



Introducing

World Music

A Global Journey

Terry E. Miller and Andrew C. Shahriari, Kent State University

An **AFFORDABLE, COMPLETE** textbook package
for students of all levels



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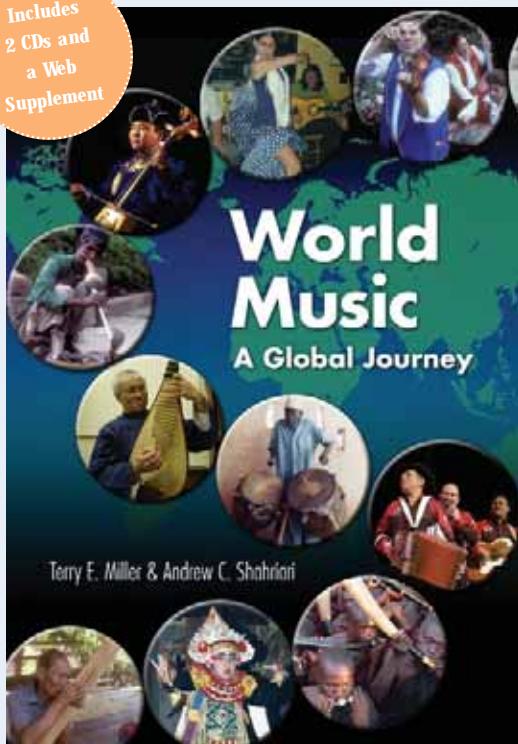


World Music

A Global Journey

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Includes
2 CDs and
a Web
Supplement



World Music: A Global Journey introduces students to the diversity of musical expression to be heard around the world. Modeled on a series of guided trips around the musical world, the textbook's design helps the beginning student form a clear understanding of the central cultural traditions in world music while providing extensive, sophisticated discussion of the concepts which make world music such a stimulating field of study. The book assumes no background in music notation or theory, and is written in a style that will appeal to any student interested in exploring cultures beyond his or her own. *World Music: A Global Journey* presents a full survey of non-Western musical practices, emphasizing the importance of geography and regional influence; it encourages students to develop a richer understanding of the world we live in.

about the authors

TERRY E. MILLER is co-founder of the *Center for the Study of World Musics* at Kent State University and Professor Emeritus of Ethnomusicology.

ANDREW C. SHAHRIARI is an instructor in ethnomusicology at Kent State University. Together the authors have over 40 years of experience teaching introductory world music classes. This textbook has grown out of their time in the classroom.

November 2005 ■ 496 pp

Includes 2 Audio CDs ■ 250 b/w photos ■ 70 in full color

Pb ■ 0 415 96892 5 ■ \$50.00

Special Web Supplement Includes:

- ▶ Web link to the **SMITHSONIAN GLOBAL SOUND** database of recordings with special access for students and professors to select recordings
- ▶ Additional listening examples culled from the **GARLAND ENCYCLOPEDIA OF WORLD MUSIC**
- ▶ Additional photographs of and articles about musicians and regions covered
- ▶ Powerpoint slides and other pedagogic resources
- ▶ Web links to additional online resources

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THE FOLLOWING PEOPLE REVIEWED OR TESTED SAMPLE CHAPTERS OF THE BOOK IN THE SPRING SEMESTER, 2005:

“Well-written, lots of detail, helpful sidebar material and fine maps. Miller and Shahriari write with admirable authority and enthusiasm.”

MICHAEL MECKNA, Professor of Musicology, Texas Christian University

“Great amount of information; more than enough content for a one-semester course in world music. Definitions are clear and helpful. Lots of variety: academic text, artist profiles, musical examples, interesting photos. End of chapter questions are helpful in synthesizing the content of the chapters. The authors have covered the most important material... a fine textbook for non-music majors.”

MARILYN SHRUDE, Professor of Music Composition/History, Bowling Green State University

“Two important strengths of this book are the text's accessibility for students without prior musical knowledge, and the intelligent, common sense approach of the professors who do not 'dumb down' the material but rather develop analogies, often about food styles, to enable novice students to comprehend sound phenomena. Also positive is the avoidance of jargon and pedagogical bias that often enters into introductory musical texts, [and the] good, even coverage of the globe.”

PATRICIA ANN MYERS, Professor of Music, Hobart & William Smith Colleges

“I definitely appreciate the conversational tone of the book. It makes the readings so much more pleasant!”

REBECCA MACKIE, student, University of Oklahoma

“A textbook is a textbook... except in this case. This book does a great job of getting the information out there, while remaining interesting to read.”

CALVIN HATFIELD, student, Kenyon College

“The musical examples are integral to the book and they make the goal of appreciating music from other cultures a realizable one.”

RYAN HUMPHREY, student, Macalester College

Main chapter titles and areas of study are listed below. Each main chapter begins with an overview of the specific region and a “plan” for study, and all chapters conclude with Questions to Consider. For the complete Table of Contents, please log on to our website, www.routledge-ny.com/textbooks/worldmusic

1 BEFORE THE TRIP BEGINS {Fundamental Issues}

Mapping out the journey: considering how we define “music,” the role of the Ethnomusicologist, and how examples were selected

2 AURAL ANALYSIS {Listening to the World's Music}

How to listen to World Music; analyzing vocal and instrumental music; the musical instrument classification system; basic terminology for analysis

3 CULTURAL CONSIDERATIONS {Beyond the Sounds Themselves}

How culture shapes music; music's relation to identity; ritual; ethics; technology. Music learning and notation systems. A Case Study of Istanbul, Turkey: A Lesson in Geography, History, Religions, and Musical Exchange

4 OCEANIA {Voices of Land and Sea}

Australia: Aborigine Song with Didjeridu
Papua New Guinea: *Susap*
Hawaii: Drum-Dance Chant
Kiribati: Group Song

5 SOUTH ASIA {Music With a Spiritual Dimension}

North India: Hindustani Raga; *Bhajan* Devotional Song
South India: Carnatic Classical Singing (*Kriti*)
Bangladesh: Baul Song
Indian *Filmi Git* (Film Song)

6 SOUTHEAST ASIA {A Land of Bamboo and Bronze}

Vietnam: Upland Bronze Gong Ensemble; *Tai Tu* Amateur Chamber Music

Thailand: Classical *Piphat* Music
Laos and Northeast Thailand: *Lam Klawn; Phleng Luk Thung*
Indonesia (Java and Bali): Javanese Court Gamelan;; Balinese Gamelan Gong Kebyar

7 EAST ASIA {Ancient Echoes in the Modern World}

China: *The Qin*; The “Silk and Bamboo” Sizhu Ensemble; Beijing Opera (*Jingju*); Revolutionary Beijing Opera
Mongolia: Throat-Singing
Korea: *P'ansori*
Japan: *Gagaku*; Kabuki Theater
Tibet: Buddhist Ritual

8 THE MIDDLE EAST {Music in the Cradle of Great Religions}

Turkey: Islamic “Call to Prayer”; Arab Modal Improvisation
Iran: *Dastgah Shur* for *Santur* and Voice
Egypt: Islamic Song with *Takht* Instrumental Accompaniment
Sufism: *Dhikr* Ceremony
Judaism: Jewish Biblical Cantillation

9 SUB-SAHARAN AFRICA {The Rhythms of Community}

Ghana: “Talking Drums”; Palm Wine “Highlife Song”
Central Africa: Pygmy Music
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Uganda: Akadinda Xylophone
Senegal-Gambia: *Jali* with *Kora*
The Republic of South Africa: Mbube Vocal Choir

10 EUROPE {Harmony and Hierarchy}

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Scotland: Highland Bagpipes
Ireland: Union Bagpipes
Hungary: Hurdy Gurdy
Bulgaria: Women's Chorus

11 THE CARIBBEAN {Musical Energy of Island Peoples}

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Jamaica: Reggae
Trinidad and Tobago: Calypso; Steel Band
The Bahamas: Rhyiming Spiritual
Cuba: Afro-Cuban-Derived Salsa
The Dominican Republic: Merengue

12 CENTRAL AND SOUTH AMERICA {New World Recipes}

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Peru: *Sikuri* Ensemble
Argentina: Tango
Mexico: Mariachi
Brazil: Samba; Carnival: *Capoeira*

13 NORTH AMERICA {Diverse Peoples, Diverse Musics}

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The United States of America: Ballad-Singing; Old Regular Baptist Lined Hymn; Singing School Shape-Note Music; Bluegrass; African-American Spiritual; African-American Gospel Choir; Country Blues; *Conjunto (Tejano)*; Cajun Music
Native American Reservations: Plains Chippewa: Rock Dance Song; Native American Flute; Inuit Throat-Singing

14 DISCOVERING YOURSELF THROUGH MUSIC

GLOSSARY

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Spread through the book are profiles of noted ethnomusicologists, telling how they got started and where their careers have taken them, including: Gerhard Kubik; Bruno Nettl; Ki Mantle Hood; Amy Ku'uleialoha Stillman; Aashish Khan; Adesanya Adeyeye; Buddy MacMaster; and Nguyen Thuyet Phong

highlights

- ▶ Logical, easy-to-follow structure, organized by geography
- ▶ End of chapter questions to promote discussion
- ▶ Accessible level of discussion, assumes no prior musical background
- ▶ 250 illustrative photographs with over 70 color photos
- ▶ 70 audio examples available on 2 CDs, included with the book
- ▶ Full analysis of each audio track, with CD icon tagged in the text
- ▶ Sidebars describing key figures in ethnomusicology
- ▶ Full color photo inserts highlighting performers and instruments
- ▶ Full glossary of terms
- ▶ Classroom tested

AURAL ANALYSIS: LISTENING TO THE WORLD'S MUSIC

examples 7.1 and 7.2.) If what you hear is an ensemble, determine whether it is a small group, such as an instrumental trio or vocal duo, or a large ensemble, such as an orchestra or choir. (Compare audio examples 8.5 and 8.1.) The larger the ensemble, the more difficult it will be to distinguish specific parts. However, this very difficulty may help you hear the ensemble as a whole rather than as individual performers. Once you have determined roughly how many performers there are, the next step is to try to identify each performer specifically.

Vocal Timbre

In the case of voices, you should be able to distinguish between male and female voices fairly easily, primarily based on their ranges. (Compare audio examples 5.3 and 5.4.) While range is a concept related to pitch, voices can also have timbral qualities that will help you

An Inside Look

I grew long interested early in the most conventional way—by taking an elective course in 1949 at Indiana University—in one of the very few schools offering such courses. I think what turned me on to this field was the immense variety of musical sounds produced by the world's cultures; and the many different kinds of ideas about music—what it is and what it can do—that one finds in the world. I began by studying the music of Native American societies, particularly of the northern Plains, and then went on years later to do fieldwork in Iran, and eventually found my way to India, all the while teaching undergraduates and graduates at the University of Illinois in Urbana. I've been in this profession for a half century and so have had, over the years, to change my mind about many things, and to learn new ways of studying and doing research. Today's younger students can hardly believe the kinds of technology we had (or didn't have) in the 1950s. But I think I can identify those questions that have motivated me all these years. They are related, as you'll see, about the musics of the world. I keep wondering what it is that causes a society to make, or maybe to select, a particular kind of music for itself. Why does Native American music sound as it does? Why is the music of Iran so different from the music of Japan? When it comes to doing research, I've been concerned with understanding the differences between the ways the people in a society perceive their music, and the cultural outsider's perspective, and ways to reconcile the irreconcilable differences. As a teacher, I've been particularly concerned with finding ways for helping students of Western, mainly classical, music, to see this music, in the context of a world of musics, trying to understand why it developed the way it did, learning to value it as an expression of its culture while learning to appreciate and comprehend the world of musical sounds and musical cultures.

AURAL ANALYSIS: LISTENING TO THE WORLD'S MUSIC

to identify what you hear. Certain traditions feature distinctive vocal timbres that make them as easily distinguishable from other traditions as Bengali is from European opera.

Instrumental Timbre

In the case of instruments, timbre is closely related to instrument construction. The study of musical instruments is known as organology. Related to organological study is the classification of instruments. In the European art music tradition, instruments are classified into five basic categories: strings, wind, brass, percussion, and keyboard. This system, however, does not work well when applied to the rest of the world's musical instruments.

In the field of ethnomusicology, the Sachs-Hornbostel system, created by German musicologists Curt Sachs and Eric von Hornbostel, is the dominant system used to describe and classify instruments. The four primary categories are aerophones, chordophones, idiophones, and membranophones. An instrument is classified according to what part of the instrument vibrates to produce the sound. Within each of these primary categories are several subcategories. Knowledge of only the most common subcategories is usually enough to help you perceive the timbre of an unusual instrument. The more diversity you can subcategorize an instrument's construction, however, the more accurately you will understand how the construction affects the unique timbre of the instrument.

Aerophones: Flutes, Reeds, and Trumpets

Aerophones are defined as those instruments that produce sound through the direct vibration of air, rather than through the vibration of air by another medium such as a string or membrane. Aerophones are typically divided into three categories: flute, reed, and trumpet instruments. Flutes are defined as instruments in which a column of air is set in an edge (listen to audio example 11.12.) Reed instruments have one or two small pieces of material, such as cane, bamboo, or metal, that vibrate when air is blown over or through them (listen to audio example 10.5.) Trumpets require the performer to vibrate the lips, rather than a reed, as they blow air into the instrument (listen to audio example 7.8.) Recognition of the characteristic timbre of flutes, reeds, and trumpets is an important first step toward becoming a discriminating listener. Keep in mind, however, that these terms refer to general categories, not specific instruments such as the European ("classical") flute or bass trumpet.

Full analysis of each audio track, with CD icon tagged to the text

Glossary terms help introduce students to key vocabulary

World Music: A Global Journey

Chapters begin with a basic survey, and include sections called "Background Preparations" and "Planning the Itinerary," which provide an overview of key features and places in the area. Each site explored corresponds with a CD track, and includes sections on "First Impressions," "Aural Analysis" and "Cultural Considerations." Questions at the end of each chapter will prompt students to engage in further discussion and study.

- ## list of tracks
- 70 Musical Selections on 2 CDs, including:**
- ▶ Aborigine with Didjeridu [AUSTRALIA]
 - ▶ Hawaiian Drum Chant
 - ▶ Pygmy song [DEM. REPUBLIC OF THE CONGO]
 - ▶ Akadinda Xylophone [UGANDA]
 - ▶ Haitian voodoo ritual
 - ▶ Jamaican Reggae
 - ▶ Amazonian Indians [BRAZIL]
 - ▶ Capoeira (martial arts) with berimbau (musical bow) [BRAZIL]
 - ▶ Shape-Note, Singing School Fuging Tune [U.S.]
 - ▶ Texan Conjunto (Tejano)
 - ▶ Baul Song (Bangladesh)
 - ▶ Gu Qin (Seven-String Zither) [CHINA]
 - ▶ Sufi Hymn (Dhikr Ceremony) [TURKEY]
 - ▶ Afro-Cuban Salsa
 - ▶ Hindustani Raga performance on Sarod
 - ▶ Bronze gong ensemble [UPLAND VIETNAM]
 - ▶ Repartee singing with khaen (mouth organ) [THAILAND]
 - ▶ Mongolian overtone singing
 - ▶ P'ansori narrative [KOREA]
 - ▶ Tibetan Bhddist chant and ritual orchestra
 - ▶ Iranian music for dulcimer (santur) and voice
 - ▶ Spanish flamenco
 - ▶ Irish "Union" bagpipes
- And many, many more.**
- Students and professors will also have special access to additional musical examples through *Smithsonian Global Sound* and *The Garland Encyclopedia of World Music*.