WORLDS OF MUSIC

An Introduction to the Music of the World's Peoples

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General Editor

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David Locke

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Christopher A. Scales

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Jonathan P. J. Stock

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Sixth Edition

Streaming Recordings available via MindTap for *Worlds of Music*

Chapter 1

Postal workers canceling stamps at the University of Ghana post office
Songs of hermit thrushes

Chapter 2

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continues on the inside back cover

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Worlds of Music: An Introduction to the Music of the World's Peoples, Sixth Edition
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Preface

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

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

New to This Edition

Global Changes

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

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

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

CHAPTER 2: North America/Native America

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

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

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

CHAPTER 4: North America/Black America

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

CHAPTER 5: Europe/Central and Southeastern Regions

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

CHAPTER 6: Asia/India

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

CHAPTER 7: Asia/Indonesia

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

CHAPTER 10: The Arab World

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

CHAPTER 11: Discovering and Documenting a World of Music

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

MindTap

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

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

About *Worlds of Music*

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

–Jeff Todd Titon
Brown University

The Authors

Timothy J. Cooley

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

David Locke

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

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

Anne K. Rasmussen

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

David B. Reck

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

Christopher A. Scales

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

John M. Schechter

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

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, 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 a multivolume text for use in schools called *World Sound Matters: An Anthology of Music from Around the World*. He is also 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, Social Science Research Council, National Endowment for the Humanities, Wenner-Gren Foundation, and 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 Indonesian 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 has served as the first vice president and book review editor for the Society for Ethnomusicology, as well as 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 Emeritus Professor of Music 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 and musicology with Johannes Riedel. He founded the ethnomusicology program at Tufts University, where he taught from 1971 to 1986. A Fellow of the American Folklore Society, 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 led an old-time Appalachian string band ethnomusicology ensemble at Tufts (1982–1986) 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, repertories, 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

START . . . experiencing this chapter's topics with an online audio activity.

READ . . . the complete chapter text in a rich interactive online platform.

6. Explain what music can tell us about how this group of people over here is different from that group of people over there.
7. Propose various actions to help make a music-culture you admire to 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 a lot of sounds made by people. You might be startled by the sound of a truck beeping as it backs up or by a car alarm. The noise of the garbage and recycling trucks on an early morning pickup or the drone of a diesel engine in a parked truck nearby might irritate you. 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. By a river or the ocean you might hear the sounds of surf or boats loading and unloading or the deep bass of foghorns. Stop for a moment and listen to the sounds around you. What do you hear? The hum of a computer hard drive? A refrigerator motor? Wind outside? Footsteps in the hallway? A car going by? Why didn't you hear those sounds a moment ago? We usually filter out "background noise" for good reason, but in doing so we deaden our sense of hearing. For a moment, stop reading and become alive to the soundscape. What do you hear? Try doing that at different times of the day, in various places: Listen to the soundscape and pick out all the different sounds you may have taken for granted until now.

Just as landscape refers to land, **soundscape** refers to sound: the characteristic sounds of a particular place, both human and nonhuman. (The Canadian composer R. Murray Schafer developed this term; see Schafer 1980.) **Soundscape ecology** is what scientists call the study of sounds within a specific environment. The examples so far offer present-day soundscapes, but what were they like in the past? What kinds of sounds might dinosaurs have made? With our wristwatches we can always find out what time it is, but 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 its sounds 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 170 years ago. As he wrote in the "Sounds" chapter of *Walden*, "The whistle of the steam engine penetrated my woods summer and winter—sounding like the scream of a hawk sailing over some farmer's yard . . . scaring the owl and fox" (Thoreau 1971). After this ominous comparison—the hawk is a bird of prey—Thoreau describes the train as an iron horse (a common comparison at the time) and then a dragon, a

threatening symbol of chaos rather than industrial progress: "When I hear the iron horse make the hills echo with his snort like thunder—shaking the earth with his feet, and breathing fire and smoke from his nostrils, what kind of winged horse or fiery dragon they will put into the new mythology I don't know." 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!" 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? What might Thoreau have written about automobiles in the countryside, tractors on the farms, trucks on the interstate highways, and jet planes everywhere?

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 Ghana 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 of the men whistle a tune while three 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.

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 175 years ago. He had never heard Western music before. The story goes that after the concert, his hosts asked him how he had liked it. "Very well," he replied. Not satisfied with this answer, his hosts asked (through an interpreter)

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 tuning-up period. 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. Recall from the Preface that **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, newspapers, video games, movies, television, and computers. 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 they 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: Atlanta hip-hop, for example, 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 to 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 hear and 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. Further, 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?

Sound is anything that can be heard, but what is music? In the Preface I emphasized that music isn't something found in the natural world, like air or sand; rather, music is something that people make. And 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 music-cultures 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 (*musiqa*)." We can also find this distinction between songs and music in North America. Old-time Baptists in the southern Appalachian Mountains

Figure 1.1
Russell Jacobs leading the singing at the Left Beaver Old Regular Baptist Church in eastern Kentucky, 1979. *Jeff Todd Titon.*

(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 of the readers of this book (and all of its authors) have grown up within the cultures of Europe and North America. In Chapter 5, the sections "Europe: An Overview" and "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 about how 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 or dolphins or whales—are these music?

LISTEN TO . . . "Songs of hermit thrushes" online.

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. Some sing in pairs, the second bird sounding in response in a duet, echoing the melody a bit higher or lower. Do you hear them that way, or as separate vocalizations? 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 of the characteristics of music. It has 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 taken down bird songs in 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. Nowadays, ornithologists study bird song using computer software to produce sound spectrograms that look nothing like music; but until about sixty years ago, they relied on musical notation, implying that bird song was like music (Mundy 2009).

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. We can go further and say that, according to a scientific 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 nonmusic, we turn back to the postal workers. Throughout the life of *Worlds of Music,* listeners have found the Ghanaian postal workers' sounds especially intriguing. Not too long ago we learned a little more about the circumstances of the recording. Henrietta Mckee Carter (personal communication to Jeff Todd Titon, July 2000) wrote as follows:

LISTEN TO . . . "Postal workers canceling stamps at the University of Ghana post office," online.

> Sometime in 1975, Bill Carter and I were sitting in Jim and Ernestina Koetting's quarters at the University of Ghana chatting with Ernestina, while awaiting dinner. Jim came in excitedly, picked up his recording equipment and disappeared, saying on his way out that he had just heard something he wanted to record. He came back a while later and described the scene.

These postal workers hand-canceling stamps at the post office of the University of Ghana are making drumming sounds, and two are whistling; but there are no drums, and the workers 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.

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 as native Ghanaian. He thought in terms of melody, harmony, meter, and rhythm.

Indeed, the Western music-culture recognizes these four characteristics and talks about them in ordinary language. The ideas themselves are already familiar to many readers of this book. 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 or worse, they are applied to every music-culture throughout this book. In this section, on musical structure, we briefly review these ideas. In the next section, we turn our attention to a music-culture model and show how music becomes meaningful in performance. Next, 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, repertories, and the material culture of music. In the last section of this chapter, we return to the idea of acoustic ecology with which we began. We do this not only in terms of the interactions of sounds in a soundscape but also in terms of 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." As Hewitt Pantaleoni writes, "Rhythm concerns time felt as a succession of events rather than as a single span" (1985:211). 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.