

WORLDS OF MUSIC

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

Shorter
Version

Jeff Todd Titon
General Editor

Timothy J. Cooley

David Locke

Anne K. Rasmussen

David B. Reck

Christopher A. Scales

John M. Schechter

Jonathan P. J. Stock

R. Anderson Sutton



Fourth Edition

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

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Preface

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

An Authoritative Case Study Approach

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

We designed the chapters following six guiding principles.

1. We think a textbook in world music should go beyond merely avoiding elitism and ethnocentrism. Students need to understand an unfamiliar music on its own terms—that is, as the people who make the music understand it.
2. In order to know music as a human activity, not just a sequence of organized sound, we need to ask what the life of a musician is like in different societies and find answers in life histories and autobiographies.
3. We single out the words of songs for special attention because they often convey the meaning and purposes of musical performances as the music makers comprehend them.
4. We have made certain that the musical examples discussed in the book can be heard online.
5. Student music-making projects—singing, and building and playing instruments—should, if properly directed and seriously approached, greatly increase appreciation of a musical style.

6. And most important, an introduction to world music should provide pleasure as well as knowledge. To appreciate and understand the structures and styles of the music under discussion, students are provided with print and digital Active Listening Guides describing musical features as they occur in real time on the accompanying recordings that may be heard via MindTap.

Using *Worlds of Music*

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

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

The last chapter guides students through a fieldwork project in which they are encouraged to do original research on nearby music-making. Because any fieldwork project should begin well before the end of the term, we suggest that Chapter 11 be read just after the first case study and that students begin fieldwork immediately afterward, based on a proposal in which they present both a subject and a preliminary topic, describe their projected role and access to the musical culture, and present a tentative work plan. Many students say the field projects are the most valuable experiences they take away from this introductory course, particularly insofar as they must make sense of what they document in the field. The field project encourages original research. Students find it attractive and meaningful to make an original contribution to knowledge.

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

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

This edition of the shorter version differs from the previous shorter edition in several ways. Most important, first, a new chapter on Native American music, by Christopher Scales, replaces the former chapter by the late David McAllester. Second, the chapters have been revised and updated with new material. See the following list for details of the revisions.

New to This Edition

Global Changes

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

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

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

Chapter 2: North America/Native America

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

Chapter 3: Africa/Ewe, Dagbamba, Shona, BaAka

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

Chapter 4: North America/Black America

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

Chapter 5: Europe/Central and Southeastern Regions

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

Chapter 6: Asia/India

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

Chapter 7: Asia/Indonesia

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

Chapter 10: The Arab World

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

Chapter 11: Discovering and Documenting a World of Music

- A revised section, “Ethics,” includes a discussion of applied ethnomusicology and how the ethnomusicologist’s advocacy for and partnership with music cultures has increased in the new millennium.

MindTap MindTap

The Shorter Version can be accompanied by MindTap, a fully online, highly personalized learning experience built upon *Worlds of Music*. MindTap combines student learning tools—readings, multimedia, activities, and assessments—into a singular Learning Path that guides students through their course. Instructors can personalize the experience by customizing authoritative Cengage Learning content and learning tools with their own content in the Learning Path via apps that integrate with the MindTap framework.

The MindTap reader, which contains the full text and all illustrations of the printed chapters introduces concepts and provides context and depth. More than a digital version of a textbook, MindTap is an interactive learning resource that creates a digital reading experience. The robust functionality allows learners to take notes, highlight text, and even find a definition right from the page with the *Merriam-Webster* MindApp. The core musical examples are available online with the chapter reference, either streaming or with suggestions for finding the music online.

All of the core musical examples are accompanied by interactive Active Listening Guides, which provide a real-time visualization of the music playing in perfect synchronization with descriptions of what is happening in the music. Listening activities open every chapter; most chapters provide links to videos related to chapter content; and every chapter includes quizzes with listening questions, content questions, and essay questions. Flashcards of key terms gives students the ability to study while on the go.

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

Ethnomusicology: The Study of People Making Music

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

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

Furthermore, because ethnomusicologists believe that there is no such reality as “the music itself”—that is, music apart from cultural considerations—we are

not satisfied merely to analyze and compare musical forms, structures, melodies, rhythms, compositions, and genres. Instead, we borrow insights and methods from anthropology, sociology, literary criticism, linguistics, science, and history to understand music as human expression. Ethnomusicology is therefore multidisciplinary, combining elements of the arts, humanities, and sciences. Because of its eclectic methods and worldwide scope, ethnomusicology is well suited to students seeking a liberal arts education.

Changing Worlds of Music

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

Musical transnationalism is the result of at least four major changes in the previous century. First, the enormous influence of media on contemporary musical life, not only in the largest cities but also in the remotest villages, has enabled people to hear many new and different kinds of music. Second, increasing migration of people has engendered musical exchange and interchange. In the nineteenth and the first half of the twentieth centuries, these migrations were chiefly one-way trips, forming diasporic settlements linked to a homeland mainly by memory; but today, with globalized information systems and easier travel, migrations are transnational and more fluid, with the migrants moving back and forth among different geographic and cultural spaces. Third, modernization and Westernization throughout the world has brought Western music and musical institutions to non-Western cultures, where they have been variously resisted, adapted, and transformed. Finally, "world music," a new category of popular, mass-mediated music based on a mix or fusion of elements associated with one or more musical cultures, a music with a market niche of its own, has become an intriguing path for musicians and a significant commodity of the media industry. Globalization today characterizes virtually all commerce, and many people regard music primarily as a commodity.

Indeed, some musical consumers equate world music with the music of the world's peoples. Of course, because most music making throughout the world falls outside of that marketing category, no responsible introduction to the music of the world's peoples should focus primarily on world music; yet, the rise of world music

and a global economy challenges ethnomusicologists' categories, whether they be categories of genre or geography. It presents new challenges to fundamental concepts such as ethnicity and culture as well.

Worlds of Music has had a long run, going through six major editions, four shorter editions, and translations into Italian, Greek, and Chinese. On its first publication in 1984, it became the bestselling textbook in its field, a position it has never relinquished. As it went through a succession of editions, adding music-cultures (the current edition has nine), we maintained a community of coauthors and our belief that in-depth case studies of particular music-cultures is the best introduction to the music of the world's peoples. The genius of *Worlds of Music*, as one of my colleagues told me, is that it is complete in itself: it not only encourages students to learn the subject but it teaches the professors how to teach it. While no such book could ever be complete, perhaps its combination of depth and user-friendliness has accounted for its success over the years. It has taught generations of students to consider not just the world's musical sounds but also music-cultures; to think not only about musical structures and genres and instruments, but also about the ways in which people within music-cultures experience music; to think about lyrics and their meaning; to learn by doing—by singing and by building and playing instruments; and to accomplish an original fieldwork project and experience what it is like to be an ethnomusicologist. That is, for more than three decades now, this book in all its editions has promoted an in-depth, experiential, hands-on, ears-open, and thoughtful introductory approach to the study of people making music.

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We are grateful for the contributions of Mark Slobin, who departed for other projects; not only did he write the original chapter on Europe and see it through four editions but, along with David Reck, he also helped me write the first and last chapters for the first edition. We remember the late James T. Koetting, my predecessor at Brown, who authored the chapter on Africa through the first two editions of this book and whose field recording of the Ghanaian postal workers will always remain in it. We are grateful to Henrietta Mckee Carter, who was in Ghana when Jim made that recording and who supplied us with additional information about it. We remember the contributions of the late Linda Fujie, who authored the

chapter on Japan that appeared in previous editions. We remember the late David McAllester, one of the original coauthors and one of the cofounders of the Society for Ethnomusicology, whose chapter on Native American music stood from the previous editions as a monument to a great teaching career. It is a testament to its integrity that Christopher Scales, the new author of that chapter, has retained some of McAllester's contributions.

We would be pleased to hear from our readers; you can reach us by contacting the publisher or any of us directly at our respective colleges and universities.

—**Jeff Todd Titon**
Brown University

The Authors

Timothy J. Cooley

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

David Locke

received a Ph.D. in ethnomusicology in 1978 from Wesleyan University, where he studied with David McAllester, Mark Slobin, and Gen'ichi Tsuge. At Wesleyan, his teachers of traditional African music included Abraham Adzinyah and Freeman Donkor. He conducted doctoral dissertation fieldwork in Ghana from 1975 to 1977 under the supervision of Professor J. H. K. Nketia. In Ghana, his teachers and research associates included Godwin Agbeli, Gideon Foli Alorwoyie, and Abubakari Lunna. He has published numerous books and articles on African music and regularly performs the repertoires of music and dance about which he writes. He teaches in the Music Department of Tufts University, where he also serves as a faculty advisor to the Tufts-in-Ghana Foreign Study Program and member of the steering committee of the Africana Studies Program. His recent projects include an oral history and musical documentation of dance-drumming from the Dagbamba

people, and an in-depth musical documentation of *Agbadza*, an idiom of Ewe music. He is active in the Society for Ethnomusicology and has served as the president of its Northeast Chapter. He founded the Agbekor Drum and Dance Society, a community-based performance group dedicated to the study of traditional Ghanaian music, and the Samanyanga Mbira Club, a community-based performance group dedicated to the study of Shona mbira music. Study of Akan traditional music-culture is Locke's most recent focus.

Anne K. Rasmussen

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

David B. Reck

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

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

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John M. Schechter

is Professor Emeritus of Music (Ethnomusicology and Music Theory), at the University of California, Santa Cruz. He received a Ph.D. in ethnomusicology from the University of Texas at Austin, where he studied Latin American ethnomusicology with Gerard Béhague; folklore with Américo Paredes; Andean anthropology with Richard Schaedel; and Quechua with Louisa Stark and Guillermo Delgado-P. Beginning in 1986, he created—and subsequently directed until 2000—the U. C. Santa Cruz Taki ñan and Voces Latin American Ensembles. With Guillermo

Delgado-P., Schechter is coeditor of *Quechua Verbal Artistry: The Inscription of Andean Voices/Arte Expresivo Quechua: La Inscripción de Voces Andinas* (2004), a volume dedicated to Quechua song text, narrative, poetry, dialogue, myth, and riddle. He is general editor of, and a contributing author to, *Music in Latin American Culture: Regional Traditions* (1999), a volume examining music-culture traditions in distinct regions of Latin America. He authored *The Indispensable Harp: Historical Development, Modern Roles, Configurations, and Performance Practices in Ecuador and Latin America* (1992). Schechter's chapter on Víctor Jara appeared in the 2011 volume *Popular Music and Human Rights: Volume II: World Music*, edited by Ian Peddie. His other publications have explored formulaic expression in Ecuadorian Quechua *sanjuán*, and the ethnography, cultural history, and artistic depictions of the Latin American/Iberian child's wake music ritual. Schechter currently serves on the international advisory board of the MUSIKE Project, an ethnomusicological, theme-based journal published under the auspices of the SPANDA Foundation.

Jonathan P. J. Stock

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

R. Anderson Sutton

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

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

Jeff Todd Titon

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



1

The Music-Culture as a World of Music

Jeff Todd Titon



Learning Objectives

After you have studied this chapter, you should be able to:

1. Propose a distinction between music and nonmusic, and offer examples of each.
2. Define the term *music-culture*, and offer an example of a music-culture with which you are familiar, discussing its major components (ideas, activities, repertoires, and material culture).
3. Define and discuss the elements of form and structure in music, such as melody, meter, rhythm, harmony, texture, and timbre.
4. Discuss a musical performance you have witnessed recently in terms of the four-part model involving affect, community, performance, and history.
5. Decide to what extent mass media shape people's musical preferences and taste, and to what extent mass media reflect these things.

continued

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6. Explain what music can tell us about how one group of people over here is different from another group of people over there.
7. Propose various actions to help make a music-culture you admire be sustainable in the long term.

The Soundscape

The world around us is full of sounds. All of them are meaningful in some way. Some are sounds you make. You might sing in the shower, talk to yourself, shout to a friend, whistle a tune, sing along with a song streaming on your phone, practice a piece on your instrument, play in a band or orchestra, or sing in a chorus or an informal group on a street corner. Some are sounds from sources outside yourself. If you live in the city, you hear many sounds made by people and by machines. You might be startled by the sound of a truck beeping as it backs up, or by a car alarm. In the country, you can more easily hear the sounds of nature. In the spring and summer, you may hear birds singing and calling to each other, the snorting of deer in the woods, or the excited barks of a distant dog. Stop for a moment and listen to the sounds around you. What do you hear? The hum of an air conditioner? Your neighbor's dog barking? A car going by? Why didn't you hear those sounds a moment ago? For a moment, stop reading and become alive to the soundscape. What do you hear? Try doing this at different times of the day, in various places: Listen to the soundscape and keep a diary of the sounds you hear.

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Just as landscape refers to land, **soundscape** refers to sound: the sounds of a particular place, both human and nonhuman. (The Canadian composer R. Murray Schafer developed this term; see Schafer 1980.) Scientists call the study of sounds within a specific environment **soundscape ecology**. The examples so far offer present-day soundscapes, but what were they like in the past? In medieval Europe, people told time by listening to the bells of the local clock tower. Today we take the sounds of a passing railroad train for granted, but people found them startling when first heard.

The American naturalist Henry David Thoreau was alive to the soundscape when he lived by himself in a cabin in the woods at Walden Pond one hundred and seventy years ago. Writing about his wilderness soundscape, Thoreau first made sure his readers knew what he did *not* hear: the crowing of the rooster, the sounds of animals—dogs, cats, cows, pigs—the butter churn, the spinning wheel, children crying, the “singing of the kettle, the hissing of the urn.” This was the soundscape of a farm in 1850, quite familiar to Thoreau's readers. (We might stop to notice which of these sounds have disappeared from the soundscape altogether, for who today hears a butter churn or spinning wheel?) What Thoreau heard instead in his forest soundscape were “squirrels on the roof and under the floor; a whippoorwill on the ridge-pole, a blue jay screaming in the yard, a hare or woodchuck under the house, a screech-owl or a cat owl behind it, a flock of wild geese or a laughing loon in the pond, a fox to bark in the night”; but no rooster “to crow nor hens to cackle

in the yard—no yard!” (Thoreau 1971:127-128). In Thoreau’s America you could tell, blindfolded, just by hearing, whether you were in the forest, on a farm, or in a town or city. How have those soundscapes changed since 1850?

In Thoreau’s soundscape at Walden Pond in 1850, each living species that made a sound had its own acoustic place in what the sound recordist Bernie Krause calls a *biophony*, the combined voices of living things. Krause points out that “non-industrial cultures,” particularly those that live in the more-remote regions of the planet, like the BaAka of central Africa we will learn about in Chapter 3, “depend on the integrity of undisturbed natural sound for a sense of place,” of where they are as well as who they are (Krause 2002:25). Many soundscape ecologists believe that every nonhuman species communicates in its own **acoustic niche** in the soundscape, whether it is a bird, whale, or dolphin singing or an insect making noise by rubbing its legs together. But, as we have learned, humans make their own acoustic niches and interact sonically with nonhuman sounds in whatever soundscape they encounter, wherever they happen to be.

Listen to postal workers canceling stamps at the University of Accra post office. The soundscape is a post office, but it is unlike any post office you will likely encounter in North America. You are hearing men canceling stamps at the University of Accra, in Ghana, Africa. Two men whistle a tune, while three others make percussive sounds. A stamp gets canceled several times for the sake of the rhythm. You will learn more about this example shortly. For now, think of it as yet another example of a soundscape: the acoustic environment where sounds, including music, occur.

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LISTEN TO

“Postal workers canceling stamps at the University of Ghana post office” online.

The Music-Culture

Every human society has music. Although music is universal, its meaning is not. For example, a famous musician from Asia attended a European symphony concert approximately one hundred and seventy-five years ago. He had never heard Western music before. The story goes that after the concert, his hosts asked him (through an interpreter) how he had liked it. “Very well,” he replied. Not satisfied with this answer, his hosts asked what part he liked best. “The first part,” he said. “Oh, you enjoyed the first movement?” “No, before that.” To the stranger, the best part of the performance was the orchestra tuning. His hosts had a different opinion. Who was right? They both were. Music is not a universal language in the sense that everyone understands what music means. People in different cultures give music different meanings. **Culture** means the way of life of a people, learned and transmitted from one generation to the next. The word *learned* is stressed to differentiate a people’s cultural inheritance from what is passed along biologically in their genes: nurture, rather than nature. From birth, people all over the world absorb the cultural inheritance of family, community, schoolmates, and other, larger social institutions such as the mass media—books, video games, television, and the internet. This cultural inheritance tells people how to understand the situations they are in (what the situations mean) and how they might behave in those situations. It works so automatically that we are aware of it only when it breaks down, as it does on occasion when people misunderstand a particular situation. Like the people who carry them, cultures do not function perfectly all the time.

Musical situations and the very concept of music mean different things and involve different activities around the globe. Because music and all the beliefs and activities associated with it are a part of culture, we use the term **music-culture** to mean a group's total involvement with music: ideas, actions, institutions, material objects—everything that has to do with music. A music-culture can be as small as a single human's personal music-culture, or as large as one carried by a transnational group. We can speak of the music-culture of a family, a community, a region, a nation. We can identify music-cultures with musical genres: there is a hip-hop music-culture, a classical music-culture, a jazz music-culture. We can identify subcultures within music-cultures: for example, Atlanta hip-hop within the hip-hop music culture; early music within classical music; or progressive bluegrass within bluegrass. In our example of concert music, the Euro-American or Western music-culture dictates that the sound made by symphony musicians tuning up is not music. But to the listener from Asia, it was music. That we can say so shows our ability to understand (and empathize with) each music-culture context from the inside and then move to an intellectual position outside of them. We can then compare them and arrive at the conclusion that, considered from their points of view, both the stranger and his hosts were correct. Contrasting the music of one culture with the music of another after stepping outside of both is a good way to learn about how music is made and what music is thought to be and do.

People may be perplexed by music outside their own music-culture. They may grant that it is music but find it difficult to enjoy. In Victorian England, for example, people said they had a hard time listening to the strange music of the native peoples within the British Colonial Empire. The expansive and exciting improvisations of India's classical music were ridiculed because the music was not written down "as proper music should be." The subtle tuning of Indian *raga* scales was considered "indicative of a bad ear" because it did not match the tuning of a piano (see Chapter 6). What the British were really saying was that they did not know how to understand Indian music on its own cultural terms. Any music may sound "out of tune" when its tuning system is judged by the standards of another music-culture.

A person who had grown up listening only to Armenian music in his family and community wrote about hearing European classical music for the first time:

I found that most European music sounds either like "mush" or "foamy," without a solid base. The classical music seemed to make the least sense, with a kind of schizophrenic melody—one moment it's calm, then the next moment it's crazy. Of course there always seemed to be "mush" (harmony) which made all the songs seem kind of similar (posted to SEM-L public list server July 9, 1998).

Because this listener had learned what makes a good melody in the Armenian music-culture, he found European classical melodies lacking because they changed mood too quickly. Unused to harmony in his own music, the listener responded negatively to it in Western classical music. Furthermore, popular music in the United States lacked interesting rhythms and melodies:

The rock and other pop styles then and now sound like music produced by machinery, and rarely have I heard a melody worth repeating. The same with "country" and "folk" and other more traditional styles. These musics,

while making more sense with their melody (of the most undeveloped type), have killed off any sense of gracefulness with their monotonous droning and machine-like sense of rhythm. (Ibid.)

You might find these remarks offensive or amusing—or you might agree with them. Like the other examples, they illustrate that listeners throughout the world have prejudices based on the music they know and like. Listening to music all over the planet, though, fosters an open ear and an open mind. Learning to hear strange music from the viewpoint of the people who make that music enlarges our understanding and increases our pleasure.

What Is Music?

Music isn't something found in the natural world, like air or sand; rather, music is something that people make, from sounds and silences. They make it in two ways: They make or produce the sounds they call music, and they also make music into a cultural domain, forming the ideas and activities they consider music. As we have seen, not all music-cultures have the same idea of music; some have no word for it, while others have a word that roughly translates into English as "music-dance" because to them music is inconceivable without movement. Writing about Rosa, the Macedonian village she lived in, Nahoma Sachs points out that "traditional Rosans have no general equivalent to the English 'music.' They divide the range of sound which might be termed music into two categories: *pesni*, songs, and *muzika*, instrumental music" (Sachs 1975:27). Of course, this distinction between songs and music is found in many parts of the world. Anne Rasmussen, when chatting with her taxi driver on the way to a conference at the Opera House in Cairo, Egypt, was told by her taxi driver that he liked "both kinds of music: singing (*ghina*) and music with instruments (*musiqqa*)." We can also find this distinction between songs and music in North America. Old-time Baptists in the southern Appalachian Mountains (see Figure 1.1) sometimes say, "We don't have music in our service," meaning they do not have instrumental music accompanying their singing. Nor do they want it.

Some music-cultures have words for song types (lullaby, epic, historical song, and so on) but no overall word for *music*. Nor do they have words or concepts that directly correspond to what Westerners consider the elements of musical structure: melody, rhythm, harmony, and so forth. Many readers of this book (and all of its authors) have grown up within the cultures of Europe and North America. In Chapter 5, the

Figure 1.1

Russell Jacobs leading the singing at the Left Beaver Old Regular Baptist Church in eastern Kentucky, 1979. Jeff Todd Titon.



section “The Sounds of European Music” consider specific qualities of European and, by association, North American musical practices that Westerners consider “normal.” Consciously and unconsciously, our approaches and viewpoints reflect this background. But no matter what our musical backgrounds are, we must try to “get out of our cultural skins” as much as possible in order to view music through cultural windows other than our own. We may even learn to view our own music-culture from a new perspective. Today, because of the global distribution of music on radio, television, film, digital video, sound recordings, and the internet, people in just about every music-culture are likely to have heard some of the same music. Although the local is emphasized throughout this book, music-cultures should not be understood as isolated, now or even in the past. In particular, thinking about the interaction between the local and the global can help us appreciate music-cultures, including our own.

If we want to understand the different musics of the world, then, we need first to understand them on their own terms—that is, as the various music-cultures themselves do. But beyond understanding each on its own terms, we want to be able to compare and contrast the various musics of the world. To do that we need a way to think about music as a whole.

To begin to discover what all musics might have in common, so that we may think about music as a general human phenomenon, we ask “How do people perceive differences between music and nonmusic?” The answer does not involve simple disagreements over whether something people call “music” is truly music. For example, some people say that rap is not music, but what they mean is that they think rap is not good or meaningful music. Rather, there are difficult cases that test the boundaries of what differentiates sound from music, such as the songs of birds, dolphins, or whales—are these music?

Consider bird songs. Everyone has heard birds sing, but not everyone has paid attention to them. Try it for a moment: Listen to the songs of a hermit thrush at dusk in a spruce forest. At Walden Pond, Thoreau heard hermit thrushes that sounded like these.

Many think that the hermit thrush has the most beautiful song of all the birds native to North America. Most bird songs consist of a single phrase, repeated, but the hermit thrush’s melody is more complicated. You hear a vocalization (phrase) and then a pause, then another vocalization and pause, and so on. Each vocalization has a similar rhythm and is composed of five to eight tones. If you listen closely, you also hear that a thrush can produce more than one tone at once, a kind of two-tone harmony. This is the result of the way its syrinx (voice box) is constructed.

Is bird song music? The thrush’s song has some characteristics of music—rhythm, melody, repetition, and variation. It also has a function: Scientists believe that birds sing to announce their presence in a particular territory to other birds of the same kind, and also that they sing to attract a mate. Some bird species sing alarm calls to warn other birds of nearby predators, and in wintertime they may sing flight calls to announce their presence and thereby help keep a flock together. Bird song has inspired Western classical music composers. Some composers have transcribed bird songs into musical notation, and some have incorporated, imitated, or transformed bird song phrases in their compositions. Bird song is also found in Chinese classical music. In Chinese compositions such as “The Court of the Phoenix,” for *suona* (oboe) and ensemble, extended passages are a virtual catalog of bird calls and songs imitated by instruments.

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“Songs of hermit thrushes” online.

Reflecting today's scientific worldview, most people in the Western music-culture hesitate to call bird songs music. Western culture regards music as a human expression, and bird songs no longer seem so close to the human world. Because each bird in a species sings the same song over and over, bird songs appear to lack human creativity. (Humpback whales, on the other hand, do change their songs over time.) Yet, people in some other music-cultures think bird songs do have human meaning. For the Kaluli people of Papua New Guinea, bird songs are the voices of their human ancestors who have died and changed into birds. These songs cause humans grief, which expresses itself in weeping (Feld 2012). The Kaluli give a different meaning to bird songs than Westerners do. Does this mean it is impossible to find a single idea of what music is? Not entirely. Euro-Americans may disagree with the Kaluli over whether bird songs have human meaning, but they do agree that music has human meaning. Our thought experiment with bird song and its meanings in different music-cultures suggests that music has something to do with the human world. From an anthropocentric (human-centered) worldview, music is sound that is humanly patterned or organized (Blacking 1973).

For another example of a sound that tests the boundary between music and non-music, we turn back to the postal workers. Throughout the editions of *Worlds of Music*, listeners have found the Ghanaian postal workers' sounds especially intriguing.

These postal workers hand-canceling stamps at the post office of the University of Accra are making drumming sounds, but there are no drums, and two workers are whistling; they are just passing the time. How, exactly? Koetting (Titon 1992:98–99) wrote as follows:

Twice a day the letters that must be canceled are laid out in two files, one on either side of a divided table. Two men sit across from one another at the table, and each has a hand-canceling machine (like the price markers you may have seen in supermarkets), an ink pad, and a stack of letters. The work part of the process is simple: a letter is slipped from the stack with the left hand, and the right hand inks the marker and stamps the letter. ...

This is what you are hearing: the two men seated at the table slap a letter rhythmically several times to bring it from the file to the position on the table where it is to be canceled. (This act makes a light-sounding thud.) The marker is inked one or more times (the lowest, most resonant sound you hear) and then stamped on the letter (the high-pitched mechanized sound you hear). ... The rhythm produced is not a simple one-two-three (bring forward the letter—ink the marker—stamp the letter). Rather, musical sensitivities take over. Several slaps on the letter to bring it down, repeated thuds of the marker in the ink pad and multiple cancellations of single letters are done for rhythmic interest. Such repetition slows down the work, but also makes it much more interesting.

The other sounds you hear have nothing to do with the work itself. A third man has a pair of scissors that he clicks—not cutting anything, but adding to the rhythm. The scissors go “click, click, click, rest,” a basic rhythm used in [Ghanaian] popular dance music. The fourth worker simply whistles along. He and any of the other three workers who care to join him whistle popular tunes or church music that fits the rhythm.

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“Postal workers canceling stamps at the University of Ghana post office,” online.

Work song, found in music-cultures all over the world, is a kind of music whose function ranges from coordinating complex tasks to making boring and repetitive work more interesting. In this instance the workers have turned life into art. Writing further about the postal workers' recording, Koetting says,

It sounds like music and, of course it is; but the men performing it do not quite think of it that way. These men are working, not putting on a musical show; people pass by the workplace paying little attention to the "music."
(Titon 1992:98)

Even though the postal workers do not think of this activity as a musical performance, Koetting is willing to say, "It sounds like music and, of course it is." He can say so because he connects it with other music-cultures' work-song activities (see for example, the work songs in Chapter 4). He finds a common pattern in their performance that exists in many music-cultures: people whistling a melody and accompanying it with various percussive rhythms. As a scholar considering people making sounds all over the world, Koetting classifies this activity as music. When he writes "of course it is," he means "of course, within a universal, scientific context it is music." Yet within the postal workers' own cultural context, it is "not quite" music. In other words, the workers are doing this as a part of their work, to pass the time; it is their way of being in the world as workers canceling stamps, not as singers and musicians intent on a musical performance. These cases—bird songs and the Ghanaian postal workers cancelling stamps—bring up questions about the boundaries between music and nonmusic that do not have easy answers. To some, the answer must be one or the other: either bird song is music or it's not; either the postal workers are making music or they are not. To others, the answer may be "Both" or "It depends" or "There is something wrong with the question." What do you think?

Structure in Music

People in music-cultures organize sounds into musical patterns. Although the patterns vary across cultures, all music-cultures pattern sounds into something we call "music." How can we think comparatively about the kinds of musical organization that we find throughout the world? Koetting understood the postal workers' activities to be music when comparing it with other musics he knew. He recognized a familiar pattern of melody and harmony, as you probably did, too. Although this hymn-tune was composed by a Ghanaian, the melody is European, a legacy of Christian missionary music in Ghana. As a student of Ghanaian drumming, he recognized the cross-rhythms of the percussion. He thought about the performance in terms of its melody, harmony, meter, and rhythm.

Indeed, the Western music-culture recognizes these four characteristics of musical performance and talks about them in familiar, ordinary language. These terms describe patterns or structure (form) in sound. It will be interesting to see what happens to these Western (but not exclusively Western) ideas when, for better and worse, they are applied to every music-culture throughout this book. In this section, on musical structure, we briefly review these ideas. Next, we show

how music becomes meaningful in performance. After that, we consider the four components of a music-culture, which in music textbooks are not usually considered rudiments but are no less a part of humanly organized sound: ideas, activities, repertoires, and the material culture of music. Last, we return to soundscape and consider the interconnections of music-cultures throughout human history on Planet Earth, as well as the sustainability of music in the future.

Rhythm and Meter

In ordinary language we say *rhythm* when we refer to the patterned recurrence of events, as in “the rhythm of the seasons,” or “the rhythm of the raindrops.” In music, we hear rhythm when we hear a time-relation between sounds. In a classroom you might hear a pen drop from a desk and a little later a student coughing. You do not hear any rhythm, because you hear no relation between the sounds. But when you hear a person walking in the hall outside, or when you hear a heartbeat, you hear rhythm.

If we measure the time-relations between the sounds and find a pattern of regular recurrence, we have *metrical rhythm*. Think of the soldiers’ marching rhythm: HUP-two-three-four, HUP-two-three-four. This is a metered, regularly recurring sound pattern. The recurring accents fall on HUP. Most popular, classical, and folk music heard in North America today has metered rhythm. Of course, most of those rhythms are more complex than the march rhythm. If you are familiar with Gregorian chants of the Roman Catholic Church, you know musical rhythm without meter. Although not music, ordinary speech provides an example of nonmetrical or **free rhythm**, whereas poetic verse is metrical (unless it is free verse). Think of the iambic pentameter in Shakespeare’s plays, for example. In a metrical rhythm you feel the beat and move to it. The songs of the hermit thrushes are both metrically rhythmic and not. You can find a beat while the thrush sings a phrase, but after he stops you cannot predict exactly when he will start again.

“Sister, Hold Your Chastity,” the Bosnian *ganga* song (Chapter 5), lacks any sense of a beat. You can’t tap your foot to it. Although we hear rhythm in the relationship between successive sounds, this rhythm is highly flexible. Yet it is not arbitrary. The singers, who have spent years performing this music together, know how to coordinate the melody and harmony by signals other than a pulse. But the lack of a beat makes it difficult for someone to learn *ganga*. Try singing along with the recording and see for yourself.

Similarly, the rhythm in the Chinese weeding song (Chapter 8) flows in a flexible way as the singer aims to produce a musical effect by lengthening the duration of certain syllables.

On the other hand, the rhythm of *karnataka sangeeta* in “Sarasiruha” (Chapter 6) is intricate in another way. The opening *alapana* section has a flexible, nonmetered rhythm, but the following sections are metrically organized. The *mridangam* drummer’s art (see Figure 1.2) is based on fifteen or more distinct types of finger and hand strokes on different parts of the drumheads. Each stroke has its own *sollukattu*, or spoken syllable that imitates the sound of the drum stroke. Spoken one after another, they duplicate the rhythmic patterns and are used in learning and practice.

Although most North Americans and Europeans may not be aware of it, the popular music they listen to usually has more than one rhythm. The singer’s

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LISTEN TO

“Sister, Hold Your Chastity,” performed by Azra Bandić, Mevla Luckin, and Emsija Tetarović, online.

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“Yundao ge” (“Weeding Song”), performed by Jin Wenyin, online.

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“Sarasiruha” (“To the Goddess Saraswati”) *Kriti* in *raga Natai, Adi tala*, performed by Ranganayaki Rajagopalan, *veena*; Raja Rao, *mridangam*, online.