likely be very different, and you may even find the very idea of Qur’anic recitation appearing in a music textbook confusing, if not problematic.

Either way is perfectly okay. For the non-Muslim student, recognizing Qur’anic recitation’s music-like melodic and rhythmic features will be helpful later on when we encounter forms of sonic art in the Arab-Islamic world that *are* considered to be music. And for the Muslim student, acknowledging that Qur’anic recitation exhibits music-like sonic features despite being definitively *not* music for important cultural reasons should also prove useful in the overall arc of learning.

In short, integrating one’s existing perspectives on music with new ones informed by culturally informed, respectful ways of knowing and understanding does not allow one to escape all the pitfalls of ethnocentrism, but it does go a long way toward lessening their harmful effects. That, broadly speaking, will be a key goal of this text.

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 ethnocentric.

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

Please visit the Companion Website Online, available through Connect, which houses key teaching and learning resources for both instructors and students. Please also visit 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



Dinodia Photos/Alamy Stock Photo

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 humanities and 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 type of music may 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.



Navigate to this chapter’s playlists (almost all tracks available in **audio** and complementary examples of some also available in **video**) so that you can easily play the musical works discussed as you read.



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, while Tylor’s theories of human evolution have been discredited by modern scholars. Nonetheless, his classic “culture” definition has proven durable and still provides a good baseline for comprehending the concept of culture in our modern world.

As the Tylor formulation 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; their biases and prejudices; 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 the group **Bomba Plak**, 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 (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

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.

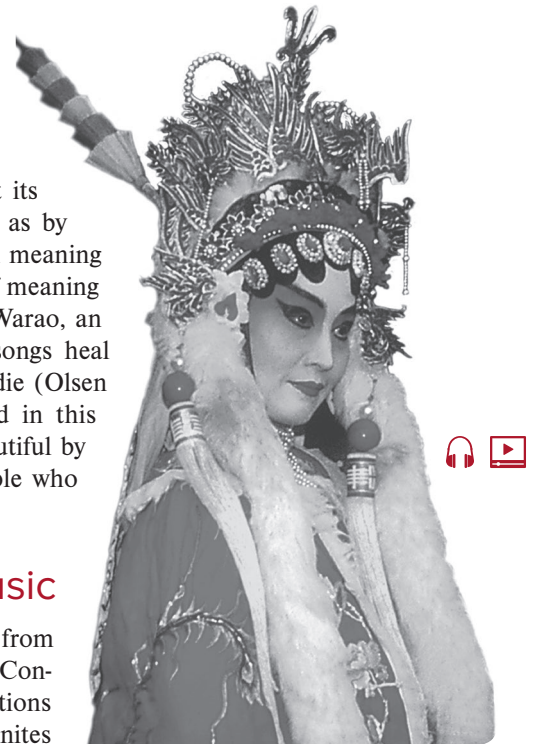
At the second level of meaning, the one that concerns us most here, musical sounds acquire meaning in relation to things beyond themselves. Imagine being raised in a culture where the exact same melody that we associate with “Mary Had a Little Lamb” was the basis of a funeral lament instead of a children’s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

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 Indigenous 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 this **Chinese opera song** (see Chapter 15, p. 435) 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.



The late Jaime Zapata, a powerful Warao shaman.
Dale A. Olsen

Costumed Peking Opera performer.
ARC Music Productions International Ltd



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