contents

Preface xix About This Book: An Introduction for Students xxx PART I Chapter 1 What, in the World, Is Music? 1 A Point of Departure: Five Propositions for Exploring World Music 3 Proposition 1: The Basic Property of All Music Is Sound 3 Proposition 2: The Sounds (and Silences) That Comprise a Musical Work Are Organized in Some Way 4 Proposition 3: Sounds Are Organized into Music by People; Thus, Music Is a Form of Humanly Organized Sound 4 Proposition 4: Music Is a Product of Human Intention and Perception 5 Proposition 5: The Term *Music* Is Inescapably Tied to Western Culture and Its Assumptions 6 Summary 7 Key Terms 7 Study Questions 7 Discussion Questions 8 Applying What You Have Learned 8 Resources for Further Study 8 Chapter 2 How Music Lives: A Musicultural Approach 9 Culture in Music 10 Meaning in Music 11 Identity in Music 11 Societies 15 Cultures 17 Nations and Nation-States 18 Diasporas and Other Transnational Communities 19 The Individual in Music 20 Insights and Perspectives—Do You Belong to a Virtual Music Community? 21 Spirituality and Transcendence in Music 22 Music and Dance 23 Music in Ritual 24

	Music as Commodity and the Patronage of Music 25 The Transmission of Music and Musical Knowledge 27 Production and Reception 27 Music Creation Processes 28 Music in the Process of Tradition 29 Summary 31 Key Terms 31 Study Questions 31 Discussion Questions 32 Applying What You Have Learned 32 Resources for Further Study 32	
hapter 3	How Music Works, Part I: Rhythm 33	
	The Four Basic Properties of Tones 34 Rhythm 34 Insights and Perspectives—Mozart and "The Alphabet Song" 35 Beat 36 Subdivision 36 Meter 37 Insights and Perspectives—Clap on 2 and 4: Backbeats 39 Insights and Perspectives—Three Beats or Seven? 40 Accent and Syncopation 41 Tempo 41 Free Rhythm 41 Summary 42 Key Terms 42 Study Questions 42 Applying What You Have Learned 43 Resources for Further Study 43	
hapter 4	How Music Works, Part II: Pitch 45	
	Pitch and Melody 46 Pitch and Melody in "Mary Had a Little Lamb" and a Native American Eagle Dance Song 46 Names of Pitches in Western Music 46 Insights and Perspectives—Curing and Causing Illness with Melody 48 The Western Pitch System and the Octave 48 Insights and Perspectives—Scale versus Mode 49	

Insights and Perspectives—When High Is Low and Low Is High 49 Common Scales in Western Music: Major, Pentatonic, Minor, and Blues 50 Pitch and Scales in Non-Western Musical Systems 52 Insights and Perspectives—Modulation: Moving from One Scale and Key to Another 52 Pitch, Chords, and Harmony 53 Summary 54 Key Terms 55 Study Questions 55 Applying What You Have Learned 55 Resources for Further Study 55 How Music Works, Part III: Dynamics, Timbre, and Instruments 57 Dynamics 58 Timbre 59 Music Instruments 61 Music Instrument Classification 62 Summary 71 Key Terms 72 Study Questions 72 Applying What You Have Learned 72 Resources for Further Study 73 How Music Works, Part IV: Texture and Form 75 Texture 76 Insights and Perspectives—The Debate over Polyrhythms in West African Music 76 Form: The Designs of Musical Works 78 Forms Based on Repetition and Patterns 79 Forms with Contrasting Sections 80 Summary 83 Key Terms 83 Study Questions 83 Applying What You Have Learned 83 Resources for Further Study 84

Chapter 5

Chapter 6

PART II

Chapter 7 Indonesian Gamelan Music: Interlocking Rhythms,Interlocking Worlds 85

Introduction 88

Balinese Gamelan Music in Context 88

Bali and the Republic of Indonesia 88

Religion in Bali and Indonesia 89

Insights and Perspectives—Bali Aga: The "Original Balinese"

and Their Gamelan Music 90

Gamelan in Bali and Beyond 90

Insights and Perspectives—The Paired Tuning of Female

and Male Instruments 94

The Gamelan Beleganjur: An Introduction 95

Musical Guided Tour: The Gamelan Beleganjur 96

Kilitan Telu Interlocking Rhythms: A Musical Symbol

of Communal Interdependence 97

Balinese Kecak and the Kilitan Telu 97

Experiencing Balinese Interlocking, Kecak-Style 98

The Gamelan Beleganjur in Battles of Good versus Evil 99

Beleganjur Music in Hindu-Balinese Cremation

Processions 99

Insights and Perspectives—Caste and Class in Bali 100

Guided Listening Experience: Beleganjur Music Performed during a Balinese Cremation Procession 101

Crossroad Battles and a Musical Ladder to the

Upper World 102

Walking Warriors: Worldly Battlegrounds

of Beleganjur Music 103

Lomba Beleganjur: The Modern Beleganjur Contest 103

Kreasi Beleganjur: The Contest Musical Style 104

Tradition and Innovation in Kreasi Beleganjur:

An Elusive Balance 105

Insights and Perspectives—Gerak: The Choreographic

Element in Kreasi Beleganjur 106

Achieving the Elusive Balance: The Kreasi Beleganjur

Music of I Ketut Suandita 107

Guided Listening Experience: "Wira Ghorava Cakti '95" (Kreasi Beleganjur), by I Ketut Suandita 107 Crossing International Borders 107 Guided Listening Experience: "B.A.Ph.PET," by Michael Bakan 109 Summary 112 Key Terms 112 Study Questions 113 Discussion Questions 113 Applying What You Have Learned 114 Resources for Further Study 114 From Raga to Bollywood: Developments and **Chapter 8** Intercultural Crossings in Indian Music Indian Music in Context 119 Musical Diversity and Two Great Traditions 122 The Hindustani Raga of Northern India 125 Ravi Shankar and the Maihar Gharana 125 Insights and Perspectives—The Caste System in India 125 Insights and Perspectives—The Gharana 126 Insights and Perspectives—Anoushka Shankar: Carrying on the Legacy 127 "An Introduction to Indian Music," by Ravi Shankar 127 Musical Guided Tour: "An Introduction to Indian Music" 127 The Sitar-Tambura-Tabla Trio: Instruments and Texture 128 Insights and Perspectives—Muslim Musicians in Hindustani Musical Society 130 Other Hindustani Melodic Instruments 130 Raga Defined 132 Tala: Meter and Rhythm in Raga Performance Insights and Perspectives—Standard Features of a Tala Summarized 133 How a Raga "Grows" 133 Form in Raga Performance 134 Insights and Perspectives—Two Kinds of Time 135 Keeping Tal with Ravi Shankar 136 Insights and Perspectives—The Rhythm of Tihai 138

	Guided Listening Experience: "Raga Sindhi-Bhairavi" (Hindustani Raga), Ravi Shankar 138 Intercultural Crossings and Transformations 143 Early Inroads: West Meets East, Improvisations, and the Music of John Coltrane 143 Ravi Shankar, the Beatles, and the "Great Sitar Explosion" 144 A New Level: John McLaughlin and Shakti 145 Guided Listening Experience: "Joy," Shakti 147 Bollywood and Beyond: The Genius of A. R. Rahman 148 Guided Listening Experience: "Barso Re," by A. R. Rahman, Featuring Vocalist Shreya Ghoshal 150 Summary 154 Key Terms 154 Study Questions 154 Discussion Questions 155 Applying What You Have Learned 155 Resources for Further Study 156
Chapter 9	'Not the Same, but Just as Nice': Traditions and Transformations in Irish Music 157
	A Preliminary Listening Experience 160 Irish Music in Context 160 An Introduction to Irish Traditional Music 162 Traditional Irish Dance Tunes and Medleys: Two Examples 164 Musical Guided Tour: Irish Traditional Dance Tunes 165 Guided Listening Experience: "The Cuckoo's Hornpipe," Seamus Ennis 167 Insights and Perspectives—Irish Music and Celtic Music and Cultures 169 Guided Listening Experience: "The First House in Connaught/
	The Copper Plate Reel" (Medley), Seamus Ennis 170 The Life and Legacy of Seamus Ennis 173
	Neo-Traditional Irish Music and the Irish Music Revival 174 Sean Ó'Riada and the Transformation of Irish Traditional Music 176 The Chieftains 176 Guided Listening Experience: "The Dingle Set" (Medley), The Chieftains 177

The 1970s: Second Generation of the Irish Music Revival 179 The Modern Ensemble Sound of Irish Traditional Dance Music 180 Insights and Perspectives—The Irish Bouzouki 181

Guided Listening Experience: "The Emyvale/Ríl Gan Ainm/ The Three Merry Sisters of Fate" (Medley), Altan 182

The Post-Traditional World of Irish Music: Crossing Bridges with Eileen Ivers 184

The Music and Life of Eileen Ivers 184

Guided Listening Experience: "Gravelwalk" (Medley),

Eileen Ivers 185

Summary 188

Key Terms 188

Study Questions 188

Discussion Questions 189

Applying What You Have Learned 189

Resources for Further Study 189

The River and the Path: Conversation and Chapter 10 Collective Expression in West African Musics 191

African Musics in Context 194

Insights and Perspectives—Isicathamiya and Ladysmith Black Mambazo 195

The African Continent, Sub-Saharan Africa, and the African Diaspora 196

Music, Culture, and History in Sub-Saharan Africa 196

Drumming 197

Fontomfrom: An Akan Royal Drum Ensemble 198

Musical Guided Tour: Instruments and Basic Rhythmic

Patterns in Fontomfrom Music 199

Guided Listening Experience: Fontomfrom (Akan Royal Drum Ensemble Music) 201

Unifying Features of Music in West Africa: Musical

Africanisms 202

More Than Drumming: African Musical Diversity and

the Kora 203

The Kora and Its Musicultural World 204

Mande History and Culture 205 The Jeli and the Art of Jeliya 206

Contents xiii

Seckou Keita: Kora Master, Jeli, and Radical Royal 207 "I am not shy to sing and play the kora" 208 Guided Listening Experience: "Dounuya," Seckou Keita 209 A Meeting of Musical Worlds: "Atlanta Kaira" 211 **Guided Listening Experience: "Atlanta Kaira,"** Toumani Diabate, Taj Mahal, and Ensemble 213 Angélique Kidjo: West African Collective Expression in a Global Musical World 215 The Diva from Benin 216 Guided Listening Experience: "Okan Bale," Angélique Kidjo 217 Summary 220 Key Terms 220 Study Questions 220 Discussion Questions 221 Applying What You Have Learned 221 Resources for Further Study 221 Chapter 11 'See How She Moves': Musics of Latin America and the "Oye Como Va" Phenomenon 223 Introduction 224 "Oye Como Va" and Latin Music in Context 225 Latin Music Defined 226 Latin Music Traditions and Transformations in South America, Mexico, and the Caribbean: A Selective Survey 228 Brazil: Samba, Bossa Nova, and Tropicália 228 Insights and Perspectives—Carnival in Trinidad: Panorama and the Steel Band Tradition 230 Argentina and Uruguay: Tango 234 Folkloric Andean Music of Bolivia and Peru (and Paris and Buenos Aires, Too) 236 Mexico: Mariachi 239 Cuba, Creolization, and the Roots of Latin Dance Music 243 Afro-Cuban Roots of Latin Dance Music 243 Spanish-Cuban Roots of Latin Dance Music 245 The Danzón-Mambo 246 Enrique Jorrin and the Cuban Cha Cha Chá 246 **Musical Guided Tour: Latin Percussion Rhythms** of the Cha Cha Chá 248

Mambo (Big Band Mambo) 248 Tito Puente, the Newyorican Connection, and Latino/American Music Culture in New York City 250 Insights and Perspectives—Machito and the Afro-Cubans in the History of Latin Dance Music 251 **Guided Listening Experience: "Oye Como Va," Tito Puente (1963) 252** Insights and Perspectives—The Palladium Ballroom 253 New Sounds, New Times: "Oye Como Va," the Santana Version 255 The Rise of Santana and Latin Rock 256 Insights and Perspectives—Carlos Santana and Prince 256 **Guided Listening Experience:** "Oye Como Va," Santana (1970) 258 Insights and Perspectives—The Hammond B-3 Organ and "Oye Como Va" 261 Beyond the Music: Santana, "Oye Como Va," and Pan-Latino Identity 261 Santana's "Oye Como Va" and Tito Puente 261 The King of Salsa and Latin Jazz 262 Insights and Perspectives—Deep Cuban Tradition Meets Salsa and Latin Jazz: Francisco Aguabella's "Nena" 263 "Oye Como Va" and the Emergence of Pan-Latino Identity 264 "Oye Como Va": The Next Generation 266 **Guided Listening Experience: "Oye Como Va,"** Tito Puente Jr. (2004) 267 Tito Puente Jr.: Into the Future, Back to the Past 270 Summary 270 Key Terms 271 Study Questions 271 Discussion Questions 272 Applying What You Have Learned 272 Resources for Further Study 272 Chapter 12 From Baladi to Belly Dance: Rhythm, Dance, and Music in Egypt and Beyond 273 Introduction 274 Egypt: An Overview 279

Ancient Egypt and the Rise of Arab-Islamic Culture 280

Guided Listening Experience: Arab Music and the Art of Magam ("Iraqi Café," by Ahmed Mukhtar) 280

Insights and Perspectives—Iragi Rock: Acrassicauda's Only the Dead See the End of the War 285

Foreign Rule, Nationalism, and Nationhood in Egypt 285

The Foundations of Egyptian Women's Dance 286

Speculations on Ancient Roots 287

The Ghawazi Tradition 287

Witness to a Ghawazi Performance 288

Insights and Perspectives—Muhammad Ali Street 288

Zaar: Egyptian Women's Dance in a Healing Ritual 289

The Zaar Ritual 289

Guided Listening Experience: Traditional Zaar Rhythms,

Hossam Ramzy 291

Musical Guided Tour: Demonstration of Dum

and Tek Drum Strokes 292

Music, Dance, Nationalism, and Mass Media Entertainment in 20th-Century Egypt 293

The Contributions of Badiaa Masabni 294

Dance, Music, and the Egyptian Film Industry 295

Muhammad 'Abd al-Wahhab and Samia Gamal 295

Insights and Perspectives—Accidental Innovations 297

Insights and Perspectives—Qur'anic Recitation versus Musical

"Enchantment" in Islamic Society 298

Guided Listening Experience: "Zeina," by Muhammad 'Abd al-Wahhab (Arrangement by Hossam Ramzy) 298

Insights and Perspectives—A Rhythm by Any other Name 300

The Post-Independence Era 301

Cultural Nationalism and the Baladi Folk Ideal in Post-Revolutionary Egypt 302

Farida Fahmy and the Reda Troupe 303

Folk Dance Rhythms in Rags Sharqi and Belly Dance:

Fallahi and Saaidi 303

The Tabla Solo Dance 305

Tabla Solo in a Rags Sharqi Dance Routine 306

Guided Listening Experience: "Belhadawa Walla Belshaawa?" (Tabla Solo), Hossam Ramzy 307

	From Cairo to Mexico, Lebanon, and Beyond:
	Contemporary Belly Dance Music 309
	Guided Listening Experience: "Hou Hou Hou,"
	Emad Sayyah 309
	Summary 312
	Key Terms 313
	Study Questions 313
	Discussion Questions 314
	Applying What You Have Learned 314
	Resources for Further Study 314
Chapter 13	A Musicultural History of the Chinese Zheng 315
	Introduction 318
	China: An Overview 319
	The Nation-State of Modern China 319
	From Antiquity to the Present 320
	An Introduction to the Zheng 321
	Insights and Perspectives—The Koto and Japanese
	Music in Ancient and Modern Times 322
	Musical Guided Tour: The Zheng 325
	The Zheng in Imperial China 326
	The Han Dynasty Era 327
	Insights and Perspectives—Confucianism
	and the Qin Zither 328
	The Tang Dynasty Era 329
	The Ming and Qing Dynasty Eras 330
	Insights and Perspectives—The Chinese Occupation of Tibet
	and the Plight of Tibetan Buddhists 339
	Insights and Perspectives—Chinese Opera and Beijing Opera in Dynastic and Post-Dynastic China 330 Regional Styles: Traditional Solo Zheng Music 331 Guided Listening Experience: "Autumn Moon over the Han Palace," Deng Haiqiong 332 Emergence and Development of the Conservatory Solo Zheng Style in Mainland China 335 Music and the Conservatory Solo Zheng Tradition in Communist China, 1949–1965 336 Guided Listening Experience: "Spring on Snowy Mountains," by Fan Shang'e 338 Insights and Perspectives—The Chinese Occupation of Tibet

The Cultural Revolution Era 339

The Rise of Deng Xiaoping and the Period of Openness 341

Insights and Perspectives—Rocking the Zheng on the New Long

March: Cui Jian and Bei Bei He 341

The Arts, the Zheng, and Musicultural Life in Post-1970s China 343

Guided Listening Experience: "Music from the Muqam," by Zhou Ji, Shao Guangchen, and Li Mei 346

Insights and Perspectives—Uighur History and Culture 346

Summary 349
Key Terms 349
Study Questions 350
Discussion Questions 350
Applying What You Have Learned 351
Resources for Further Study 351

Glossary 353
References Cited in the Text 363
Credits 367
Index 369