



EXCURSIONS IN WORLD MUSIC

FOURTH EDITION

Bruno Nettl • Charles Capwell • Philip V. Bohlman
Isabel K. F. Wong • Thomas Turino

EXCURSIONS IN WORLD MUSIC

Fourth Edition

Bruno Nettl
Charles Capwell
Isabel K.F. Wong
Thomas Turino

*University of Illinois
Urbana-Champaign*

Philip V. Bohlman

University of Chicago



Upper Saddle River, New Jersey 07458

Library of Congress Cataloging-in-Publication Data

Excursions in world music / Bruno Nettl . . . [et al.].—4th ed.

p. cm.

Includes discographies, bibliographical references, and index.

ISBN 0-13-140305-2

1. World music—Analysis, appreciation. I. Nettl, Bruno, 1930-

MT90.E95 2004

780'.9—dc21

2003048683

VP, Editorial Director: Charlyce Jones-Owen

Senior Acquisitions Editor: Christopher T. Johnson

Managing Editor: Joanne Riker

Editorial Assistant: Evette Dickerson

Marketing Manager: Chris Ruel

Marketing Assistant: Kimberly Daum

Production Editor: Laura A. Lawrie

Manufacturing and Prepress Buyer: Benjamin D. Smith

Cover Illustration/Photo: Fukuhara, Inc./CORBIS. Musician playing the Japanese Koto.

Composition: This book was set in 10.5/12.5 Caledonia by Stratford Publishing Services

Printer/Binder: Interior printed by RRD Harrisonburg. The cover was printed by Phoenix Color Corp.

Credits and acknowledgments borrowed from other sources and reproduced, with permission, in this textbook appear on appropriate page within text.

Copyright © 2004, 2001, 1997, 1992 by Pearson Education, Inc., Upper Saddle River, New Jersey, 07458.

Pearson Prentice Hall. All rights reserved. Printed in the United States of America. This publication is protected by Copyright and permission should be obtained from the publisher prior to any prohibited reproduction, storage in a retrieval system, or transmission in any form or by any means, electronic, mechanical, photocopying, recording, or likewise. For information regarding permission(s), write to: Rights and Permissions Department.

Pearson Prentice Hall™ is a trademark of Pearson Education, Inc.

Pearson® is a registered trademark of Pearson plc

Prentice Hall® is a registered trademark of Pearson Education, Inc.

Pearson Education LTD.

Pearson Education Singapore, Pte. Ltd

Pearson Education, Canada, Ltd

Pearson Education—Japan

Pearson Education Australia PTY, Limited

Pearson Education North Asia Ltd

Pearson Educación de México, S.A. de C.V.

Pearson Education Malaysia, Pte. Ltd



10 9 8 7 6 5 4 3 2
0-13-140305-2

List of Recordings

CD	Track No.	Title	Chapter No.
1	1	Medium & Fast Gats in Raga Yaman	2
1	2	Banturiti (Kriti) in Raga Hamsanadam & Adi Tala	2
1	3	Ghazal Bat Karane Mujhe Mushkil	2
1	4	Chanting of the Holy Koran	3
1	5	Chahar Mezrab (excerpts)	3
1	6	An Avaz in Shur (excerpts)	3
1	7	Iran: Radif of Nour-Ali Boroumand	3
1	8	Iran: 6 Excerpts of Improvisation Based on the Daramad of Chahargah	3
1	9	Ya Zalimni (Excerpt)	3
1	10	Arabic: Taqsim Nahawand	3
1	11	Arabic: Illustrations of Major Maqams	3
1	12	Internationale	4
1	13	We Workers Have Strength	4
1	14	Hua San Liu	4
1	15	The Drunken Fisherman	4
1	16	Chun Qiu Pei	4
1	17	Zuo Zai	4
1	18	Qi Yuan Bao	4
1	19	Chidori	5
1	20	Rokudan No Shirabe	5
1	21	Pojoji	5
1	22	Hagoromo	5
1	23	Netori & Etenraku in Hyojo	5
1	24	Teruna	6
1	25	Quran Dan Koran	6
1	26	Mbira Music: Nhemamusasa	7
2	1	Bambutu Vocal Music: Alima Girls Initiation Music	7
2	2	Alla l'a ke	7
2	3	Ewe Dance Drumming: Gadzo	7
2	4	La Trilla	8
2	5	Sicilian Street Call	8

CD	Track No.	Title	Chapter No.
2	6	Epic Song from Macedonia	8
2	7	Sa Marosi Fuzes Alatt	8
2	8	Krakowiak Z Mucharza	8
2	9	Doina	8
2	10	Der Böhm	8
2	11	Chunchos of Paucartambo	9
2	12	Qolla Dance & Song: Despedida	9
2	13	Manuelita	9
2	14	El Gustito	9
2	15	Currulao Bambuco	9
2	16	War or Grass Dance Song	10
2	17	Opening Prayer Song	10
2	18	Sunrise Song	10
2	19	Pole Dance Song	10
2	20	First Chelkona Dance	10
2	21	Stick Game Song	10
2	22	The Yellow Star	10
2	23	Funeral Song (Walapai)	10
2	24	Two Modern Love Songs (Intertribal 49-Songs)	10
2	25	Lebt Friedensam, Sprach Christus	11
2	26	Bawbee Allan	11
2	27	Barbary Allen	11
2	28	Barbara Allen	11
2	29	J'tais au bal hier au soir	11
2	30	Paddy Works on the Railroad	11
2	31	Flora Perdida	11
2	32	Blind Lemon's Penitentiary Blues	11

Preface

The fourth revised edition of *Excursions in World Music* incorporates many of our responses to the rapidly changing conditions and repertoires of world music since the beginning of the twenty-first century: globalization, the explosion of new technologies, the often dramatically shifting landscapes of a postcolonial and neonationalist world. World music responds to these changes and offers students a considerable range of perspectives for understanding the contemporary world of which they are increasingly a part. The authors take the opportunity of this new edition to include essential material about the most recent world music phenomena, especially popular music and emerging repertoires that help us sort out the dizzying processes of hybridization and exchange that affect almost all world musics in some way. In particular, the chapters on music in sub-Saharan Africa (7), Europe (8), and Ethnic North America (10) have included substantial new perspectives on global popular music. Chapter bibliographies and discographies, too, have been updated and revised to include the most recent writings on and recordings of world music.

The authors of *Excursions in World Music*, however, remain committed in this edition to the approach, structure, and content with which they have always conceived the textbook. It remains a set of chapters, by scholars writing with conviction and a sense of devotion, about cultures in which they have had substantial field experience, providing information and in-depth syntheses of the musical cultures of the world. We remain committed to a belief that knowledge of world music not only opens many doors to a better understanding of today's most pressing problems but also engenders respect for those who make and experience music throughout the world.

ACKNOWLEDGMENTS

Many thanks to Damon Sink (University of Dayton) for preparing a new study guide for the fourth edition and to Robert Swanson for composing the index for this edition. We also wish to express our gratitude for the numerous helpful suggestions provided by our students, anonymous readers, and all loyal users of the book alike.

Bruno Nettl, Charles Capwell, Isabel K. F. Wong,
Thomas Turino, Philip V. Bohlman
xiii

About the Authors

Bruno Nettl studied at Indiana University, has taught at the University of Illinois since 1964 and has done fieldwork in Iran (where he studied the Persian setar), among the Blackfoot people of Montana, and in South India, and is the author of *The Study of Ethnomusicology*, *Blackfoot Musical Thought: Comparative Perspectives*, and *Heartland Excursions: Ethnomusicological Reflections on Schools of Music*.

Charles Capwell, a Harvard Ph.D., did field research among the Bauls of Bengal, India, and in Calcutta (where he also studied sarod), and he has studied Muslim popular music in Indonesia. He is the author of *Music of the Bauls of Bengal* and of numerous articles on aspects of South Asian musical culture, and has been on the faculty of the University of Illinois since 1976, where he also supervises the gamelan program.

Isabel Wong studied at Brown University and teaches Chinese and other East Asian musics at the University of Illinois. She has done research on a large variety of music of her native China, including music drama, urban popular music, politics and music, and the history of musical scholarship in Chinese culture. More recently she has devoted herself also to the study of Chinese-American musical culture.

Thomas Turino studied at the University of Texas and has taught at the University of Illinois since 1987. He is the author of *Moving Away from Silence* and *Nationalists, Cosmopolitans, and Popular Music in Zimbabwe*. In 1992–93 he lived for a year in Zimbabwe, where he did research on village music and musical nationalism. He is an expert performer on the African Mbira and founder of the Peruvian panpipe ensemble at Illinois.

Philip Bohlman studied at the University of Illinois and has been, since 1987, at the University of Chicago. He has done fieldwork in ethnic communities in Wisconsin, Chicago, and Pittsburgh, as well as Israel, Germany, and Austria. He is the author of *The Land Where Two Streams Flow*, *The Study of Folk Music in the Modern World*, and *World Music: A Very Short Introduction*. He is the Artistic Director of The New Budapest Orpheum Society, a Jewish cabaret ensemble at the University of Chicago.

Contents

List of Recordings	xi
Preface	xiii
1 Introduction: Studying Musics of the World's Cultures	1
<i>Bruno Nettl</i>	
Our Purpose: Presenting the World of Music	1
Notes on the "Marriage of Figaro"	3
Certain Basic Assumptions	5
Universals of Music	8
Musical Change, Transmission, and History	10
Musical Instruments	12
Why Different Cultures Have Different Kinds of Music	13
The Field of Ethnomusicology	15
2 The Music of India	20
<i>Charles Capwell</i>	
Attending a Music Conference in Calcutta	20
Roots	28
The Karnatak Recital and Types of Pieces	34
Instruments	38
The Realm of Indian Music	42
Prospects	44
3 Music of the Middle East	48
<i>Bruno Nettl</i>	
Concerts in Tehran	48
Musical and Cultural Values	54
Middle Eastern Culture and History	59
Melody and Rhythm	64
Ways of Making Music	66

4	The Music of China	77
	<i>Isabel K. F. Wong</i>	
	The Contemporary Scene	77
	Instrumental Performance at a Teahouse in Shanghai	90
	The Qin and Its Music	96
	The Pipa and Its Music	100
	Prominent Features in Culture and Music	101
	Regional Styles	104
5	The Music of Japan	115
	<i>Isabel K. F. Wong</i>	
	Hogaku Performance in Tokyo	115
	Theater Music	123
	The Religious Traditions	129
	A Concert and a Court Tradition	133
	General Tendencies and Characteristics of Hogaku	138
6	The Music of Indonesia	141
	<i>Charles Capwell</i>	
	Javanese Music in Chicago	141
	The Javanese Gamelan	143
	The Cultural and Historical Significance of Javanese Gamelan Music	149
	Music in Bali	154
	The Influence of Foreign Artists and Tourists	161
	Four Kinds of Popular Music in Java	164
	Unity in Diversity	168
7	The Music of Sub-Saharan Africa	171
	<i>Thomas Turino</i>	
	A Shona Mbira Performance in Zimbabwe	171
	The Mbira and Some General Principles of African Music	175
	Africa General and Africa Specific	178
	Musical Values, Practices, and Social Style	179
	A Sampling of Instruments	190
	Popular Music in the Twentieth Century	193

8 The Musical Culture of Europe 201

Philip V. Bohlman

- Music in the Life of Modern Vienna 201
- Europe as a Music Culture 206
- Ideas About Music 211
- Musical Instruments 219
- History and Social Structure in European Musical Life 223
- European Music at the Beginning of the Twenty-First Century 225

9 Music in Latin America 233

Thomas Turino

- An Andean Mestizo Fiesta in Paucartambo, Peru 233
- Sociocultural Heritages and Historical Background 237
- Mestizo Musical Values and Musical Style 238
- Native American Musical Values and Musical Style 247
- African American Musical Values and Styles 254

10 Native American Music 261

Bruno Nettl

- "North American Indian Days" 261
- Some Older Ceremonial Traditions 265
- The World of Native American Cultures and Music 265
- Ideas about Music 268
- Musical Instruments 270
- Aspects of the History of American Native American Music 273

11 Ethnic North America 282

Philip V. Bohlman

- Music at the Urban Folk Festival 282
- The Multiplicity of Musics in North America 285
- Ideas about Music 288
- Musical Instruments 296
- Social Structure/Musical Structure 301
- The Music of an African American Community 306
- Ethnic Music and the Globalization of American Popular Music 314

Glossary 323

Index 345

1

Introduction: Studying Musics of the World's Cultures

Bruno Nettl

OUR PURPOSE: PRESENTING THE WORLD OF MUSIC

The purpose of this book is to introduce the reader to the world of music, the music of the world's cultures, emphasizing their diversity and the uniqueness of each. Directing ourselves to students—particularly those without a technical background in music—and to general readers, we want to give our readers a sense of the character of music and musical life of all of the world's peoples. There are thousands of peoples, each with its own music, and so, clearly, we can do this only by sampling and by judicious synthesis. But rather than simply providing an introduction to non-Western music or “ethnic” music, we include also the musical culture of Europe, its academic or art music along with its folk and popular traditions, among the musics of the world. We have divided the world into ten major culture areas or blocks, devoting a chapter to each, mindful of course that within each of them there is a great deal of cultural and musical variation. In each region and for that matter in the whole world, we have tried to provide a representative sample. Even so, there are large areas that we have had to leave untouched.

In order to provide a degree of depth as well as breadth, we have had to be selective. We can do no more than provide excursions that, taken together, will, we hope, provide the reader a picture of the way the world's peoples make music, think about it, use it in their lives, and also what all this music sounds like and how it is structured. The world's musical diversity is reflected to some degree in the diversity

of the organization of our chapters; but there are some things on which all chapters touch. Thus, in each chapter we first focus upon detailed description of a musical event that may be considered broadly representative of its culture area. Ordinarily, this is followed by an introduction to the cultures and societies of the area, and then a more synthetic treatment of musical life and ideas about music, of musical style (described in terms comprehensible by nonspecialists), music history, and musical instruments, a brief description of a few additional musical genres or contexts, and, finally, a consideration of recent developments and popular music. We describe musical cultures as they exist in the twentieth century, but wherever possible we provide some information about their history. We do this in some measure in order to dispel the notion that Western academic or art music lives in a sense through its history, while the musics of other societies have no history at all, or at best a very different sort of history.

There is one thing we should make clear right now, and also in every chapter: Every musical system, that is, the music and musical life of each society, from the multifarious society of New York City, say, to a native Amazonian tribe of two hundred persons, is a very complex phenomenon that may be analyzed and comprehended from many perspectives. We certainly would not be able to provide the amount of detail necessary to illustrate this point for all of the cultures and musics with which we deal. We therefore introduce the world's musical complexity selectively, each chapter featuring one or a few concepts. Thus, in addition to providing a set of general and essentially parallel introductions to the musics of ten world areas, this book may also be read as an introduction to the topics within world music study. For example, in Chapter 4, on China, the reader will find a detailed examination of the role of music in the political development of a modernizing nation as an illustration of the kinds of things that also happened elsewhere in the world. Chapter 2, on India, gives special attention to the relationship of music and dance, something that might have but could not be stressed in all of the chapters. Chapter 7, on Sub-Saharan Africa, provides special insight into the world of popular music in non-Western urban societies. Chapter 3, on the Middle East, concentrates on different conceptions of music in the world's cultures, and on ways musicians learn to improvise. Chapter 8, on Europe, shows the close relationships among folk, art, and popular musics in the contemporary world, and also, along with Chapter 9 (on Latin America) looks at the relationship of musical and social values. Chapter 6, on Indonesia, examines the place of Indonesian music in the Western world, and of the role of Western artists and tourists in Indonesian musical culture. Chapter 5, on Japan, shows the discovery, by very modernized society, of its older traditions. Chapter 10, on Native Americans, provides information on the study of history and pre-history of musical cultures without written records. And Chapter 11, on North America, provides insight into the interaction of traditional, rural folk music, and modern urbanized though multiethnic culture.

For each area of the world covered by a chapter, we have tried to provide an overview; thus, Chapter 2 speaks at least briefly to many of the kinds of music found in India; Chapter 7 tells of the differences between East, Central, and West Africa, between rural and urban musics; Chapter 10 gives an overview of the musics of the hundreds of Native North American tribes. But, while we believe that our accounts achieve this kind of breadth, we also wish to show the reader the depth of musical culture, the many things that go into the composing, performance, and understanding of even a simple song or ritual, its history and the effects it has, how it is perceived and judged by the people who render it and who hear it. This we have tried to accomplish by concentrating, in each chapter, on a limited number of representative cultures, communities, events, and even instruments within the broad geographical area that it covers. Thus, in Chapter 3, the author concentrates on Iran, where he had done original research, to impart a sense of the many things to be noted, even though space limitations prevent giving the same attention to the Arabic peninsula or Turkey. Chapter 8 presents the scope of European music, with all its variety, through the prism of the city of Vienna.

One of our purposes is to explain music as a cultural phenomenon. We do hope to persuade the readers to listen to music of at least some of the world's many societies, and to find it enjoyable. But the idea that music is principally to be "enjoyed" is a notion characteristic of Western culture, not necessarily shared by other societies. Indeed, much of the music we will be discussing has purposes far beyond enjoyment. The significance of much of the world's music is in the realm of religion and society—in the way humans interact with the supernatural, and with each other. In some societies, music identifies clans and social classes, confirms political status, expresses communication from the supernatural, and cures the sick. Thus, while readers will want to know how the musical pieces of the world's cultures are put together and what general principles of composition may dominate in a given society, it is perhaps even more important for them to understand each culture's ideas of what music is, what its powers are, how it relates to other aspects of life, and how it reflects important things about its people and their view of the world. For this reason, while we wish to explain the nature of musical sound, we also have tried to present a holistic picture of musical life and musical culture.

NOTES ON THE "MARRIAGE OF FIGARO"

Our purpose, then, is to present the varieties of the world's musics, and to present several ways of looking at music, all of them necessary for understanding a particular work of music as it interacts with its culture in many ways. The world's music includes the music of Western culture, and so let me illustrate our approach first by commenting on a work familiar to many readers, Mozart's opera, *The Marriage of Figaro* (originally named *Le Nozze di Figaro*). Its structure is an alternation of recitatives, in

which the action is carried forward through quick dialogue barely sung, with arias and vocal ensembles such as trios and quartets, in which characters make lyrical and contemplative statements, or react on what has just happened. Knowing this tells us something about the aesthetics and, if you will, the attention span of the patrons. But it also tells us about the relationship of opera to spoken drama, about the way Mozart and other composers of his time, and their audience, perceived the relationship of music and language.

The fact that this is an opera with Italian words, composed by a German-speaking Austrian for a German-speaking audience in Vienna, speaks to this relationship as well. The well-educated audience of patrons for whom *Figaro* was composed presumably understood Italian and felt that this knowledge set them off from the general population, which would have wished for operas in German, and so we see this work as directed towards an elite segment of society. But this elite society also comes in for criticism in the content of the opera, because the plot actually depicts a mild social revolution. Figaro, the lowly but clever barber, wants to protect his fiancée from having to spend the night before their honeymoon with his boss, the count—this was at the time part of the contract between landowners and their employees. Figaro succeeds, of course, without violence and through his wit, and everyone lives happily ever after, but when this opera was first presented it definitely raised the eyebrows of the Austrian aristocracy.

Mozart was not widely regarded as a great genius in his own day, but now he holds that status more than any other. In his lifetime (1756–1791), the concept of “great master” of music had not really been developed, and when they were writing music, composers did not expect it to become great art for all times. Today, *Figaro* is considered one of the great musical works of all times, but in its day it was seen, at best, to be fine entertainment. In Mozart’s time, the difference in musical style between academic music and music for popular entertainment wasn’t all that great; the two sounded rather alike. Around 1800 this began to change, and today we expect academic music, what we call “classical” or “art” music, to sound quite different from popular music.

By now Mozart has become a deity among composers, and much is said and written about the greatness of *Figaro* and the reasons for it. In today’s American society, the concepts of genius and talent, innate ability that sets an artist apart, are important to musical culture. It is very important to us to know that Mozart already composed acceptable music at the age of seven; and to assert the myth that he composed masterworks with enormous speed, as if they sprang ready-made from his brain. We have developed, it seems, a kind of athletic view of music: We are impressed when something takes many hours to accomplish, or when someone can carry out significant work quickly, or when a composer or performer can accomplish an extremely difficult task of memory or dexterity. A quick look at *The Marriage of Figaro* tells us certain essential things about the culture of Mozart’s time, but, more significantly, because this opera is an important component of musical life

today, also about our own musical culture as North Americans, our musical values and attitudes.

But now to stress another point. The attitudes that make us extol Mozart and *Figaro* may not be the attitudes of other societies. Doing something difficult musically may not be a criterion for judging a song in Native American societies, and the concept of the musical masterwork, which may not be altered and must always be performed as the composer intended it, is not relevant to understanding the music of India. But it would be a mistake to see the musical world as bifurcated, the Western masterworks such as *Figaro* on one side, and the rest of the world's music on the other. *Figaro* fits well into the world's musical picture. Many societies have drama rather like opera, in which the characters sing; many have forms of communication that, like Italian recitative, fall between ordinary speech and song; in many societies, music is used to express criticism of society. Social elites have musical ways of symbolizing their superiority—artistic resources such as the orchestra, linguistic techniques such as having opera in a foreign language. And we will need to remember that just as the European view of Mozart has changed since his death, all societies change in their views of music as well as in their musical styles. And, further, that Western academic musical culture requires constant innovation and rapid change as a hallmark of its series of masterworks, while other societies may restrict and inhibit change as detrimental to the function of music.

Ideas about music, and contexts of creation and performance, help us to understand the music itself, which in turn provides insight into the values that led to it and the culture of which it is a part. And a look at a single work or performance gives us insight into the entire musical system.

CERTAIN BASIC ASSUMPTIONS

This book, in presenting the world's musical cultures, employs certain basic assumptions, the most important of which should be understood by the reader at the outset.

A Relativistic View

If *The Marriage of Figaro* is a great work of music, this must be because to its consumers—Europeans and Americans who listen to operas—it satisfies certain criteria: It is a work of great complexity; its structure has internal logic; it has harmony and counterpoint, whereby several simultaneous melodies are both independent and united; the composer shows ability to write music particularly suited to voices, instruments, and orchestra, and facility in relating words and music; the work carries a particular social and spiritual message; and so on. Using these criteria to judge the musics of other cultures would quickly lead us to conclude that Western music is the best and greatest. But from the viewpoint of an Indian musician whose task is improvising within a framework of melodic and rhythmic rules, the performers of *Figaro*

might not come off so well, since they must reproduce an existing work precisely and rely on notation to keep them from deviating, thus finding little opportunity to be creative. A Native American who considers a song to be a way for spirits to communicate with humans might marvel at the counterpoint of Bach, but he might also feel that this whole notion of what is “good” or “better” (or “lousy”) music makes no sense. Performers in a West African percussion ensemble might find the melodic and harmonic structure of Figaro interesting but its rhythms simpleminded.

As students of world music, we cannot reconcile these divergent viewpoints. We are better off taking a relativistic attitude. We—the authors—believe that each society has a musical system that suits its culture, and while we may compare them with each other in terms of their structure and function, we avoid making these comparisons the basis of qualitative judgments. Instead, we recognize that each society evaluates its own works of music by its own criteria. In American society, we take it for granted that music should be an enjoyable auditory experience; elsewhere, the musical ideal may be quite different. We want to understand each music as an aspect of its own culture, and we recognize that each human community creates the kind of music it needs for its particular rituals and cultural events, to support its social system, and thus, to reflect its principal values.

World Music is a Group of Musics

We see the world of music as consisting of a group of *musics*. It makes sense to think of *a* music somewhat as if it were a language. Each society has its own principal music, and the members of a society know and respond to their music with a kind of common understanding, in the way they communicate through their language. But just as languages borrow words from each other, musics also influence each other. Indeed, as mass media and the Internet along with radio, TV, and CDs facilitate worldwide communication, most people of the world have access to the same body of popular music that they add to their native music (and maybe most people know at least a bit of English, making them part of their language). And just as a society sometimes replaces one language with another (the Anglo-Saxons learned Middle English after the Norman invasion in 1066, and native peoples of South America took up Spanish after the arrival of Columbus), a community of people may cease using their tradition of music and replace it with another. Some individuals and some entire communities are bilingual; this is true of many North American Native American peoples today. Similarly, many Native American communities are “bimusical,” using traditional Native American music and Western music equally but for different purposes, considering both to be, now, their cultural property.

We think of each music as a system, in the sense that changes in one of its components cause changes in the rest. Thus, if an Asian society begins using the Western piano to perform its traditional musical repertory, this music may change in its melodic and harmonic aspects because of the kinds of things (e.g., playing chords) that cannot be easily done on the older instruments but are normal for the piano.

Bringing in the piano might also cause performance contexts to change. Consider, for example, a kind of music performed by itinerant street musicians. If this music were taken up by the piano it would no longer be itinerant, and if the piano were located in a concert hall, the idea of what this music should be and do would also change radically. Or, bringing notated music into a culture in which all music was transmitted orally, through hearing, for the teaching of exercises, such as etudes, whose purpose has been teaching improvisation (as happened in Iran) might gradually make musicians want to increase their respect for the performance of complex composed pieces that are best transmitted through notation, and decrease their interest in improvising.

The Three-Part Model

This leads us to the third basic assumption. Using a model suggested by Alan P. Merriam, we look at music as a phenomenon that has three sides to it: sound, behavior, and conception or ideas. These three are closely interrelated, as each plays a role in determining the nature of the others. Let me illustrate. At a concert we sit to hear musicians make sounds, and that to us is music. But if it's a classical piano recital, the performer usually plays as if she were alone and acknowledges the audience only when bowing before and after the numbers. If it's a folk concert, the singer always addresses the audience, makes jokes about himself, and sings "at" the audience. If it's an orchestra concert, the audience sits quietly; if a rock concert, members of the audience may make all sorts of sounds or get up and dance. These different kinds of behavior are really just as important to the music as a social and aesthetic event as are the sounds. But now imagine a church service. The congregation sings a hymn, but the minister doesn't think to himself, "My, they sang that hymn badly today; last week it was much better." The idea behind this music is that the congregation communicates with God, and musical virtuosity isn't an issue. But at the same service, the organist improvises on a theme by Bach during the offertory, and she does this so well that each of the members of the music committee, listening in the congregation, determines to renew her contract and give her a raise. But imagine now a Native American medicine man who, having experienced a vision in which he was visited by his guardian spirit, Muskrat, who sang a song for him; the man does not say to himself, "This was a particularly beautiful song I learned," but rather perhaps, "This song has a lot of power," and he would be sure to remember it precisely and not forget a note of it. But Mozart, suddenly inspired with one of his grand themes, may have said to himself, "This tune that came to me is really fine, I had better change it, fix it, work it out so it will be just right." To be properly understood, music should be studied as a group of sounds, as behavior that leads to these sounds, and as a group of ideas or concepts that govern the sound and the behavior.

And so, in considering the music of the world's societies, the following chapters will concentrate on music as sound, or "the music itself," one might say; but just as much on the kinds of activities music accompanies, that go into music-making and