

preface

World Music: Traditions and Transformations is an introductory-level survey of diverse musics from around the world. It assumes no prior formal training or education in music and avoids the use of Western music notation almost entirely. It is written primarily for classes of undergraduate nonmusic majors, but is also appropriate for music majors, as well as for courses enrolling both music and nonmusic students.

In writing this book, I have tried to create an engaging, clear, and accessible text that college and university instructors from a variety of backgrounds can use to make world music a vehicle of exploration, discovery, intellectual stimulation, and fun for their students. The work is the product of some seven years of research and writing and a decade-and-a-half of teaching. Really, though, its genesis dates back much farther, in particular, to the occasion of my third birthday, when I discovered a love of music that has inspired a commitment to sharing music with others ever since.

My birthday gift from my parents on that memorable day was the album *Beatles VI*. I still recall the magical feeling that came over me the first time I heard it. It filled me with wonder, delight, curiosity, and an exhilarating sense of discovery. I have experienced similar feelings many times since then: the first time I heard John Coltrane, Stravinsky's *The Rite of Spring*, Balinese *gamelan* music. Each of these encounters compelled me to listen again and again, moving deeper and deeper inside the music and coming away every time with more appreciation, more understanding, more love of music and fascination with the people and processes behind its creation.

Today, I continue to relish such magical moments of musical discovery and exploration when they come along, and they still do. But even more satisfying is getting the chance to help other people experience them, especially my students. That is the great reward of teaching introductory courses in world music such as the ones for which this text is intended. Teaching world music offers abundant and special opportunities to enrich our students' lives on many levels. Getting inside of music and seeing how it works, how it lives, and what makes it meaningful to people across a broad range of global contexts not only has the potential to expand our students' musical horizons and appreciations, but also can lead them to deeper understandings of their world, of cultural diversity and multiculturalism, of each other, and, not least importantly, of themselves.

Organization and Approach

This book is organized in two parts. Part I, consisting of the first six chapters, provides an inviting and nonthreatening introduction to the “elements of music” that is global in its inclusivity, encompasses cultural as well as purely musical elements, and is written with the explicit goal of being readily accessible to readers with no background in music. The depth of coverage in these chapters is geared specifically to preparing students for the materials they will encounter in Part II, not more, and is accordingly limited and focused.

Chapter 1 examines the fundamental question “What, in the world, is music?” Chapter 2 looks at how music lives as a phenomenon of culture and explains the book's core concept of *musicultural tradition*. Chapters 3–6 explore how music works as a medium of organized sound, with discussions of rhythm (Chapter 3); pitch (Chapter 4); dynamics, timbre, and instruments (Chapter 5); and texture and form (Chapter 6).

The various elements introduced in these chapters, both musical and cultural, are brought to life and made accessible via a combination of musical examples and illustrations of four kinds:

- Participatory exercises based on songs that will likely be familiar to most students (“The Alphabet Song,” “Mary Had a Little Lamb,” “The Star-Spangled Banner”).
- Recorded examples representing diverse music traditions from around the world (these are included on the text’s accompanying 3-CD set—see p. xxii).
- Online Musical Illustrations featuring audio-recorded examples of specific music elements (these are located at the Online Learning Center at www.mhhe.com/bakan1—see p. xxiv).
- User-friendly visual illustrations that are closely integrated with the musical examples discussed.

With respect to the world music recordings, these serve a dual purpose in this opening set of chapters. Beyond providing illustrations of specific music elements (syncopation, melodic contour, call-and-response, etc.), they also initiate the global musical journey that then continues on a different plane in Part II. Collectively, the Part I recordings give students both a musical preview of traditions that are explored more fully in later chapters and a whirlwind tour of numerous other traditions that are not: Native American dance song; traditional Aboriginal Australian music; Greek *syrtaki*; Zimbabwean world beat; Roma (Gypsy) brass band music; Mongolian *khoomii* multiphonic singing; Fijian hymnody; American blues; Japanese *koto*, *shakuhachi*, and *gagaku*.

Building from the foundation established in Part I, Part II features eight chapters, each consisting of an exploration of a single musicultural tradition. These chapters all link a central topic of musical focus to a central topic of cultural focus, which in turn form the main musicultural lens through which the tradition as a whole is then examined. In the chapter on Balinese music from Indonesia, for example (Chapter 7), we learn how the procedures for creating interlocking patterns in gamelan music embody core cultural values of communal interdependence that are evident in Balinese social interaction as well.

In this and the other Part II chapters, the main musicultural thread identified at the outset is woven through a series of recorded examples representing traditional, neo-traditional, and post-traditional manifestations of the music tradition at hand. The journey of Chapter 7 takes students from a traditional Hindu-Balinese cremation procession to a hip-hop/gamelan fusion piece produced in the United States; that of Chapter 14 extends from an archaic style of mystical Jewish chanting preserved in Bukhara, Uzbekistan, to the Jewish mysticism-inspired techno-electronica music of the contemporary British band Zöhar.

This *focused, musicultural approach*—encompassing traditional, neo-traditional, and post-traditional modes of expression within a series of compelling world music case studies—is intended to facilitate both depth of understanding and breadth of perspective without becoming overwhelming. While maintaining a scope that is manageable and appropriately contained, it allows students to engage with the complex realities of how music traditions move fluidly across conventional boundaries of history, geography, and identity. And it is an approach that aligns well with the conception of tradition that guides this entire work, namely, that *tradition is a process of creative transformation whose most remarkable feature is the continuity it nurtures and sustains*.

Key Features

Beyond its unique treatment of the elements of music (Part I) and its focused, musicultural approach (Part II), this text and its accompanying media offer a number of other valuable and attractive key features. These are described below.

World Music: Traditions and Transformations 3-CD Set

The 3-CD set was produced by Sony BMG Music Entertainment and includes over 100 musical selections (a combination of excerpts and complete tracks). The majority of these are drawn from high-quality, professional recordings by the likes of **Ravi Shankar, Tito Puente, Santana, Shakti, Angélique Kidjo, Hossam Ramzy, John Coltrane, The Chieftains, Eileen Ivers, and Yo-Yo Ma.**

The CD tracks are closely integrated with the text through Guided Listening Experience narratives, Guided Listening Quick Summaries, Musical Guided Tours, Music Making Exercises, and visual illustrations. Importantly, *the music itself drives this text, rather than being supplemental to it.* Each chapter was conceived and built “from the music up.”

Getting Inside the Music Features

In keeping with its “music first” priority, *World Music: Traditions and Transformations* offers a number of mutually reinforcing vehicles for getting students inside the music they explore to see how it works and what makes it musically meaningful:

- **Guided Listening Experience** narratives linked to the main musical examples of the Part II chapters highlight key elements of music sound, musical design, and cultural meaning as they unfold. They are written to be accessible and engaging for nonmusic majors, while improving students’ listening skills and taking them deeply into the music without becoming overly technical.
- Boxed **Guided Listening Quick Summaries** immediately follow each of the main Guided Listening Experience narratives. These timeline boxes concisely summarize the principal features emphasized in a format that is easy to follow during listening.
- **Musical Guided Tours** take you inside the music in a different way. These brief and straightforward audio-recorded lecture demonstrations (which also appear in transcribed form in the text) enable students to hear and understand how music works *from the inside out*, step by step and part by part. They will learn, for example, how polyrhythms are generated in West African drum ensemble music (Chapter 10); how Irish traditional dance tunes are melodically ornamented and combined to form medleys (Chapter 9); and how the multiple musical layers and interlocking patterns of Balinese gamelan music are structured and organized (Chapter 7). There are eight Musical Guided Tours, one for each of the chapters in Part II.
- The **Making Music Exercises** included in some chapters provide another avenue of access to music’s inner workings. Here, students are given simple, step-by-step instructions on how to actually *perform* on some level the music they are studying, either on their own or interactively with the recordings. (These exercises also work well as in-class group activities when directed by the course instructor.) They get to keep tal with Ravi Shankar; mark out Egyptian dance rhythm patterns with Hossam Ramzy; and actually *experience*, rather than just learn in the abstract, the meanings of key musical terms like melody, rhythm, and tempo.
- Finally, there are 26 **Online Musical Illustrations** that demonstrate key musical elements and features discussed in the text, from scales and instrumental timbres; to the paired tuning of Balinese gamelan instruments; to the traditional, neo-traditional, and post-traditional treatments of a single melodic figure in three contrasting Irish music performances.

Maps and Timelines

Chapter maps and chapter timelines are located at the beginning of each chapter in Part II. These collectively outline the geographical, historical, and musical trajectories of their respective chapters. They are designed to facilitate efficient, organized reading strategies and are valuable study resources as well.

Key Terms Lists, Pronunciation Guidance, and Glossary

A concerted effort has been made to limit the amount of foreign and technical terminology in the text. Given the subject matter, however, the presence of such terminology is an inevitable reality to some degree. In the interest of helping students and instructors alike to comfortably navigate the book's terminological terrain, the following features are included:

- A list of **Key Terms** at the end of every chapter; the key terms are highlighted in boldface print in the chapter text, generally at the point of their first appearance. (Other foreign terms that are not key terms are italicized where they first appear.)
- “Commonsense”-style phonetic **pronunciation guidance** in the margins for key terms and other terms or names that may present pronunciation difficulties.
- A **Glossary** that includes both definitions and pronunciation guidance for key terms, as well as reference to the main chapter in which the term appears.

Photographs, Visual Illustrations, and “Insights and Perspectives” Boxes

This book is enriched by abundant photographs, figures, tables, and other illustrative materials that bring the music and text vividly to life and enrich the clarity and enjoyment of the reading and music-listening experience. “Insights and Perspectives” boxes, which provide additional coverage or alternate points of view on materials in the main text, are another important feature.

Study Questions, Discussion Questions, and “Applying What You Have Learned” Sections

A list of study questions is included at the end of each chapter, along with discussion questions and suggestions for student projects and assignments that build upon or extend from chapter materials (“Applying What You Have Learned”). Students are also directed to the Online Learning Center at www.mhhe.com/bakan1 for additional resources and study aids at the conclusion of each chapter.

Flexibility

The text is designed to be flexible and adaptable to varied teaching situations and instructor needs and interests. This is the case in both Part I and Part II.

Though designed as an integrated unit, the set of six preliminary chapters that constitutes Part I may be approached in a variety of ways. Different student backgrounds (e.g., nonmusic majors versus music majors), pedagogical aims (e.g., greater “music” emphasis versus greater “culture” emphasis), or course settings (size of class, semester versus quarter) may inspire instructors to approach the teaching of these chapters in different ways (a number of suggestions are included in the Online Instructor's Manual at www.mhhe.com/bakan1—see p. xxiv). Some instructors may even elect to teach the chapters in an alternate order, for example, beginning with the elements of music sound addressed in Chapters 3–6 before addressing the more conceptual and cultural issues of Chapters 1–2.

As for Part II, there is a great amount of flexibility. Any number of these chapters (or all of them) may be taught in any order the instructor prefers. Though cross-references between certain chapters do occur and there are overarching themes that can be productively developed across chapters (e.g., music and nationalism, music and identity), each Part II chapter is ultimately a stand-alone unit. Some instructors may opt to cover all eight chapters, while others may prefer to select just five or six to allow time for more in-depth study. Some may follow the book's order of chapters, whereas others may prefer to use a different organizational strategy, for example, moving from "near to far" geographically, starting, say, with the Latino/American and Irish music chapters (Chapters 11 and 9) before tackling Bali or India (Chapters 7 and 8). Again, the Online Instructor's Manual provides suggestions on some possible approaches.

Consistency of Presentation and Authority in a Single-Authored Text

In contrast to several other introductory world music texts currently available, *World Music: Traditions and Transformations* is a single-authored work rather than a product of collaboration between multiple authors contributing individual chapters in their respective areas of specialization. A veritable explosion of new and excellent publications and other media in the world music arena in the last few years has made the prospect of a single-authored text of this type feasible and viable. Single authorship allows for a level of consistency of presentation in both the conception and writing of a work of this scale that is difficult, if not impossible, to achieve in a multi-authored textbook.

As for the accuracy and authority of the text, each chapter has benefited from a rigorous process of review. Especially noteworthy in this regard was the review process for the chapters of Part II, which were all reviewed by leading ethnomusicologists with specializations in the areas covered.

Supplementary Features

World Music: Traditions and Transformations offers helpful online resources for both instructors and students. The **Online Learning Center, Student Edition**, at www.mhhe.com/bakan1, provides students with a wealth of materials for course preparation and study, including chapter overviews, sample multiple-choice quizzes, sample music-listening quizzes, exam study guides, Internet links, annotated lists of resources and references for further study and research (books, articles, recordings, videos and DVDs, Internet resources), guidance on pronunciation of foreign language terms (beyond that included in the main text), and an image bank. Downloadable MP3 files of six of the book's eight audio Musical Guided Tours are located at the Online Learning Center (the other two audio Musical Guided Tours are included on the 3-CD set). So too are the 26 audio Online Musical Illustrations, which are likewise downloadable (with the exception of one).

The **Online Learning Center, Instructor Edition**, also located at www.mhhe.com/bakan1, gives instructors access to all the materials of the Student Edition plus much more. The most notable component of the Instructor Edition is the aforementioned **Online Instructor's Manual**. This includes lesson plans, ideas for in-class participatory exercises, supplementary information on chapter topics that can be used to enliven and enrich lectures, additional lists of resources for research and class use, sample syllabi and course schedules tailored to different course contexts (e.g., single semester, quarter, nonmusic major, music major), and a test bank including hundreds of questions.

PageOut (www.pageout.net) is an online resource designed and provided by McGraw-Hill that helps instructors put their course online. Combining easy entry, design templates, and a set of course management tools, PageOut is the easiest way to create a professionally designed Web site for your course.

Acknowledgments

I am immeasurably indebted to the many reviewers, colleagues, friends, and loved ones who have contributed to this work. It is impossible for me to list all those to whom I owe a debt of gratitude, but I must at least extend my deep thanks to the scores of ethnomusicologists and world music course instructors across the United States, Canada, and the United Kingdom whose comments, corrections, criticisms, and suggestions in reviews have helped shape this book: Noel Benkman, *Chabot College*; Eric Charry, *Wesleyan University*; Judah M. Cohen, *Indiana University*; Paula Conlon, *University of Oklahoma*; Steven Cornelius, *Bowling Green State University*; Robert Danziger, *California State University–Stanislaus*; Ralph T. Dodgeon, *State University of New York*; Gavin Douglas, *University of North Carolina at Greensboro*; Jonathan Dueck, *University of Maryland–College Park*; Ron Emoff, *Ohio State University at Newark*; Michael Frishkopf, *University of Alberta*; Stephen Fuller, *St. Cloud State University*; Chris Geyer, *University of Indianapolis*; Rolf Groesbeck, *University of Arkansas–Little Rock*; Patricia Ann Grutzmacher, *Kent State University*; James A. Grymes, *University of North Carolina at Charlotte*; Aurelia W. Hartenberger, *Maryville University*; Ramona Holmes, *Seattle Pacific University*; Eric Hing-Tao Hung, *University of Montana*; E. Morgan Jenkins, *Pennsylvania State University–Mont Alto*; Barbara Rose Lange, *University of Houston–Moore*; Peter Manuel, *John Jay College* and the *Graduate Center, City University of New York*; Luke Palmer, *Pennsylvania State University–Berks*; Greg Petersen, *Rogers State University*; Harold Popp, *Wichita State University*; Gil Seeley, *Lewis and Clark College*; Stephen Slawek, *University of Texas at Austin*; Paul Ely Smith, *Washington State University*; Jonathan Stock, *University of Sheffield*; Sean Williams, *Evergreen State College*; and Tom Zalabinger, *York College*.

I also extend my deep appreciation to Trevor Harvey, who realized the book's figures and tables and co-produced and mastered the 3-CD set, the Online Musical Illustrations, and the six online Musical Guided Tours; Carolyn Ramzy, Plamena Kourtova, Peter Hoesing, and Sarah Arthur, for cheerfully and efficiently completing the multitude of nit-picky tasks I assigned to them as my graduate assistants; Michael Redig, for his outstanding photographic contributions; Deng Haiqiong and Lynnsey Weissenberger, for their excellent Musical Guided Tour performances and advice; and Jane Scott, Meg Jackson, Ross Brand, Jeff Jones, Brittany Beihl, Pachó Lara, Mariano Rodriguez, León Garcia, Brittany Roche, Elizabeth Timan, Bryan Burton, Melinda Cowen, Jim Cox, Richard Zarou, Damascus Kafumbe, Lisa Beckley, Rachel Harris, Roderic Knight, Roger Vetter, Margaret Puente, Tito Puente Jr., Joe Conzo, Ted Levin, A. J. and Barbara Racy, Aisha Ali, Steve Stuempfle, Allan Marett, Katherine Hagedorn, Erran Baron Cohen, Michelle Kisliuk, Li Xiuqin, Jane Sugarman, Charles Atkins, Jen Brannstrom, Alec McLane, Valerie Gillespie, Jon Waxman, Daniel Avorgbedor, Joe Williams, Steven Loza, Ruth Wieder Magan, Rabbi Schneur Oirechman, Ellen Koskoff, Michael Tenzer, I Ketut Gedé Asnawa, I Ketut Sukarata, I Ketut Suandita, Sherry Simpson, Henry Hall, Min Tian, Jill Braaten, Caren-Alexandra Entwistle and Jon Entwistle of ARC Music Productions International Ltd., and Atesh Sonneborn of Smithsonian Folkways Recordings for their assistance, contributions, and wise counsel on a variety of matters.

My colleagues in the College of Music at Florida State University (FSU) have been extraordinarily supportive, and I especially want to thank Dale Olsen, Jeffery Kite-Powell, Douglass Seaton, Frank Gunderson, Ben Koen, Denise Von Glahn, Charles Brewer, Don Gibson, Jon Pier-sol, Clifford Madsen, Jane Clendinning, Pam Ryan, Patrick Meighan, Jerrold Pope, Barbara Ford, Dee Beggarly, Leo Welch, Wendy Smith, Linda Ross, Sally Gross, and Brian Gaber for their help. Numerous undergraduate and graduate students at FSU beyond those already acknowl-edged also have played an essential part in this work. I trust that you know who you are if you are reading this. Please forgive me for not mentioning you individually.

The editorial and production team at McGraw-Hill has been consummately professional and a joy to work with. Special thanks to Cindy Sullivan for “discovering” me and getting me in the loop; the editorial team of Chris Freitag, Melody Marcus, Beth Ebenstein, and Marley Magaziner; development editors Chris Narozny and Kate Engelberg; copyeditor Betsy Blumenthal; designer Gino Cieslik; project manager Susan Trentacosti; art editor Emma Ghiselli; photo research coor-dinator Natalia Peschiera; media producers Jocelyn Spielberger and Marc Mattson; and pro-duction supervisor Jason Huls. Special thanks, too, to Tom Laskey of Sony BMG Music Enter-tainment, whose tireless patience and perseverance over a span of many years were essential to achieving the outstanding quality and content of the 3-CD set; and to lead photo researcher Chris-tine Buese of Photosearch, Inc., for her exemplary work.

To the many musicians who are featured on the CD set—those whom I know personally and those whom I do not, those who are living and those who have passed on—this book is a tribute to all of you and to musicians everywhere who make music work and make it live.

Michael B. Bakan
The Florida State University

about this book: an introduction for students

“. . . the value of a piece of music as music is inseparable from its value as an expression of human experience.”

John Blacking, *Music, Culture, & Experience*

World Music: Traditions and Transformations is an introductory-level survey of diverse musics from around the world. It assumes no prior formal training or education in music of any kind. You do not have to have had music lessons or classes to understand this book; nor do you need to know how to read music or play an instrument. The only real prerequisite is your willingness to explore music as the global phenomenon of human expression and experience it truly is, and in turn to approach the diversity of music you encounter with an open mind, open ears, thoughtfulness, and active engagement.

Throughout this world music journey, you will be invited to listen deeply to music, think broadly about what it means and why it is significant in human life, and even “perform” it yourself in some instances. The purpose of this multifaceted, experiential approach is not just to increase your understanding of what music is and how it works, but also to increase your appreciation and enjoyment of music overall. Experiencing, learning about, and taking pleasure in music go hand in hand; at least they ought to. Each of these interrelated ways of engaging with music enriches the other. All of them together have the capacity to enhance our appreciations of cultural diversity, intercultural tolerance, human creativity and resourcefulness, and the common spirit of humanity that unites us all.

World Music

“World music” is a slippery term. It is broad enough to encompass any and all music that exists or has ever existed in the world, yet it lacks the precision to accurately apply to any *specific* music tradition; it is open to many interpretations. A *raga* from India is neither more nor less deserving of the designation “world music” than a Mozart piano sonata. Yet most Westerners, if asked, would classify the former as an example of world music but not the latter; and most connoisseurs of Indian music would strongly disagree with this type of a classification scheme altogether.

Here, our approach will be to conceive of the study of world music simply as an exploration of selected music traditions from *throughout* the world. Each of the traditions chosen is traced from its point (or points) of beginning to wherever its multidirectional pathways of continuity and transformation may lead. The geographical and cultural “hubs” of given musics—the places identified with their origins, the communities and societies with which they are connected, the musicians recognized as their leading exponents—are most certainly accounted for, but so too are the complex, intersecting webs of geography, culture, technology, and sound that situate these hubs in more broadly global frameworks. All manner of musical expression, from the most resolutely traditional and geographically specific to the most commercially oriented, cross-culturally diverse, and radically experimental, are included.

A Focused, Musicultural Approach

This text is organized in two main parts. Part I, comprising Chapters 1–6, offers a general introduction to music as a phenomenon of sound and a phenomenon of culture. Drawing upon a

combination of simple, familiar songs (such as “The Alphabet Song”) and an eclectic range of music from around the world for its examples and illustrations, the six Part I chapters collectively address three fundamental questions:

- What is music?
- How does music live in people’s lives?
- How does music work?

These chapters establish the basic foundation and framework for what follows in Part II.

Each of the eight chapters of Part II (Chapters 7–14) offers an exploration of a single *musicultural tradition*. The merging of the words “music” and “cultural” into the compound term *musicultural* (a new term) is intended to emphasize the inseparability of music as sound and music as “an expression of human experience” (Blacking 1995:31). Each chapter links a central topic of musical focus to a central topic of cultural focus. Together, these provide the principal musicultural lens through which the music tradition as a whole is then viewed. For example, in Chapter 7, a standard approach to rhythmic organization used in music from the island of Bali, Indonesia, is linked to fundamental cultural values and practices relating to Balinese concepts of social interdependence. This link then becomes the basis of an exploration of Balinese music traditions and transformations covering everything from ritual music played at Hindu-Balinese cremation ceremonies to a hip-hop/Balinese fusion piece.

Traditions and Transformations

Looking at relationships between established world music traditions and the processes of transformation that challenge and redefine them is central to this work. Every chapter in Part II builds around this issue of tradition and transformation in one way or another, and in each case a conception of *tradition as a process*, specifically, *a process of creative transformation whose most remarkable feature is the continuity it nurtures and sustains*, is at the heart of the discussion.

We encounter a series of first traditional, then neo-traditional, and finally post-traditional musical examples as each chapter unfolds (these are included on the text’s accompanying 3-CD set—see p. xxx). On one level, key similarities and connections between the different examples are highlighted. This is done in order to illustrate how foundational features of musical style and meaning endure even in the face of far-reaching musical and cultural change. Examining the music on this level offers insights into what defines a tradition at its core, regardless of the eclectic musical surfaces that may become attached to it along the way. It helps us to comprehend, for example, how an ancient mystical prayer chanted in a traditional, Central Asian Jewish style dating back centuries belongs to the same music tradition as a Jewish mysticism-inspired techno-funk recording by the contemporary British band Zöhar (Chapter 14).

On a second level, contrasts and departures from convention that *distinguish* the different musical examples of each chapter one from the other—in terms of both their musical content and cultural meanings—also are emphasized. These serve to demonstrate the creative range and possibilities for transformation that are inherent in the flexibility of the tradition itself. As I try to show in each chapter, it is this flexibility that enables traditions to retain their vitality and relevance as they move through time across history, are transported to diverse locations around the globe, absorb and influence elements of other traditions, and become important and meaningful to different people for different reasons in different situations.

Depth versus Breadth: A Difficult Balancing Act

Many students reading this text will likely be contending with not just one but *two* rather complex subjects for the first time: the study of music and the study of culture. The focused, musical-cultural approach described earlier is intended to guide you toward appreciating the richness and depth of both—and of the fascinating domains of interaction that arise between them—without overwhelming you in the process. I have learned over the years that the richest appreciations, deepest understandings, and most enjoyable experiences of world music come not from trying to “cover everything” in a single course (an impossibility in any case, as I will discuss shortly), but rather from a more narrowly defined approach that explores a relatively small number of well-chosen traditions and topics.

That said, trade-offs and compromises are inevitable. In the present work, certain traditions and topics are included at the exclusion of many others that are every bit as interesting, important, and worthy of our attention. For example, there is a chapter on Chinese music (Chapter 13), but no chapter on Japanese or Korean music. Moreover, the Chinese music chapter focuses almost exclusively on the tradition of a single music instrument (the *zheng*), with only brief accounts of a handful of the thousands of other instrumental, ensemble, vocal, and theatrical traditions encompassed under the massive umbrella of “Chinese musical culture.” In the chapter on Latino/American music (Chapter 11), a particular lineage of musical tradition and transformation is traced from its West African and Spanish roots to Cuba, Puerto Rico, and the United States; but Mexico, Central America, and South America are largely absent from the discussion. The single chapter devoted to musics of Africa (Chapter 10) focuses almost entirely on traditions originating in western Africa, with little attention to the rest of this huge and musically rich and diverse continent.

In Part I, I have tried to account for at least some world music areas and traditions not covered in the main chapter case studies of Part II (albeit superficially). Recordings representing Native American, African American, Aboriginal Australian, Mexican, Brazilian, Andean South American, Japanese, Mongolian, Tuvan, Polynesian, Micronesian, Romanian, Greek, and Spanish musics, as well as music traditions from several regions of Africa (i.e., southern, central, and eastern) are to be found among the selections on the CD set linked to the Part I chapters. Yet even if I were to add an entire chapter on each of these, we would still be just scratching the surface of what the universe of world music actually contains in all its comprehensive breadth. Our planet is host to thousands—indeed hundreds of thousands—of distinct music traditions and cultures, each fascinating and important in its own right.

A variety of factors guided my choices of what topics and areas to include in the eight chapters of Part II. In opting to include chapters on music traditions originating in China and India, for example, I was definitely swayed by the fact that these two nations together account for more than one-third of the world’s entire population! At least as significant, though, was my interest in two particular musicians, Deng Haiqiong from China and Ravi Shankar from India. I felt that their particular musical odysseys, both in their native lands and internationally, offered wonderful opportunities for exploring tradition and transformation in world music.

My interest in the individual musician as a focal point for exploring musical tradition and transformation also influenced my decision to build the chapter on Latino/American music (Chapter 11) around the iconic figure of Tito Puente, and, more specifically, around his most famous composition, “Oye Como Va.” Many other factors entered in here, too, a major one being that I wanted at least one chapter devoted specifically to a music tradition of the Americas. As for

my decisions to include a chapter on Balinese music (Chapter 7) and one on Jewish music (Chapter 14), it was significant that these were two areas in which I have conducted specialized research.

I could continue with further examples, but the ones I have provided are probably sufficient to demonstrate that there is no one ideal, or even one best, rationale for deciding what to include and what not to when approaching a topic as vast as “world music.” Practical considerations (What can one reasonably expect to cover in a single course?), representational considerations (including a range of musics that are diverse, cover a wide geographical range in their totality, and represent a number of the world’s major music-culture regions), thematic considerations (choosing musics and topics that lend themselves well to a tradition-and-transformation approach), and personal considerations (areas of research specialization, interest in specific musicians) all entered into my decision-making processes. Above all else, though, my priority has been to make choices that collectively yield an introduction to world music that students will find accessible, enlightening, and exciting.

Getting Inside the Music

The *World Music: Traditions and Transformations* 3-CD set is in many respects the heart of this entire work. The book is driven by the music, rather than the other way around. Each chapter has been conceived and written “from the music up.” The musical examples *themselves* tell the stories of musicultural tradition and transformation illuminated by the text. The main purpose of the text, then, is to help you hear those stories better, to get you inside the music on multiple levels and to provide a contextual framework to better understand and appreciate it.

The 3-CD set, which was produced by Sony BMG Music Entertainment, includes more than a hundred musical selections (a combination of excerpts and complete tracks). Most of these are drawn from professional, commercial recordings. Among the many artists and groups represented are some of the most well-known, highly respected, and influential in the world of music, past and present: Ravi Shankar, Tito Puente, Santana, Shakti, Angélique Kidjo, Taj Mahal, Toumani Diabate, Hossam Ramzy, John Coltrane, The Chieftains, Eileen Ivers, Yo-Yo Ma.

For each of the main musical examples of Part II included on the CDs, Guided Listening Experience narratives followed by concise, bullet-style Guided Listening Quick Summaries help you to explore how the music is organized *as* music and how key musical elements reflect larger musicultural issues. To get the most out of the Guided Listening, I suggest the following general approach:

- First, just listen to the example, without reading.
- Second, read through the Guided Listening Experience narrative to learn how the music is organized and how it reflects key cultural themes of the chapter.
- Third, listen to the example *at least* one more time, following along with the Guided Listening Quick Summary timeline and attempting to identify as many of the musical features highlighted as possible.

(*Note:* I also suggest having all three disks of the CD set on hand when doing your reading and listening assignments, since you will occasionally need to move between disks to access examples referenced in the text, especially in the chapters of Part I.)

Musical Guided Tours in each of the Part II chapters provide another opportunity for getting inside the music and understanding how it works. These take the form of brief, audio-recorded

lecture demonstrations (which also appear in transcribed form in the text) that break down particular styles of music explored into their constituent parts, then put them back together again. Through these tours, you will hear how the interlocking parts in Balinese music are organized, how multiple rhythmic patterns are layered in West African drumming performances, and how Irish musicians “decorate” their dance tunes with musical ornaments. The Musical Guided Tours are interesting and instructive in and of themselves, but they also are useful for developing listening skills that can be productively applied to the Guided Listening Experiences.

Six of the eight Musical Guided Tours are located at the *World Music: Traditions and Transformations* Online Learning Center, Student Edition (www.mhhe.com/bakan1), where they are available as downloadable MP3 files; the other two are included on the 3-CD set (the text directs you to the appropriate location in each chapter). Also available at the Online Learning Center are 26 Online Musical Illustrations, which provide audio-recorded examples of key musical elements and features discussed in the text. These, too, are downloadable (with the exception of one). The Online Learning Center additionally offers a wealth of other materials for enhancing your learning and study experience: chapter overviews, sample multiple-choice quizzes, sample music-listening quizzes, exam study guides, Internet links, guidance on pronunciation of foreign language terms (beyond that included in the main text), an image bank, and annotated lists of reading, listening, viewing, and Internet resources.

A final way of getting inside the music to better understand, appreciate, and enjoy it is to actually *perform* music yourself. Many chapters include simple performance exercises that allow you to experience how music works firsthand by either making it or interacting in specific ways with the recordings. These kinds of “hands-on” experiences can be tremendously helpful in increasing your understanding of how music works. They also can be a lot of fun, especially when you team up with friends or fellow students—or even your whole class—to try them out.



