

BOOK REVIEWS

World Music: Traditions & Transformations. Michael B. Bakan. 2007. New York: McGraw-Hill. xxxiii, 383pp, glossary, bibliography, index, accompanying CD set. Paper.

World Music: A Global Journey, 2nd ed. Terry E. Miller and Andrew Shahriari. 2009. New York: Routledge. xxv, 558pp, glossary, bibliography, index, accompanying CD set. Paper.

Worlds of Music: An Introduction to the Music of the World's Peoples, 5th ed. Jeff Todd Titon. 2009. Belmont, CA: Schirmer Cengage Learning. xxvii, 609pp, bibliography, index, accompanying CD set. Paper.

BY HEATHER SPARLING

Although world music instructors had very few textbooks from which to choose less than thirty years ago, there has been a veritable mini-explosion of options made available within the last decade. In this review essay, I examine three. The Titon is in its fifth edition (first published in 1984), the Miller and Shahriari in its second (first published in 2005), and the Bakan in its first edition. I have chosen to review the three textbooks comparatively by using criteria that I have personally found useful when choosing a world music textbook (Table 1).

GEOGRAPHIC AREAS

All three textbooks offer a geographical approach to world music. They all aim to cover most of the world's major "culture

areas" but some areas are more consistently represented than others (e.g., the Middle East). However, even where all three books address the same broad regions, the specific countries or cultures generally differ (Table 2).

AUTHORSHIP, ORGANIZATION,
AND CHAPTER STRUCTURE

The Titon book is co-authored by nine well-respected and established ethnomusicologists (Timothy Cooley, David Locke, David P. McAllester, Anne K. Rasmussen, David B. Reck, John M. Schechter, Jonathan P. J. Stock, R. Anderson Sutton, and Jeff Todd Titon), each of whom wrote a chapter focusing on his or her research specialty. Consequently, each chapter is knowledgeable, detailed, nuanced, and represented by carefully selected musical examples. To mitigate the authors' variations in writing style, approach and emphasis, they used five guiding principles to provide consistency across the chapters: music is presented on its own terms; each chapter incorporates a musician's biography or life history; song lyrics are emphasized; musical examples discussed in the text are available on the accompanying CDs; and music-making projects and activities are included. Titon argues that variation is desirable since music cannot be appreciated, analyzed, and described by means of a single method. Readers also encounter directly the thinking and writing of several major ethnomusicologists.

Bakan is the sole author of his textbook while Miller and Shahriari are co-authors of theirs. The single author ap-

Table 1: Comparative Criteria

	Bakan	Miller & Shahriari	Titon
Edition	1 st	2 nd	5 th
Publisher	McGraw-Hill	Routledge	Schirmer
Authors	Single author for entire book	Two authors for entire book	Different author for each geographical chapter
CDs	3 CDs (106 tracks) + online examples	2 CDs (70 tracks)	4 CDs (94 tracks)
Intended orientation	non-music majors	non-music majors	either music majors or non-music majors
Student online support	chapter overviews, multiple choice quizzes, music-listening quizzes, study guides, internet links, list of resources for additional study, additional foreign term pronunciation guides, image bank	[student and instructor resources are not segregated] glossary, flashcards, handouts (elements of music and how to listen to world music), extended and	glossary, flashcards, practice quizzes (multiple choice, essay, and listening questions), Japan chapter (from earlier edition of text), internet links
Instructor online support	lesson plans, class activities, info for supplementing chapter topics, resources for further study, sample syllabi and course schedules, test bank; Bakan's personal blog provides lecture notes	additional musical examples and articles, videos, chapter powerpoint presentations, sample assignments, multiple choice quizzes, internet links; lecture notes are available on CD by mail	instructor's manual
Activity suggestions	music-making exercises in some chapters	"ethno-challenge" at the end of each listening guide; final chapter on conducting ethnography	instrument-making and music-making activities in some chapters; final chapter is a popular guide to an ethnographic project
Key terms	list at end of each chapter + textbook glossary; phonetic pronunciation guide provided	glossary; significant terms are bolded and defined in the margins	pronunciation guides in-text
Study questions	chapter study questions (whose answers come directly from the text) and discussion questions suitable for class or exam use	chapter study questions (whose answers come directly from the text)	N/A
Organizational concept or theme	"musicultural traditions": each chapter considers how traditional musics demonstrate both transformation and continuity	travel: each chapter includes preparatory background info, "arrival" areas, and musical "sites"	four-part music-culture performance model: ideas about music, music activities, music repertoires, and material culture of music
Average length of geographical chapters	34 pages	44 pages	56 pages

proach produces a more stylistically and methodologically consistent textbook but comes at the expense of the deep knowledge of several expert authors. Bakan attempted to address this by having each of the geographic chapters peer-reviewed by a leading (but unnamed) ethnomusicologist with a specialization in the area. However, the pitfalls of a single authored text are evident in, for example, Miller and Shahriari's chapter devoted to North America. They open with a visit to Cape Breton, Nova Scotia, where I

live and conduct my research. Although there is much to recommend this section, I encountered a misspelling of the Gaelic term *puirt-a-beul* (as "peurt a beul"), a questionable pronunciation guide and a misidentification of Natalie MacMaster as the daughter of Buddy MacMaster (actually her uncle).

INTRODUCTORY CHAPTERS & ORGANIZING PRINCIPLES

All three textbooks include one or more

Table 2: Geographic Approaches

Geographical Area	Bakan	Titon	Miller & Shahriari
Caribbean/ Central/ South America	Latino/ American, including US and Cuba	Chile, Bolivia, Ecuador, Peru	Caribbean chapter: Jamaica, Trinidad and Tobago, Bahamas, Cuba, Dominican Republic Central/South American chapter: Amazon rainforest, Peru, Argentina, Mexico, Brazil
East Asia	China	China, Taiwan, Singapore, Overseas Chinese	China, Mongolia, Korea, Japan, Tibet
Europe	Ireland	Central & Southern regions	Greece, Spain, Russia, Scotland, Ireland, Hungary, Bulgaria
Jewish	Israel, diaspora	N/A	See "Middle East"
Middle East	Egypt	"The Arab World"	Turkey, Iran, Egypt, Sufism, Judaism
North America	N/A	Native chapter Black America chapter	Canada, USA, Native America
Oceania	N/A	N/A	Australia, Papua New Guinea, Hawaii, Kiribati
South Asia	North India	South India	North India, South India, Bangladesh
South-east Asia	Bali	Indonesia	Vietnam, Thailand, Laos, Indonesia
Sub-Saharan Africa	Akan, Mande, Fon/Benin	Ewe, Mande, Dagbamba, Shona, BaAka	Ghana, Central Africa, Zimbabwe, Uganda, Senegal-Gambia, South Africa

opening chapters that define music, explain the relationship between music and culture, and define key music terms. Instructors can therefore choose which geographical chapters to cover and when without sacrificing coverage of core tenets and vocabulary. However, it also means that students encounter difficult terminology outside the context of particular case studies. Although all three books provide concrete examples to illustrate musical terms, students may not appreciate the value of such terms until they encounter them in particular music cultures.

Titon provides a single introductory chapter that focuses primarily on a music-culture model to guide readers through all subsequent chapters. Its four components are: ideas about music (belief systems, aesthetics, contexts, and history), activities involving music, repertoires of music (styles, genres, texts, composition, transmission, and movement), and material culture of music. Although it would be helpful if each chapter author made explicit reference to it, this model provides a useful way of making sense of the lengthy, detailed geographic chapters. The chapter also defines music and includes very brief explanations of key music terms.

Miller and Shahriari have three introductory chapters. The first focuses on “fundamental issues” such as defining music, ethnocentrism, and ethnomusicology. The second focuses on “aural analysis” with short sections on key music terms. Chapter three focuses on “cultural considerations,” touching on the relationship between music and identity, ritual, spirituality, ethics, technologies and media, the arts, transmission, and adaptation.

Miller and Shahriari’s book is organized around a travel metaphor. Each chapter starts with “background preparation,” much like a travel guide. The majority of each chapter is organized around “arrivals” in particular places (e.g., the Southeast Asia chapter includes “arrivals” in Vietnam, Thailand, Laos and North-east Thailand, and Indonesia). Each “arrival” area is explored through one or two “sites” (musical examples). Each “site” is divided into three sections: first impressions, designed to convey the impressions and associations of a first-time listener with no prior knowledge; aural analysis, in which relevant sound features are discussed and brief, simple listening guides are provided; and cultural considerations, in which relevant cultural matters are described. The most unique feature of the Miller and Shahriari volume is the brief coverage granted to each “arrival” area. Although it could be construed as a shortcoming, this approach could work well for particular student populations and teaching styles. Different people are drawn to different musics and cultures. A simple, brief approach to a large number of examples increases the likelihood of every student encountering at least one music that “speaks” to him or her. Instructors can also augment the text with additional information and examples, if desired.

Bakan’s introductory section consists of six relatively brief chapters. The first chapter defines music. The second chapter looks at the relationship between music and culture. The last four chapters each deal with a different aspect of musical sound: rhythm; pitch; dynamics, timbre, and instruments; and texture and form. The division of the sound materials

into separate chapters makes it easier to introduce them at different points in the course, if desired. Each of Bakan's geographic chapters centres on a particular "musicultural tradition," a term Bakan coined to represent the mutually reinforcing aspects of music as sound and music as culture. Each chapter considers traditional, neo-traditional, and post-traditional musics to emphasize how musical traditions change and adapt to varying contexts and circumstances. Each chapter is further organized around a central topic linking music and cultural focuses. For example, in the chapter on Bali, emphasis is placed on how "interlocking patterns in gamelan music embody core cultural values of communal interdependence that are evident in Balinese social interaction as well" (xxi).

All three textbooks illustrate the introductory chapters with musical examples drawn from the accompanying CDs. This makes good use of the existing musical examples and helps students to see how introductory concepts will be of use when studying particular music cultures. However, this approach usually involves the inconvenience of inserting and removing various discs. Chances are good that most students won't bother. To address this, Bakan has, unlike the other authors, ensured that the majority of the examples referenced in the introductory chapters are included – in order – on the first CD. However, he also provides several examples on the internet. While this reduces the overall production costs by decreasing the number of CDs required, it also means that students need to have internet access at the time that they read particular chapters, and that they need to move between CDs and the internet.

Ideally, excerpted examples of musical elements would all be found in one place, such as a single disc or website – password protected, if necessary.

LISTENING EXAMPLES

All three textbooks come with recordings of the musical examples referenced in the text. The Miller and Shahriari volume comes with two CDs in the back of the book, the Bakan book comes with three CDs in a multi-disc jewel case, and the Titon comes with four CDs in a cardboard sleeve. Although the conventional CD packaging is the most expensive, it is also the most likely to prevent scratches when the discs are repeatedly removed and re-inserted. The textbooks all include both in-text analysis of the musical examples and listening guides with timer markings to assist students with analytical and active listening.

The Titon textbook deals with musical examples the most extensively with many examples described and analyzed over many pages. Unlike other world music textbooks, most chapters also include musical notation, making the book especially well designed for music majors. This is perhaps the one textbook which could motivate music majors to consider pursuing further studies in ethnomusicology by providing detail and analysis befitting a music scholar. Two particularly useful musical selections on the Titon CDs are audio "demonstrations" of complex musics (African Ewe Agbekor and Central Javanese gamelan) broken into their component parts. They help students to hear particular musical features in isolation so that they can then hear them in an actual musical performance. Bakan took

this idea further by including a “musical guided tour” for each of his musicculture chapters, most of which can be found online (two are on the textbook CDs). They consist of illustrated lectures in which a description of relevant musical features is punctuated by musical illustrations. They are fully transcribed in the textbook.

INSTRUCTIONAL RESOURCES & ONLINE SUPPORT

Each of the textbooks includes activities and exercises that are designed to engage students actively and that are easily incorporated in the classroom. The Titon textbook is famous for the ethnographic project proposed in the final chapter. It explains what ethnography is, how to select a topic, how to conduct library and internet research, and provides interviewing guidelines. In addition, a few authors include complex activities in their chapters. For example, David McAllester explains how to make a “cow-horn” rattle, Jeff Todd Titon explains how to make and play a one-stringed diddly-bow, and Anderson Sutton explains how to perform your own gamelan music. A password-protected instructor manual is available for download. It follows the text closely and is designed to ensure that the main points are understood. It does not generally describe additional musical examples, provide higher order thinking questions, or suggest classroom activities.

Miller and Shahriari finish each listening guide with an “ethno-challenge” designed to augment student understanding of the relevant music or music-culture. Most involve either careful listening or music-making activities.

For example, students are encouraged to sing drone pitches throughout a Greek Orthodox chant. Another suggests that a graphic notation system be created to follow Japanese gagaku music. A third recommends attending an African-American “gospel music” church in order to appreciate a gospel choir selection. The authors also include a final chapter reminiscent of Titon’s, although briefer and simpler.

Bakan concludes each chapter with a summary, key terms, study questions, discussion questions, suggested activities for applying what has been learned, and resources for further study. The discussion questions would be ideal for the classroom and the suggested activities could be used as homework assignments. These chapter features are augmented by the online password-protected instructor manual, which includes extensive chapter-by-chapter suggestions for class-time activities. Most are designed to assist students to summarize the text, categorize information acquired, or listen to musical examples carefully and analytically.

The publishers of all three textbooks offer extensive web support. All three offer multiple-choice quizzes, internet links, and glossaries which can assist students who wish to test their understanding of the textbooks. Unfortunately, they tend to emphasize content memorization rather than critical thinking. Sadly, many quiz questions are also poorly designed. Without reading the book, savvy students could guess many answers based on the way the questions are posed. The links vary in quality. Several of the links accompanying Titon’s textbook, for example, are broken and those that are not are of questionable pedagogical value and have limited relation to the

textbook itself. The links accompanying Miller and Shahriari's textbook are better, although most are for institutions and commercial enterprises rather than for sites providing supplemental information or relevant activities. Happily, each textbook website provides some innovative materials. Titon, for example, includes the Japan chapter that appeared in earlier editions of the textbook but which was deleted from the current edition. A spectacular resource is the "World Music Resource Center," which provides relevant YouTube and other videos, iTunes lists (although these are annoyingly only available through the US store), and instrument flashcards featuring an image of the instrument, an audio clip, and relevant information. The videos would be even more useful if they were annotated. Miller and Shahriari offer a number of additional musical examples, a handful of articles, a healthy selection of YouTube videos to accompany each chapter, chapter powerpoint presentations, and some excellent assignment suggestions. Bakan goes the furthest, offering lesson plans, sample syllabi and course schedules, and even lecture notes on his personal blog.

RECOMMENDATIONS

The Titon book is especially well suited to music majors, for full-year courses, for upper-year courses, and/or for those instructors committed to deep coverage. The Miller and Shahriari volume is especially well suited to non-music majors, for shorter courses, and for those who wish to inspire students with a true "taster" of many musics and cultures. I would locate Bakan's textbook between these others but would suggest that it

is particularly suitable for non-majors and tends towards deeper (rather than broader) coverage. All three books have much to recommend them. In choosing a textbook, I would urge readers to think carefully about what they believe a world music course should do for their students and to consider their own teaching strengths and values. 🍁

Folk Music, Traditional Music, Ethnomusicology: Canadian Perspectives, Past and Present.

Anna Hoefnagels and Gordon E. Smith, eds. 2007. Newcastle, UK: Cambridge Scholars Publishing. xiv, 274pp, Cloth.

BY JAY RAHN

On the initiative of Maud Karpeles and Marius Barbeau, a Canadian branch of the International Folk Music Council was founded in 1956. Within a year, the bilingual name Canadian Folk Music Society/ Société canadienne de musique folklorique was adopted, the organization became autonomous and held its first Annual General Meeting. In 2006, on the occasion of its 50th AGM, the Society, which in the meantime had been re-named the Canadian Society for Traditional Music/ Société canadienne pour les traditions musicales, held a conference of unusually extensive dimensions: 25 scholarly presentations of which all but eight are published in the present volume.

In view of the occasion, it is not surprising that a considerable amount of the book's material concerns not only the past and present—as its subti-