

preface

World Music: Traditions and Transformations, second edition, is an introductory-level survey of diverse musics from around the world. It assumes no prior formal training or education in music and, with the exception of a single illustrative example, avoids the use of Western music notation entirely. It is written primarily for undergraduate nonmusic majors, but is equally appropriate for music majors, and is therefore ideal for courses enrolling both music and non-music students. The text is supported by a four-CD set of musical examples and by extensive online supplements and interaction opportunities.

In writing this book and producing its accompanying resources, I have tried to create an engaging, clear, and accessible work that college and university instructors from a variety of backgrounds can use to make world music a vehicle of exploration, discovery, intellectual stimulation, and fun for their students. For me, the world's diverse and ever-changing forms of music are entryways into joyful experience, intellectual growth, compassion and empathy, intercultural understanding, and a deep appreciation for the inherent qualities of creativity, resilience, resourcefulness, and shared humanity that connect people everywhere. I teach music because I want to share what music has taught me. Even more importantly, I teach because I believe that experiencing and learning about music from a global perspective can inspire my students to find within themselves valuable resources and opportunities for growth, engagement, commitment, and the cultivation of humanitarian ideals. Getting inside of music and seeing how it works, how it lives, and what makes it meaningful enables students to expand their horizons and better appreciate diversity and multiculturalism in the contemporary world. It also holds the capacity to enrich their sense of who they are and what truly matters. In offering this book to my fellow teachers of world music and to our students, I hope that I can contribute something of value to our shared aspirations in these pursuits.

Organization, Content, and Approach

This book is organized in two parts. Part I, consisting of the first six chapters, provides an inviting and nonthreatening introduction to the elements of music that is global in its inclusivity, encompasses cultural as well as purely musical elements, and is written with the explicit goal of being readily accessible to readers with no background in music. The depth of coverage in these chapters is geared specifically to preparing students for the materials they will encounter in Part II and is accordingly limited and focused.

Chapter 1 examines the fundamental question, What, in the world, is music? Chapter 2 looks at how music lives as a phenomenon of culture and explains the book's core concept of *musicultural tradition*. Chapters 3–6 explore how music works as a medium of organized sound, with discussions of rhythm (Chapter 3), pitch (Chapter 4), dynamics, timbre, and instruments (Chapter 5), and texture and form (Chapter 6). These four chapters (3–6) have been significantly streamlined and revised in the second edition to ensure optimal clarity and accessibility, especially for nonmusic majors.

The various elements introduced in Part I, both musical and cultural, are brought to life and made accessible via a combination of musical examples and illustrative materials of four kinds:

- Participatory activities based on songs that will likely be familiar to most students (“The Alphabet Song,” “Mary Had a Little Lamb,” “The Star-Spangled Banner”).
- Recorded selections on the CD set representing diverse music traditions from around the world.

- Online Musical Illustrations that exemplify specific musical elements (these are located at the Online Learning Center at www.mhhe.com/bakan2e—see p. xxv).
- User-friendly visual aids that are closely integrated with the musical examples discussed.

The world music recordings serve a dual purpose. Beyond providing illustrations of specific music elements (syncopation, melodic contour, call-and-response, etc.), they also initiate the global musical journey that then continues on a different plane in Part II of the book. Collectively, the Part I recordings give students both a musical preview of traditions that are explored more fully in later chapters and an introduction to numerous other traditions that are not: Native American traditional music and First Nations rock (the latter being an exciting new addition to the second edition), Aboriginal Australian and contemporary didgeridoo music, Greek folkloric music, Zimbabwean world beat, Roma brass band music, Mongolian and Tuvan-style multiphonic singing, Fijian church hymnody, and American blues, to list a few examples. A number of musicultural traditions introduced in the Part I chapters that received relatively little attention in the first edition are the subject of more comprehensive coverage in the second edition (see “What’s New in the Second Edition,” pp. xxv–xxvii), providing for a more balanced treatment of global musical diversity overall.

Building upon the broad foundations of Chapters 1–6, the seven chapters of Part II offer more focused studies of specific traditions originating in Indonesia, India, Ireland, West Africa, Latin America, the Middle East, and China. Each chapter first establishes a central topic of musical focus and links it to a central topic of cultural focus. This yields a productive lens through which to view the musicultural matrix as the chapter moves from traditional, to neo-traditional, to post-traditional domains, all in close integration with examples on the CD set. This orientation defines the book’s *focused, musicultural approach*.

To better explain this approach, let’s examine Chapter 7. In the chapter, the primacy of interlocking parts in a particular type of Balinese gamelan music, *beleganjur*, is paralleled to the primacy of communal interdependence in Balinese society, as well as to the interlocking worlds of Hindu-Balinese cosmology: demonic, earthly, and divine. The Balinese interlocking principle, defined in these holistic terms, serves as the basis for a wide-ranging musicultural journey that takes readers from the royal courts of Central Java to Balinese cremation processions and music competitions, and ultimately to contemporary Indonesian and American musical domains in which elements of gamelan, rock, jazz, funk, hip-hop, and country music are creatively fused and juxtaposed.

As with Chapter 7, the other chapters in Part II similarly examine a clearly defined musicultural tradition as it relates to diverse and intersecting planes of geography, history, identity, and cultural worldview and practice. This synthesis is made possible by the core concept of *tradition* that guides the book as a whole. In this conception, tradition is defined as a *process of creative transformation whose most remarkable feature is the continuity it nurtures and sustains*. This definition emphasizes the fact that traditions, wherever they are found—which is in fact everywhere that human communities exist—are dynamic rather than static, flexible rather than fixed, resilient yet adaptable to change.

Applying a focused, musicultural approach to this dynamic and flexible perspective on tradition allows for modes of teaching and learning that are at once broadly encompassing of global musical diversity, conducive to a significant depth of exploration, manageable in scope for students at the introductory level, and potentially inclusive of all forms of music in the world, from the most archaic and resolutely traditional to the most modern, familiar, commercial, or radically experimental. The following content overview of Chapters 8–13 provides some sense of this range.

Chapter 8 centers musically on the Hindustani raga tradition of northern India, placing that tradition in context through an emphasis on processes of *barhat* (growth/transformation) that encompass a myriad of musical and cultural domains. An exploration of the life, artistry, lineage, legacy, and international influence of Ravi Shankar guides the chapter's narrative. Other Indian/South Asian classical, folk, and popular traditions besides Hindustani raga are introduced, including Karnatak music, bhajan, bhangra, and qawwali. The second half of the chapter explores a diversity of raga-inspired Indian-Western musical encounters of the modern era—Ravi Shankar and Yehudi Menuhin, John Coltrane, the Beatles, John McLaughlin and Shakti—and concludes in Bollywood with a section on the music of celebrity Indian film composer A. R. Rahman.

Chapter 9 takes Irish traditional dance tunes as its main point of focus. The chapter weaves an intricate tapestry of musicultural tradition and transformation from the rural Irish countryside to Dublin and New York City, and from the uilleann pipes to Irish-jazz-rock fusion. Examples on the CD set that were not included in the first edition, including a beautiful example of *sean nós* singing by Lillis O'Laoire and a classic 1973 recording by Planxty, add an important new dimension to the chapter in its coverage of Irish vocal traditions.

In Chapter 10, a specific West African instrument, the kora, is the central musical topic in an exploration of polyvocal musical and cultural expression in Africa that also encompasses drum speech and drumming-based dance music of Ghana, the musical art of jeliya, endongo music of Uganda, Central African vocal polyphony, and the world beat pop balladry of Angélique Kidjo. A new boxed feature on South African *isicathamiya* music, along with a new CD track featuring the legendary *isicathamiya* group Ladysmith Black Mambazo, are included among the exciting additions to the chapter in this edition.

Chapter 11 looks at Latin American music and the development of pan-Latino identity mainly through the lens of a single song, “Oye Como Va,” tracking its prehistory, genesis, and transformation from West Africa, Spain, Cuba, and Puerto Rico to New York City (Tito Puente), San Francisco (Santana), and Miami (Tito Puente Jr.). New to the second edition is an expansive survey of other Latin American music traditions, which covers Brazilian samba, bossa nova, and tropicália; tango, mariachi, and steel band; and Andean traditional and folkloric musics. Several new corresponding examples are included on the CD set. Increased coverage of salsa and Latin jazz is another notable feature of the revision.

The primary subject of Chapter 12 is Middle Eastern women's dance and its music, with an emphasis on traditions and dance rhythms of Egypt and their transformations in contexts ranging from the Egyptian commercial film industry to the cosmopolitan, international world of contemporary belly dance. A substantive section on Arab instrumental art music (*taqsīm*, *maqam*, *takht*) that was not a part of the first edition is included here, along with new coverage of traditions and musical artists from Arab countries beyond Egypt, such as Iraq and Lebanon.

Chapter 13, like Chapter 10, has as its musical focus a particular instrument, in this case the Chinese *zheng*. The cultural focus is on music and politics. The *zheng*'s history in China from antiquity to the present offers rich opportunities to examine topics and issues including Confucian philosophy, socialist ideology, minority rights and resistance, censorship, and music as protest, all of which are explored. Also notable in Chapter 13, and new to this edition, is a relatively substantial treatment of Japanese music. It focuses on the tradition of the koto, an instrument historically related to the *zheng*, through which several historical and contemporary Japanese genres—gagaku, koto, sankyoku, and J-pop—are examined. New coverage of Chinese and Chinese American rock has been added as well.

Key Features

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

Expanded and Improved Four-CD Set

The original three-CD set accompanying the first edition has been expanded to a four-CD set in this new edition. The new compilation includes 107 tracks constituting a full five hours of music, with more than an hour's worth of new music in all. The same emphasis on high-quality, professional recordings by the likes of Ravi Shankar, John Coltrane, Tito Puente, Santana, Shakti, Angélique Kidjo, The Chieftains, Eileen Ivers, and Yo-Yo Ma that defined the first edition has carried over to the second edition, and the compilation has been enhanced by the addition of 19 brand new tracks (see list of new tracks, pp. xxvi–xxvii). Most of the new tracks represent cultures, genres, and styles that were either not covered in the first edition or that were covered only marginally, but that receive substantial coverage here. These include five new Latin American examples (samba, tropicália, tango, salsa/Latin jazz, and Andean music), among them the classic 1968 recording of “A Minha Menina” by the Brazilian band Os Mutantes; a new selection of First Nations rock; gamelan-jazz-rock fusion; Bollywood film song; Indian-techno fusion; Irish sean nós; South African *isicathamiya*; Middle Eastern art and popular musics; Japanese koto and J-pop; and Chinese American zheng rock. A complete raga performance by Ravi Shankar is another exciting new addition.

Beyond the many new tracks, the four-CD format of the second edition accommodates a large number of complete tracks and extended excerpts in place of the shorter excerpts that were included with the first edition. For example, in Chapter 8, you can now listen to the complete soprano saxophone solo by John Coltrane on “India” and the complete John McLaughlin guitar solo on Shakti’s “Joy.” Additionally, you can now hear the entire recording of Jasbir Jassi’s catchy bhangra tune “Kudi, Kudi” in all its glory rather than just the brief excerpt of the first edition.

As with the first edition, a high level of integration and synergy between the music on the CD set and the content of the text is a hallmark feature of the second edition. A “music first” priority, in which the music drives the text rather than the other way around, is emphasized throughout.

Getting Inside the Music Features

In keeping with its “music first” priority, *World Music: Traditions and Transformations*, second edition, offers a number of features to help students comprehend and enjoy the musics they encounter, both musically and culturally:

- Guided Listening Experience narratives linked to the main musical examples of Part II chapters highlight key elements of music sound 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 students 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 the multiple layers and interlocking patterns of Balinese gamelan music are structured and organized (Chapter 7), how Irish traditional dance tunes are melodically ornamented and combined to form medleys (Chapter 9), and how polyrhythms are generated in West African drum ensemble music (Chapter 10). There are seven Musical Guided Tours, one for each of the chapters in Part II of the text (Chapters 7–13).
- The Making Music Exercises included in some chapters provide another avenue of access to music’s inner workings. Here, students are given simple, step-by-step instructions on how to actually *perform* on some level the musics they are learning about, either on their own or interactively with the recordings. They get to keep *tal* with Ravi Shankar, mark out Egyptian drum patterns with Hossam Ramzy, and actually *experience*, rather than just learn in the abstract, the meanings of key musical terms like melody, rhythm, and tempo. These exercises also work well as in-class group activities when directed by the course instructor.
- Finally, there are 26 Online Musical Illustrations that demonstrate key elements and features discussed in the text, from scales and instrumental timbres to the paired tuning of Balinese gamelan instruments and traditional, neo-traditional, and post-traditional treatments of a single melodic figure in an Irish dance tune.

Maps and Timelines

Chapter maps and timelines are located at the beginning of each chapter in Part II. These highlight key geographical locations and historical and musical developments. They are designed to facilitate efficient, organized reading strategies and are valuable study resources as well. The maps are color coded so that the principal area or areas of focus in the chapter are the most boldly colored, with the secondary areas being slightly lighter and the tertiary areas lighter still.

Lists of Key Terms, Pronunciation Guidance, and Glossary

Foreign and technical terms are kept to a minimum in the text but are inevitable to some degree due to the subject matter. The following features are included to assist both students and instructors:

- Key terms, which are highlighted in boldface, generally at the point of their first appearance, and are listed at the end of each chapter to facilitate studying. Foreign terms that are not key terms are italicized.
- “Commonsense”-style phonetic pronunciation guidance in the margins for key terms and other words 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 or chapters in which the term appears.

Photographs, Visual Aids, 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 supplement or provide alternate points of view on the main text, are another important feature.

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

A list of study questions is included at the end of each chapter, along with discussion questions 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/bakan2e for additional resources and study aids at the conclusion of each chapter.

Flexibility

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

Though designed as an integrated unit, the six preliminary chapters that constitute 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/bakan2e). 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. The chapters may be taught in any order. 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 gender), each chapter is ultimately a stand-alone unit. Some instructors may opt to cover all seven 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; others may prefer a different organizational strategy, for example, moving from “near to far” geographically, starting, say, with the Latin American and Irish music chapters (Chapters 11 and 9) before tackling Indonesia or India (Chapters 7 and 8). Again, the Online Instructor’s Manual provides suggestions on possible approaches.

Consistency of Presentation and Authority in a Single-Authored Text

In contrast to several other introductory world music texts, *World Music: Traditions and Transformations*, second edition, is a single-authored work rather than a collaboration of multiple authors contributing individual chapters in their respective areas of specialization. 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 peer review process. All of the chapters of Part II have been reviewed by leading ethnomusicologists who specialize in the areas covered.

Supplementary Features

This text offers helpful online resources for both instructors and students. The Online Learning Center, Student Edition, at www.mhhe.com/bakan2e, 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, Web sites), guidance on pronunciation of foreign language terms (beyond that included in the main text), and an image bank. Downloadable mp3 files of five of the book's seven audio Musical Guided Tours are located at the Online Learning Center (the other two Musical Guided Tours are included on the four-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/bakan2e, gives instructors access to all of 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 activities, supplementary information on chapter topics that can be used to enliven and enrich lectures, additional lists of resources for research and class use, sample syllabi and course schedules tailored to different course contexts (e.g., single semester, quarter, nonmusic major, music major), and a test bank including hundreds of questions. The Online Learning Center also provides a link to my personally maintained and regularly updated Web site at www.michaelbakan.com, where lists of links to hundreds of online videos organized by chapter and topic may be found, along with many other valuable teaching and learning resources for instructors and students. See the "New Online Resources" section on page xxvii for additional information on the Web site.

What's New in the Second Edition?

This new edition of *World Music: Traditions and Transformations* has been completely revised and updated. Among other improvements, it includes significant coverage of a large number of musical traditions, genres, and cultures that were either not covered at all in the first edition or that were covered only tangentially. New sections on the following topics have been added:

- Brazilian music, including samba, bossa nova, and tropicália
- Japanese music, including gagaku, koto, sankyoku, and J-pop
- Bollywood
- First Nations/Native American traditional music and rock
- Tango
- Steel band
- Andean music
- Mariachi
- Salsa and Latin jazz
- South African isicathamiya
- Sean nós and other Irish vocal traditions

- Chinese and Chinese American rock
- Middle Eastern art music (taqsim, maqam, takht)
- Javanese gamelan, Balinese gamelan gong kebyar, and Indonesian popular music

Other changes to the text include:

- Extensive revision of Chapters 3–6, which cover the elements of music, and of the Guided Listening Experience narratives and summaries of Chapters 7–13; these revisions facilitate greater clarity, accessibility, and reading enjoyment, especially for nonmusic majors.
- Expansion of the Latin American music chapter, Chapter 11, to include new sections on samba, bossa nova, tropicália, tango, steel band, Andean music, and mariachi, as well as additional coverage of salsa and Latin jazz.
- Addition of new sections to the Indonesian music chapter, Chapter 7, including both a comparative discussion of Central Javanese gamelan and Balinese gamelan gong kebyar and an introduction to the innovative gamelan-jazz-rock fusion of Balinese electric guitar virtuoso I Wayan Balawan.
- A major revision of the chapter on Indian music, Chapter 8, which now incorporates a complete Hindustani raga performance by Ravi Shankar and a substantive section on Bollywood film music.
- Supplementation of the chapter on Irish music, Chapter 9, with new examples and discussions emphasizing Irish vocal genres including sean nós and influential bands like Planxty.
- A new boxed feature in the chapter on African music, Chapter 10, which focuses on South African isicathamiya and is linked to a new example on the CD set by Ladysmith Black Mambazo.
- Increased attention to instrumental art music of the Middle East in Chapter 12, including a new Guided Listening Experience exploring the artistry of Iraqi ‘ud master Ahmed Mukhtar and his takht ensemble.
- The scope of the chapter on Chinese music, Chapter 13, has been expanded through the addition of new materials on Chinese and Chinese American rock, as well as by the aforementioned coverage of Japanese traditions with significant historical or contemporary ties to Chinese musical culture (gagaku, koto, J-pop).
- The first edition’s chapter on music and Jewish mysticism (Chapter 14) is now available online for adopters of the second edition.

New Tracks on the Four-CD Set

The following tracks on the *World Music: Traditions and Transformations* four-CD set were not included on the first edition’s three-CD set. All of these new selections, with the exception of one (“Monsoon Malabar”), are complete tracks:

- “A Minha Menina,” Os Mutantes (Brazilian tropicália)
- “Dance,” Eagle & Hawk (First Nations rock)
- “Iraqi Café,” Ahmed Mukhtar (Iraqi takht)
- “Tori no Yo ni,” Sawai Tadao (Japanese koto)
- “Country Beleganjur,” I Wayan Balawan (Balinese gamelan-jazz-rock fusion)

- “Monsoon Malabar,” Bombay Dub Orchestra (Indian-techno fusion)
- “Raga Sindhi-Bhairavi,” Ravi Shankar (Hindustani raga)
- “Barso Re,” A. R. Rahman, Shreya Ghoshal (Bollywood)
- “Ag an Phobal Dé Domhnaigh,” Lillis O’Laoire (Irish sean nós)
- “Song for Ireland,” Noel McLoughlin (Irish)
- “Bean Pháidín,” Planxty (Irish)
- “Unomathemba,” Ladysmith Black Mambazo (South African isicathamiya)
- “Evolução de Samba,” Jacaré Brazil [Florida] (Brazilian samba de batucada)
- “Fueye,” Trio Hugo Diaz (tango)
- Ceremonial julajula panpipe music from the Bolivian Andes
- “Nena,” Francisco Aguabella (salsa/Latin jazz)
- “Hou Hou Hou,” Emad Sayyah (contemporary belly dance music, Lebanese style)
- “Sakitama,” Rin (J-pop with koto and other traditional Japanese instruments)
- “Hot Thursday,” Bei Bei He and Shawn Lee (Chinese American zheng rock)

New Online Resources

The book’s Online Learning Center has been updated, revised, and improved while retaining all of the outstanding features of the first edition version, including the Musical Guided Tours, Online Musical Illustrations, Online Instructor’s Manual, and other valuable teaching and learning resources. An author-maintained Web site (www.michaelbakan.com) has been created to supplement the text, CD set, and Online Learning Center for the second edition. The signature feature of this Web site is its regularly updated lists of links to hundreds of online videos that support and enhance the text. Also included are field video recordings from my personal archives, course lecture notes, lists of supplementary music recordings for class use, and informational posts and announcements related to book content and effective teaching and learning strategies. The Web site is additionally linked to a *World Music* Facebook page that offers opportunities for direct interaction with me and with world music instructors and students worldwide.

CourseSmart eTextbooks

This text is available as an eTextbook from CourseSmart, a new way for faculty to find and review eTextbooks. It’s also a great option for students who are interested in accessing their course materials digitally and saving money. CourseSmart offers thousands of the most commonly adopted textbooks across hundreds of courses from a wide variety of higher education publishers. It is the only place for faculty to review and compare the full text of a textbook online, providing immediate access without the environmental impact of requesting a print exam copy. At CourseSmart, students can save up to 50 percent of the cost of a print book, reduce their impact on the environment, and gain access to powerful Web tools for learning, including full text search, notes and highlighting, and e-mail tools for sharing notes between classmates. For further details contact your sales representative or go to www.coursesmart.com.



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Michael B. Bakan
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