THE **GLOBAL MUSIC SERIES** IS AN INNOVATIVE INTRODUCTION TO WORLD MUSIC THAT FOCUSES ON HOW PEOPLE MAKE MUSIC MEANINGFUL AND USEFUL IN THEIR LIVES.
GENERAL EDITORS: BONNIE C. WADE AND PATRICIA SHEHAN CAMPBELL

"The greatest strength of *Thinking Musically* is in its very intelligent and modular design. It provides the musical basics required for the 'core' of a music and society course, and interfaces very well with more complex or in-depth materials on particular areas, music, or ideas so that a teacher has a great deal of freedom in designing a course."
—Jonathan Dueck, *University of Maryland*

Designed for undergraduates and general readers with little or no background in music, *Thinking Musically* incorporates music from many diverse cultures—including the Americas, Asia, Africa, Oceania, and Europe—and establishes the framework for exploring the practice of music around the world. *Thinking Musically* explores the importance of musical instruments and discusses the fundamental elements of music—including rhythm, pitch in melodic and harmonic relationships, and form—and examines how they vary in different musical traditions. The author considers the effects of cultural factors such as gender and ethnicity on the perception, interpretation, and performance of music, and looks at how the forces of nationalism, cultural encounters, and westernization can affect musical traditions.

FEATURES OF THE SECOND EDITION

- Revised to bring the book up-to-date with current trends that are influencing music around the world, including the accelerating impact of technology (YouTube, MySpace, and digital downloading) and the increased effects of globalization
- Increased consideration of the pressures exerted by gender and mass media on the form, content, and performance of music
- Expanded discussion of fieldwork (in Chapter 7 and throughout the book)
- Includes additional photographs, expanded CD tracks, and new activities

Thinking Musically is the cornerstone of the **Global Music Series**; each case study in the series uses the contemporary musical situation as a point of departure—covering historical information and traditions as they relate to the present. *Thinking Musically* can be used with case studies in any combination to provide a rich exploration of world musical cultures, or it can be used independently as a short introduction to world music or music appreciation. *Thinking Musically* includes two 80-minute CDs that feature selections from a wide variety of musical cultures. The CDs correspond with the activities found throughout the text, which encourage students to engage critically and actively with the music.

Visit **www.oup.com/us/globalmusic** for a list of case studies in the series. The website also includes instructional materials to accompany each study.

ABOUT THE AUTHOR

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BONNIE C. WADE

Thinking Musically

EXPERIENCING MUSIC, EXPRESSING CULTURE

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Musical roles in ensembles may be taken by persons other than performers. In Trinidadian steelbands (CD track 1-2), an arranger makes musical decisions, assuming a leadership role that in earlier days was accorded to those who were able to make the instruments—the tuners—because it was not possible to buy them from someone else. They work with section leaders of subgroups in the ensemble who are appointed for their playing skills.

Aesthetics of Ensembles. Perhaps the most important ideal for an ensemble is the way the musicians interact during performance, the way they contribute to enhancing the overall sound of the group but also the silence. Balinese *gamelan* music exploits sudden starts and stops, requiring split-second coordination as silence as well as sound is used to dramatic effect (CD track 2-5).

Musicians in the ensemble coordinate their movements so well that they seem to move as one musician with a single spirit. For an individual Balinese musician, the ultimate goal is to contribute to a sense of oneness with a group of musicians, whether the group is a duo or a forty-five-member ensemble. This oneness results from years of training and practicing together, working toward the ultimate aesthetic of tight precision, called ***kompak*** ("compact") or *sip* ("tight"). Balinese music is a deeply communal practice. The aesthetic of tight ensemble coordination can be found in a number of musical practices. The Venezuelan artist Cheo Navarro articulated the aesthetic of *salsa* as "the rhythmic feel" resulting from the well-performed interlocking rhythmic patterns of the timbal, conga, and bongo drums (Berrios-Miranda 1999; figure 1.3, CD track 2-6).

In this chapter I have considered several ways of thinking about instruments. As objects they have been classified in different ways in different cultures, have accrued extra-musical associations, and expressed aesthetic values both visually and in terms of sound quality. Interrelationships among musicians, their instruments, and the music they make were explored through ideas about ensemble. In the next chapter I turn my attention to the organization of musical time, focusing first on rhythm, then on speed.

CHAPTER 3

Thinking about Time

In this chapter I explore the ways in which musicians organize time in music. Except when there is a constant drone, there is always **rhythm** in musical sound, created by successions of durations. In a context filled with sound, the absence of sound (i.e., silence) becomes significant as well. A consistent set of terms is used in talking about time in music, including "rhythm," "pulse," "beat," "count," "feel," "groove," "rhythmic mode," "meter," and others.

ACTIVITY 3.1 *Conduct this mini-fieldwork project with at least five of your friends. (1) Before you read further, write definitions of these terms: "pulse," "beat," "count," "feel," "groove," "rhythm," "meter." (2) Ask your friends to define the terms. (3) Play for each friend a musical piece of your choice and ask each separately to talk about it using those words. Where is there consenus, where difference, among the definitions? If they use other words to describe time in the music, keep track of them. You will emerge with a sense of your and their perceptions about the flow of musical sound.*

One of my students, William Cho, made an interesting observation after doing this activity: "One friend did notice the same thing I did—that most of these terms are used for distinct categories. For example, you would not say that "Für Elise" has a nice groove . . . a nice rhythm perhaps" (2007). Did you find the same thing?

In coordinating the definitions of terms as authors are using them in the case studies in this Global Music Series, I found the greatest differ-

ences in the way we understand the practices encompassed by terms pertinent to the organization of time. That is because concepts of musical time differ greatly in different traditions. Our teachers have explained the ideas in their own ways, and we ethnomusicologists assume the task of translating them. In so doing, we draw on a vocabulary that is small because relatively little attention has been paid to time in European art music—the source of most musical terminology in English-language writing. This has caused single words to have multiple meanings; the term "meter," for instance, is applied to qualitatively different concepts about the organization of musical time. The implications of the words "rhythm" as opposed to "meter" and "pulse" as opposed to "beat" are particularly confusing.

RHYTHM

It is useful to distinguish between **rhythm** in general and "a rhythm." By "rhythm" I mean the aspect of music having to do with the duration of sonic events in time—any succession of durations. "A rhythm," in contrast, is a specific succession of durations.

Pulse. More often than not, musicians organize rhythm in some purposeful fashion. Rhythm in dance music, for example, or in rap, is very purposefully organized. Whether you call the steady, equal-length durations that organize rap "pulse" or "beat" or something else, it is clear that organizing time is a defining characteristic of the rap style. Enunciating steady, equal-lengthed durations is a basic unit in music with organized time. I call this **pulse,** comparing it to the heartbeat; calling it **beat** is common too.

A good way to focus on the organization of time in music is to try to feel a pulse—steady, equal-length durations that are somehow enunciated musically. It helps to move with the music—nod your head, pat your foot, clap your hands, tap a finger discreetly, get up and dance. Move! In giving this direction to move, I acknowledge that growing up dancing or embodying a sense of rhythm in some other way is not in everyone's experience. In some cultures young people are taught to move their bodies as little as possible; whatever the reason—gender, class, religious belief—that can affect their perception and practice of rhythm. So I recommend strongly that you do a lot of beat-keeping to music when you listen, even if it is a mental rather than physical exercise.

ACTIVITY 3.2 *Play some of your favorite music and, as you listen, express the pulse you feel. Do not try to count anything; just feel the pulse. For variety, you might try feeling regular durations in some of the music on this book's CDs.*

This is a good time to review all the musical selections I have referred you to thus far and to be sure that your accumulative record of each track is complete. As you double-check, relisten to them all for the purpose of feeling a pulse—or not.

Without Pulse. On the other hand, as you will have discovered by doing Activity 3.2, musicians sometimes purposefully leave rhythm unorganized, that is, with little or no sense of predictability about the organization of time. Scholars speak of the resulting music in various ways: as being in free rhythm or **nonmetrical**, as (*parlando*) **rubato** or pulseless free flow in time. Such a rhythmic style occurs in many musical practices around the world, and any number of reasons could account for the practice. A specialist in Balkan music, Tim Rice, suggests a sociocultural value when he writes of how Bulgarians perform nonmetrical melodies primarily when people get together to socialize while sitting around a table—as at a wedding. Sitting around a long table on which the hosts place food and drink is a configuration that in Bulgaria nurtures good conversation and good company and, Rice suggests, symbolically represents and performs the unity of the gathering. The playing of slow, nonmetrical melodies or the singing of slow, nonmetrical songs that the community knows helps this performance of unity because such songs link the event to events that people have experienced in the past (2004:13).

In some instances, music without pulse is a structural principle, an expected way of beginning a musical selection. On CD track 2-5 Balinese *gamelan music*, the rhythm of the entire first section of the composition (through 2:30) is tightly organized, but not by pulse; it is nonmetrical.

The whole of CD track 1-14 is free rhythmically; that is, the musician was free to do whatever he liked rhythmically, as long as it was not constrained by a meter (see p. 86). Indian musical selections are likely to begin in free rhythm.

On CD track 1-34, an entire Thai *pî phât* ensemble plays nonmetrical rhythm (not organized in regular units) to initiate a piece. Louis

Armstrong chose to begin "West End Blues" (CD track 2-7) with a trumpet solo in free rhythm.

Extending this principle, in much Japanese *syakuhati* music the rhythm of an entire selection (beyond an excerpt such as that on CD track 1-21) is nonmetrical, sustaining a meditative mood. The music is precomposed to be that way, as is the nonmetrical beginning of CD track 2-1, Egyptian ensemble music. The selection on CD track 2-1 is the instrumental introduction (**muqaddima**) and beginning of a song performed by the legendary Umm Kulthum. Scott Marcus refers to this initial ensemble section as "the *rubato* section," in *parlando rubato* (2007).

Coordinating through "breathing rhythm," the members of the conductorless Japanese *gagaku* ensemble introduce the melodic mode of the selection they are about to play with an introductory prelude-like ***netori***. Trying to find regular durations through CD track 2-2 is fruitless; breathing with it is a more appropriate idea.

ACTIVITY 3.3 *Pick up whatever object you have at hand to use as a percussion instrument and play with creating rhythm that is first regular, then free, then regular, then free. This will help you embody these two different senses of rhythm in time.*

Rhythm for the Text Alone. In some music the rhythm is the servant of the text. **Recitative** in Western opera is one example of this. As its name implies, recitative is singing that imitates and emphasizes in both rhythm and pitch the natural flow of speech. Although the melody has been precomposed, an opera singer can have fun with the rhythm as Carmen does in her four-line response to the soldiers who are anxious for her attention: "When will I love you? Really, I don't know. Perhaps never, perhaps tomorrow. But not today. That's certain!" (CD track 1-31, from 0:32 to 1:01).

Traditions of religious chant exist for the purpose of rendering sacred texts, so the rhythmic setting of the text is of particular concern. On CD track 1-1, moments of recitation of the second chapter (*sura*) of the Qur'ān express these words: "In the Name of God, the Merciful, the Compassionate." Not only these devotees of the Qadiriya Sufi brotherhood in Turkey but all Muslims everywhere adhere to rules for the rhythm that were established to elucidate the text when reciting the sacred text revealed to the Prophet Muhammad.

ORGANIZING TIME INTO UNITS

In most of the world's music, musicians organize time into units longer than one pulse/beat/count. Terms for the different sorts of units are "meter," "rhythmic mode," "clave," and others. In the rest of this chapter, I provide examples of different sorts of units—meters of several varieties, rhythmic modes, polyrhythm, and such. I lay them out for you with two perspectives—quantitative, and qualitative.

The quantitative perspective is numerical, giving us, for instance, the basic defining feature of units of musical time: some total number of beats. The quantity can be anything—from a two-beat ***samba*** meter to a South Indian *tāla* cycle of 128 counts. In every case, the unit functions to mark off musical flow through time. The qualitative perspective takes into consideration, for instance, how the unit may be articulated—performed so that you feel it (or not) in musical practice.

One more general point for you to think about. In the case of the first types of meter I present—duple and triple, simple and compound, assymetrical and then South Indian *tāla*—performers and composers can choose whatever qualitative way they wish to make listeners aware of the metric structure—melody, harmony, instrumentation, drum pattern, dance pattern, hand clapping, or something else. In the systems I get to beyond those, the means of articulating the meter is "given" in some way.

Duple and Triple Meters. Quantitatively, the simplest meters have two or three counts; the former is called "duple," the latter is called "triple." Each unit of two or three counts constitutes a **measure** or **bar**, terminology from Western music notation, which puts vertical bars (measure bars) between units (see figure 1.12).

Meters with multiples of two counts are considered to be duple meters—units of four counts, for instance: **1** 2 3 4 | **1** 2 3 4 |. It is common for a four-count unit to feel like it comprises subunits (2 + 2), owing to stress being put on count 3 in addition to the expected strong stress placed on count 1 (the **downbeat**): | ˋ • ˋ • | ˋ • ˋ • |.

ACTIVITY 3.4 *Listen to CD track 2-7 "West End Blues," past the beginning trumpet solo; in the first chorus the pianist clearly articulates the counts 1 2 3 4 | 1 2 3 4 |. Each chorus is twelve measures long; this is a perfect example of what is known as "twelve-bar blues," with each bar being four counts long.*

Do you feel the four counts in a bar being performed as 2 + 2?

A three-beat unit, triple meter, is demonstrated by "Marieke" (CD track 2-8), most often associated with the late Belgian poet, songwriter, and cabaret performer Jacques Brel. The triple meter is articulated clearly in the bass with a primary stress on 1 but a secondary stress on 3 that anticipates the next count 1. In addition, **waltzes** are in triple meter; if you have danced a waltz, you have already embodied the feeling of it.

Meter is usually defined as a pattern of strong and weak counts. That definition is qualitative, rather than quantitative, telling you how you might expect the unit to be articulated. However, the stress pattern of the meter is not always so clearly performed, so that definition does not always work well.

Whether or not to articulate the pattern clearly is a musical option. CD track 2-9, the Waltz in C-sharp Minor by the Polish composer Frédéric Chopin (1810–49), for instance, is a waltz meant for concert presentation. Its speed is too fast for dancing, and there is considerable ebb and flow in the pace of the counts, as appropriate in the rubato performing style. If you were to listen to the entire piece, you would notice moments when the triple meter is hard to feel because it is not being articulated by musical stresses; it is still there however—in theory.

In fact, some musical practices that add rhythmic interest can confuse the sense of the metric unit. One of those is rhythmic syncopation. (With syncopation, the word "beat" is more usual than "count" or "pulse.") Once a regular beat is firmly established, rhythmic interest can be added by putting an accent in an unexpected place. If you count 1 AND 2 AND 3 AND 4 AND, stressing the AND, you have got the sense of "offbeat" syncopation. Another type of syncopation consists of accenting a beat where stress is not expected: If, in a regular grouping of four counts, you put stress on the "weak" counts 2 and 4 rather than the "strong" counts 1 and 3, that is a kind of syncopation sometimes called a "backbeat." If, as in CD track 2-10, the backbeat stress continues for

very long, you can lose the sense of the "regular" beat. What defines the offbeat as offbeat is the framework that locates the strong "on" beat; because of that, syncopated music commonly combines strong downbeats with offbeat and backbeat stresses. Syncopation is a basic ingredient in African and African diaspora musics, but it occurs in many other musical traditions as well.

ACTIVITY 3.5 *To challenge your hearing of triple and duple meters, listen to CD track 2-11, Dave Brubeck's "Three to Get Ready and Four to Go," until you find it easy to count out the measures.*

The piece begins entirely in triple measures, with four phrases of three measures each, for a total of twelve measures. The piano gives the melody, while the bass plays on each count 1. Listen for the hi-hat (idiophone cymbal in the drum set) being struck offbeat, on count 2.

Phrase 1: 1 2 3 | 1 2 3 | 1 2 3 |
Phrase 2: 1 2 3 | 1 2 3 | 1 2 3 |
Phrase 3: 1 2 3 | 1 2 3 | 1 2 3 |
Phrase 4: 1 2 3 | 1 2 3 | 1 2 3 |

For the second chorus (from 0:12) the alto sax takes the melody. The metric pattern changes to phrases of two measures of triple plus two measures of duple (4) from that point to the end.

Phrase 1: 1 2 3 | 1 2 3 | 1 2 3 4 | 1 2 3 4 |
Phrase 2: 1 2 3 | 1 2 3 | 1 2 3 4 | 1 2 3 4 |
Phrase 3: 1 2 3 | 1 2 3 | 1 2 3 4 | 1 2 3 4 |
Phrase 4: 1 2 3 | 1 2 3 | 1 2 3 4 | 1 2 3 4 |

If you can count the pattern easily, you are very secure with duple and triple meter. If so, listen for another detail: It is in the duple measures that the instrumentalists take brief solos and play around.

Simple and Compound Meters. Another quantitative characteristic of duple and triple meters is the way a count may be subdivided—whether into two or three parts. In exploring syncopation, we divided

each beat into two equal parts by counting "1 and 2 and 3 and 4 and." Meters that divide each count or beat into two parts this way are called **simple meters**. The tune in CD track 2-12, a northeast Brazilian *forró*, is in a quick (simple) duple meter that you should be able to count in fast four-beat bars from the first downbeat (the fourth pitch you hear).

Compound meters divide each beat or count into *three* equal divisions. A compound duple meter, then, looks as follows:

Subunit: • • • • • •
Beat: • •

In CD track 1-4, the Irish **jigs** "Tar Road to Sligo" (beginning to 1:31) and "Paddy Clancy's" (from 1:32) are both in compound duple meter, as shown with dots above. The beats are stressed musically in performance, so you should be able to feel them; saying "jiggity, jiggity" along with the music may help you feel the division. (A variant of the Irish jig not illustrated on the CD is the **slip jig**, in compound triple meter: three beats per measure, each divided into three parts.)

Assymetrical Meters. Quantitatively, when the total number of pulses in a measure is a number such as 5, 7, or 11 (rather than multiples of duple or triple), the subdivisions within the total number of counts will be **assymetrical**—2 + 3, 2 + 2 + 3, and so forth. This type of meter is often referred to as **additive meter**. This organization of time occurs in many musics, in jazz and in Russian and Balkan dances, for example.

In Paul Desmond's "Take Five"—a composition whose title gives away the total number of pulses in each measure—the meter is 3 + 2 (CD track 1-37). It is there in the initial drum introduction, but the Dave Brubeck Quartet performs it clearly when the piano and bass come in with a pitch pattern (pitches 1 and 5, see chapter 4) that articulates the subunits.

Counts:	1	2	3	4	5	1	2	3	4	5	1	2	3	4	5
Pitches:	1	•	•	5	•	1	•	•	5	•	1	•	•	5	•

The bass player is given the musical role of keeping the metric pattern through most of the piece, with that recurring 1–5 pitch pattern. It is reinforced by chord changes, at times on the piano. (Pitch—including chords—is explained in chapter 4).

In his volume in this series, Tim Rice translates the principle behind Bulgarian additive meters using the word "count" to describe the basic pulse and the word "beat" to describe the grouping of pulses within the measure. In a five-count meter, a measure has five counts but only two beats, of unequal length: long (three counts) and short (two counts). Similarly, a measure of seven counts with subunits of 3 + 2 + 2 is perceived as having three beats in the pattern long — short — short:

Counts:	**1**	2	3	**4**	5	6	7	|
	•	•	•	•	•	•	•	|
Beats:	long			short		short		|
	3 +			2 +		2		

This is the meter on CD track 2-13, a melody for the ***makedonsko horo*** dance, played on a ***tambura*** (plucked lute). It is articulated by bowing on the drone pitches. For a transcription, see figure 3.1.

ACTIVITY 3.6 *To help you hear the assymetrical meters in both the jazz piece "Take Five" (CD track 1-37) and the Bulgarian* makedonsko horo *(CD track 2-13), practice them first without listening. Clap on the stressed counts while speaking the counts:*
For the 5: Clap on 1 and 4.
For the 7: Clap on 1, 4, and 6.
Since it is a bit awkward to count from 1 to 7 at the fast speed of the recording, try speaking it as
1 2 3 1 2 1 2 | 1 2 3 1 2 1 2 | 1 2 3 1 2 1 2 |, as Tim Rice does on the recording to get you started.

After a while, keep clapping but stop speaking the counts. Let yourself feel the short and long subgroups with a kind of swing.

Then put on the recordings and listen again. Figure 3.1 is a partial transcription of the makedonsko horo*; it might help you hear the meter.*

South Indian **Tāla.** South Indian *tāla* (meter) shares with compound meter and assymetrical meter the importance of the quality of subunits. The subunits (*aṅga*) may all contain the same number of