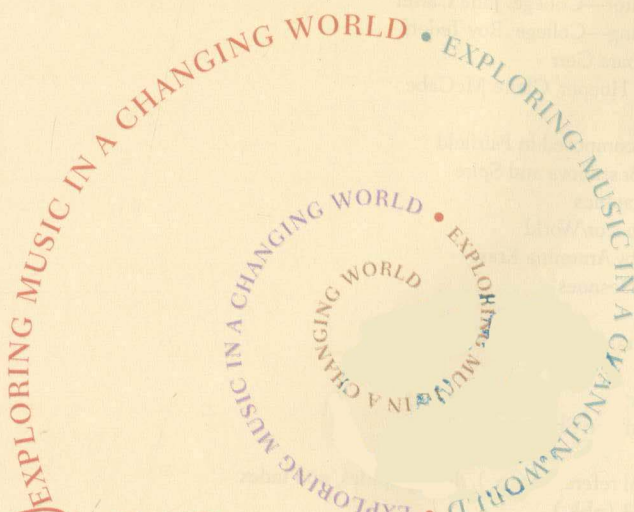



SOUNDSCAPES

EXPLORING MUSIC IN A CHANGING WORLD • EXPLORING MUSIC IN A CHANGING WORLD • EXPLORING MUSIC IN A CHANGING WORLD



For my students, from whom I have learned so much.



To assist in the important work of the American Folklife Center at the Library of Congress in preserving America's musical heritage, the author and publisher are jointly donating to the center a percentage of the net proceeds from this edition of *Soundscales*.

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Printed in the United States of America
First Edition

Editor: Michael Ochs
Associate Managing Editor—College: Jane Carter
Director of Manufacturing—College: Roy Tedoff
Manuscript Editor: Barbara Gerr
Editorial Assistants: Jan Hoeper, Claire McCabe

The text of this book is composed in Fairfield
with the display set in Bossanova and Spire
Composition by TSI Graphics
Manufacturing by Quebecor/World
Book and cover design by Antonina Krass
Page makeup by Carol Desnoes

Library of Congress Cataloging-in-Publication Data

Shelemay, Kay Kaufman.
Soundscales / Kay Kaufman Shelemay.
p. cm.
Includes bibliographical references (p.), discographies, and index.
ISBN 0-393-97536-3 (pbk.)

1. Music appreciation. 2. World music—Analysis, appreciation.
3. Ethnomusicology—Cross-cultural studies. 4. Music—North America—
History and criticism. I. Title.

MT90 .S53 2001
780'.9—dc21

00-067565

W. W. Norton & Company, Inc., 500 Fifth Avenue, New York, N.Y. 10110
www.wwnorton.com

W. W. Norton & Company Ltd., Castle House, 75/76 Wells Street, London W1T 3QT

1 2 3 4 5 6 7 8 9 0

SOUNDSCAPES

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ROBERTSON & COMPANY
LONDON

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W.W.NORTON & COMPANY
NEW YORK · LONDON

Soundscape *n.* The distinctive settings, sounds, and significances of a musical culture.

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Preface

Music is on the move, traveling across national and geographic boundaries to reach new and broader audiences. Most places today support an international range of musics of different styles and histories. This book offers a fresh approach to the complex world of musical action and interaction, introducing and interpreting a cross-section of musical domains, called *soundscapes*.

The term *soundscape* plays a special role in this book, providing an inclusive framework for all musical traditions. This term allows us to bring together, rather than separate, musics that exist side by side in the lives and imaginations of so many people. A soundscape is flexible, accommodating local detail while allowing for translocal connections. The word *soundscape* also captures the multidimensional, dynamic nature of music as it moves across time and space.

Nowhere is a greater range of musical traditions more prominently represented than in North America. Centuries of immigration to the United States and Canada have resulted in an increasingly multiethnic population that has sustained and transformed the musical traditions of its homelands, often resulting in new styles. *Soundscapes* examines these musical traditions by exploring their transmission “at home” in North America. From the rousing presence of bagpipe bands to the calming strains of lullabies, musical traditions reflect and shape the North American settings in which they are performed.

In order to guide our exploration of music, the individual chapters of *Soundscapes* are organized around familiar cultural themes. These include processes that shape music, such as memory, migration, and bodily motion; local contexts and shared settings; and overarching social factors such as belief, identity, and political

action, enacted through the musical performance. All of these topics have porous boundaries, and most are interrelated. For instance, we will find that migration is involved in virtually every soundscape we encounter. Dance, too, will appear in many discussions.

In sum, *Soundscales* seeks to demonstrate how music is an indispensable part of the widest array of cultural and cognitive processes: music is the language through which we pray and protest, remember and relax. At the same time, music provides a vantage point from which we can understand the most deeply felt aspects of the human experience.

Each chapter—with the exception of Chapter 9, which features Native American music—includes a major case study drawn from a musical tradition that has migrated to North America from abroad. Two or more much shorter case studies complement and contrast with this primary case study. Each chapter also contains at least five “capsules” that expand on their subjects through time lines, charts, or short narratives. Capsules deal with voices and instruments (“Sound Sources”); historical background (“Looking Back”); the lives and contributions of important musicians (“Individual Portraits”); closeups of special musical events, places or subjects (“Snapshots”); and guidelines for further musical exploration (“Studying Music”).

Soundscales is an introduction to a variety of musical traditions; its flexible framework allows instructors to incorporate personal expertise, students’ backgrounds and interests, and the resources of the community. Despite this book’s breadth of coverage, the world of musical experience that *Soundscales* examines inevitably remains a partial one. Readers are encouraged to fill in the gaps they perceive and to compare the materials discussed here with those from their own background and experiences.

Because different musics coexist in everyday life, *Soundscales* intentionally juxtaposes diverse musical traditions. Whenever possible, *Soundscales* avoids disputed terminology, such as “world music.” For decades, ethnomusicologists have taken a geographical approach to the study of music, viewing selected musics primarily within their historical homelands. This foreign-cultures perspective has provided a rich cultural setting, but it has also both distanced and made exotic musical practices that can be studied next door or across town.

This book also avoids the old and tired oppositions, such as classical/vernacular, art/folk, traditional/popular, and Western/non-Western, that have for too long separated musical experiences and their study. In particular, *Soundscales* seeks to dissolve the long-standing practice in musical pedagogy of separating the study of so-called Western and non-Western musics. All of the musical traditions discussed in these pages are today geographically “Western” in that, whatever their historical points of origin, they are today transmitted and performed in North America.

It is particularly problematic to separate the study of Western classical music from that of the rest of the world, given the extraordinary spread of Western musi-

cal styles and sounds worldwide. Throughout *Soundscapes*, these connections constantly reappear and are discussed. Conversely, the marked influence of various musical traditions on the Western classical tradition has led to the inclusion of a Western classical supplement to this book. The supplement sets forth a brief survey of the Western classical tradition, paralleling the topics of the ten chapters of the book. In this way, *Soundscapes* seeks both to collapse conventional boundaries and to trace cross-cutting musical currents.

Finally, *Soundscapes* shifts the emphasis from musical styles to the cultural processes that people construct by and through music making as it actually takes place within a multiethnic society. Approaching diverse musical languages requires a method for listening; therefore, *Soundscapes* extends discussion beyond the usual "characteristics of sound." It presents a social framework for evaluating the characteristics of a soundscape and for interpreting a musical tradition. It explores a cross-section of international musics while keeping the local styles in clear view. In this way, music becomes an anchor for understanding diverse human settings. Through constant dialogue with the present and the past, *Soundscapes* maps the diverse musical traditions of North America. What emerges is a narrative that accommodates many musical styles within an inclusive, interactive context.

Acknowledgments

In many ways, the seeds for *Soundscapes* were sown at the very beginning of my academic career, when I traveled to Ethiopia to do fieldwork on musical traditions found only there. Not long after my arrival back home several years later, I noticed that the Ethiopian musical world had begun to migrate and was settling in all around me in North America. The realization that so many musics once found only in distant places have through the vagaries of migration, tourism, and sound recordings come to be located next door slowly transformed my own research and teaching agendas. *Soundscapes* emerged over a long period of time and draws on almost everything I have read or heard.

The first acknowledgment here should by any measure be extended to the students, both undergraduates and graduates, whom I have taught over the years at Columbia, New York University, Wesleyan, and Harvard. It is to them that this book is dedicated. They have challenged me through their curiosity, introduced me to new worlds of sound, shared unforgettable moments in the field at home, and dazzled me with their own ambitious research agendas. A number of them have contributed in important ways to *Soundscapes*, whether through research collaboration and assistance, through our work together in the classroom, or by giving me access to materials otherwise unavailable.

Once I began writing *Soundscapes* in 1995, I gained a clearer understanding of why most textbooks are collaborative ventures by several authors. Although a single-

author text permits one to conceptualize and shape the materials in new ways as well as to establish continuities of theme and style difficult to achieve otherwise, no single individual could possibly carry out all the primary research necessary to address a sufficiently wide range of musical materials. As a result, I have intellectual debts to many and have taken particular care to provide documentation of the sources I consulted. Here I provide an overview of the individuals who have offered advice, lent materials, or extended important critical feedback. Footnotes scattered throughout the text identify the sources of quotations or important ideas that helped me organize that section in significant ways. The bibliographies for each chapter, which contain a detailed listing of all the sources I or my research assistants consulted, are preceded by brief summaries of the research process and acknowledgments to those on whose work I have drawn.

I could not have completed *Soundscapes* without abundant assistance from many individuals and organizations. I would like to express very special thanks to:

The Bogliasco Foundation and the Liguria Study Center for the Arts and Humanities for an unforgettable residency, during which several chapters of this book were written;

Samantha Chaifetz and Mike Bortnick for tango lessons and insights into ballroom dance culture;

Jocelyn Clark and family for introducing me to Juneau, Alaska, and its rich musical life;

Nicola Cooney, Monica Devens, Lucia Faria, Vinelde Faria, Ahmed Jebari, Thomas Kane, Navin Khaneja, Takashi Koto, David Lyczkowski, Andrea Malaguti, Meley Mulugetta, Iman Roushdy, Gurmukh Singh, Rajwinder Singh,*and Patricia Tang for helping to transcribe and translate song texts;

Caprice Corona and Norma Cantú for discussions of the *quinceañera*;

Virginia Danielson and Millard Irion for advice and guidance in the Eda Kuhn Loeb Music Library at Harvard University;

Beverley Diamond for assistance with Native American materials;

The Eskowitz family and Asmara Tekle for helping me map Houston's complex musical life;

James Farrington and Alec McLane for locating archival recordings in the Olin Library at Wesleyan University;

Stuart Feder for an introduction to the accordion;

Mickey Hart and the Society for Gyuto Sacred Arts for Tibetan Buddhist materials;

The Harvard-Radcliffe Office for the Arts for aid in obtaining illustrations;

Hailegebriot Shewangizou for information concerning Ethiopian Christian music in the United States;

Robert Hogan for materials on bagpipes;
Theodore Levin for information on *khoomii* and an update on the Harmonic Choir;
Jim Metzner for unearthing and sharing clips of "You're Hearing Boston";
Ezra Mtshotshi, Counsellor, and Juan A. Henriquez, Information Officer, of the South African Embassy, Washington, D.C., for assistance;
Pham Duy for exceptional generosity in supplying recordings, videotapes, and scores;
Ankica Petrovics and Saint Mary's Ethiopian Tewahedo Church for providing videotapes of Ethiopian Christian rituals in Los Angeles;
Ronald Radano for information on the spiritual;
Anne Rasmussen for sharing the wonderful Bunai photograph she uncovered and for help with recordings of Middle Eastern music in North America;
Adelaida Reyes, Deborah Wong, Terry Miller and Andrew Talle for supplying recordings, materials, and advice related to Vietnamese music;
Gil Rose, the Boston Modern Orchestra Project, and Reza Vali for help with Mr. Vali's Flute Concerto;
Joshu Skaller for preparing the overtone example and for technical assistance at many junctures;
Judith Vander for sharing materials and an unforgettable fieldtrip to the Shoshone Wind River Reservation;
María Teresa Vélez for advice and information on Santería;
Lee Warren of Harvard University's Bok Center for cogent suggestions on pedagogical concerns;
Su Zheng for materials on and recordings of Sheung Chi Ng;
Evan Ziporyn for assistance with gamelan recordings; and
Reece Michaelson and Galen Malicoat during their tenures at the Harvard Music Department for a full measure of support in all aspects of my work during the years this project was in development.

Many staff members at W. W. Norton have offered excellent support and advice. Michael Ochs first approached me to write this book and then faithfully guided the project over the course of six years; dozens of his insightful suggestions are realized in the following pages. Neil Ryder Hoos lent a sharp eye and deep knowledge of visual sources to bring life and color to these pages. Barbara Gerr's expert manuscript editing greatly enhanced the text. The creative design by Antonina Krass captures the spirit of this venture. Steve Hoge pushed the project

into technological domains that would otherwise have remained unexplored. Roby Harrington offered wise counsel. And throughout, Jan Hoeper and Claire McCabe kept this complex project on track and on schedule.

A series of superb research assistants provided help without which this project would never have been completed. David Lyczkowski worked on every aspect from the very beginning and contributed immeasurably by locating sources, volunteering ideas, supplying technological savvy, and preparing drafts; he also researched and drafted materials for the *Soundscape*s classical supplement. Sarah Morelli located many wonderful illustrations and gathered materials for the dance chapter. Roe-Min Kok, Charles Starrett, and Andrew Talle researched and drafted the segments regarding musical instruments. Reece Michaelson assisted with several biographies. Elizabeth Kessler checked sources in the bibliography, helped organize recordings, prepared timelines, and aided with research. Patricia Tang supplied materials for the Instructor's Manual. Charles Starrett devoted many hours to developing the Web site and glossary, building on earlier efforts by Jennifer Baker Kotilaine. Suzanne Fatta provided invaluable research assistance during the publication process. The graduate students who helped teach *Soundscape*s during its first two iterations at Harvard in 1999 offered many cogent suggestions: they include head teaching fellows Patricia Tang and Charles Starrett, as well as Judah Cohen, Roe-Min Kok, Sarah Morelli, and Julie Rohwein.

Many colleagues have contributed greatly by offering advice. To the anonymous readers of the manuscript for W. W. Norton I am exceedingly grateful for useful feedback on the book's strengths and shortcomings. In particular, I thank Timothy Cooley and the members of his seminar at the University of California, Santa Barbara, for a penetrating reading. General discussions about the manuscript-in-progress with colleagues and graduate students during visits to the University of California, San Diego, and Florida State University provided useful suggestions. Jocelyne Guilbault, who class-tested a draft of the book during fall 1999 at the University of California, Berkeley, provided deeply appreciated constructive criticism. Ellen Harris read the entire manuscript and not only gave perceptive suggestions and corrections, but outlined an entire "Western" syllabus to accompany the book that became the basis of the *Soundscape*s Classical supplement. I am grateful to the many colleagues who read manuscript sections in which I cite their materials and who offered important corrections and commentary. I, however, take full responsibility for all interpretations and conclusions, especially those that differ from the original sources.

The expression *soundscape*s illustrates the challenge of making these acknowledgments comprehensive. My use of the term began after I read a 1991 article by the anthropologist Arjun Appadurai, who coined *ethnoscape*s to capture the shifting and nonlocalized quality of group identities in the late twentieth century. I transposed Appadurai's term to a musical context and reimagined *soundscape* in a more defined setting than his parent term *ethnoscape* might have allowed. Yet another source, which does not use the word *soundscape*, influenced me indirectly:

Mark Slobin's extended 1992 essay "Micromusics of the West: A Comparative Approach," revised and reissued in 1993 as *Subcultural Sounds: Micromusics of the West* (Hanover, N.H.: Wesleyan University Press). There Slobin briefly explores Appadurai's concept of *ethnoscapes* in relation to present-day musical life. Other appearances of the word *soundscapes* have emerged over the last several years. The most generative use in the musical arena has been that of the Canadian composer R. Murray Schafer, who in the late 1960s employed *soundscape* as a cover term for his inclusive definition of music. The word can be found in many other contexts as well—such as in the music historian Reinhard Strohm's writings about the broader sonic environment of late medieval Bruges—if only fleetingly and usually as a musical corollary to a panoramic landscape. Thus, although I did not invent the term *soundscape* and acknowledge a wide array of precedents, I have used it in a new and expanded way.

I could not have completed this large-scale project without a special measure of help and support from family and friends. Jack Shelemay was once again my supportive companion in the field and at home, and, as always, Raymond and Lillian Kaufman encouraged this work. A special group of friends aided and buoyed me in many ways throughout this project. For their intellectual companionship and advice, I am indebted to Adrienne Fried Block, Stuart Feder, Tomie Hahn, Ellen Harris, Jane Bernstein, Steven Kaplan, Ingrid Monson, Jessie Ann Owens, Adelaida Reyes, Nancy Risser, Judith Tick, and Su Zheng.

In closing, but foremost in importance, I would like to acknowledge the musicians whose creativity gives life and meaning to these pages. I hope that this book conveys my concern for the important issues at stake in their music's conception, transmission, and performance, as well as the complex questions raised by its study.

A Note on the Spelling of Foreign Language Texts and Terms

Texts and terms from more than twenty-five different languages are found in *Soundscapes*. Terms are spelled consistent with common usage, accompanied when necessary by tips for pronunciation in parentheses. In many cases, the most straightforward alternative of several possibilities has been selected. Song texts follow their presentation in the original sources credited; in general, however, diacritical markings used to indicate tonal levels or otherwise to mark sounds distinctive to indigenous scripts are not reproduced.

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