Disc 1

1-1 Second sura of the Qur’a¯n, al-Bagara (Islamic recitation). Ceremony of the Qadiriya Sufi brotherhood, Mevlevi Sufi, Turkey. Archives internationales de musique populaire (Musée d’ethnographie, Geneva, 1988).


1-4. “Tar Road to Sligo” and “Paddy Clancy’s Mug of Brown Ale” (Irish jigs). Becky Tracy, fiddle; Stan Scott, mandolin; Dora Hast, whistle. From Jig Medley cassette. Courtesy of Becky Tracy, Stan Scott, and Dora Hast.


1-6 “The Ballad of César Chávez” (corrido). Pablo and Juanita Saludado. From Las Voces de los Campesinos, n.d. Courtesy of the Center for the Study of Comparative Folklore and Mythology, UCLA.


1-10 “Corn-grinding song” from the recording titled Navajo Songs, SF40403, provided courtesy of Smithsonian Folkways Recordings. © 1992. Used by permission.

by permission.
1-15 Gai excerpt from ibid.
1-16 “Tuta kashua,” Peruvian courting song self-accompanied on charango. Field recording used by permission of Tom Turino.
1-18 “Rak Badjalarr” (Lambudju’s wangga), sung by Bobby Lambudju Lane and Tommy Barjtjap with Nicky Jorrock (didjeridu). Recorded in 1986. For didjeridu, clapsticks and voice. By permission of the Aboriginal Research Institute.
1-19 “Riachao” (Brazilian capoeira). São Bento Pequeno de Angola e São Bento Grande de Compasso. From Capoeira: A Saga do Urucungo (Luzes: Silvio Acastrate, n.d.)
1-20 “Conch call” (Tibetan Buddhist ritual). Conch. From Musique rituelle tibétaine (Ocora Records OCR 49, [1970]).
1-25 Kotekan “norot” (Balinese gangsas). Recorded by Lisa Gold. Used by permission.
1-26 Mary MacNamara (concertina), “The Ash Plant/The Dog Among the Bushes” (reels), recorded by Stan Scott and Dorothea Hast at the MacNamara home. Permission given by Mary MacNamara.

1-28 Analysis of sound of shakuhachi/syakuhati. Provided by David Wessel.


1-30 Cantonese opera (Chinese vocal, Cantonese style). Fung Hang Record Ltd. (Hong Kong, n.d.).


1-33 Andean panpipes: three cortes (sizes). An example of the Peruvian “Toril” genre, in conima style. Performed by Patricia Hinestroza, Jesus Jaramillo (chili melody); Vanessa Luyo, Jose Carlos Pomari (sanja melody); Illich Ivan Montes, Hubert Yauri (malta melody). Followed by a traditional sikuris ensemble, including panpipes recorded in the Andean highlands, city of Puno, during the festival La Candelaria, in 1991. Courtesy of Raul Romero Cavallo, Centro de Etnomusicologia, Pontificia Universidad Católica del Perú, Lima.


1-37 Paul Desmond “Take Five” (jazz). The Dave Brubeck Quartet (Dave Brubeck, Paul Desmond, Joe Morello, Gene Wright). Copyright © 1960, renewed 1988, Desmond Music Company (USA) Derry Music Company (world except USA); used with permission; all rights reserved.

Disc 2

al-Sinbati; poet: `Abd al-Mun ‘im al Saba’i. Used by permission of Sono Cairo.


2-3 “Te Kuki Airani nui Maruarua” (Polynesian homogenous choral song/chant from the Cook Islands, in the joyous old style called ute). Singers from the Cook Islands National Arts Theatre. From Festival of Traditional Music: World of the South Pacific (New York: Musical Heritage Society, © 1974).


2-6 “Mi bajo y yo” (salsa). Oscar d’Leon, bandleader. From Exitos y Algo mas Company, n.d.


2-10 Bruce Springsteen, “Born in the USA.” Columbia CK 38653.

2-11 Dave Brubeck, “Three to Get Ready and Four to Go” (jazz). The Dave Brubeck Quartet (Dave Brubeck, Paul Desmond, Joe Morello, Gene Wright). Copyright © 1960, renewed 1988, Derry Music Company; used with permission; all rights reserved.


2-14 North Indian ta-la patterns (thekas): chauta˘l, ekta˘l, ti˘nta˘l, tilwa˘da˘. Recited by George Ruckert.

2-15 Three traditional Egyptian eight-beat rhythms, each recited and played four times: maqsu-m, mas.mu-di-; s. aghi-r, and s. a’i-di-. Recited and played by Hany El Sawaf. Courtesy of Scott Marcus.

2-16 Exercise in Tisra Triput.a Ta-la: the pattern “ta ki ta” in three speeds. Recited by Matthew Allen.
2-17 Numerical patterns (1-9, articulated with mnemonics) used for rhythmic variety in India’s music. Recited by George Ruckert.
2-19 Harmonic and inharmonic sounds, demonstrated by David Wessel.
2-21 Balinese jublag. Recorded by Lisa Gold.
2-22 Western orchestra tuning process. University of California, Berkeley, Orchestra.
2-23 “Frère Jacques” (“Are you sleeping?”). Recorded by Viet Nguyen and Jane Chiu.
2-24 Western major (diatonic) scale. Recorded by Viet Nguyen and Jane Chiu.
2-26 The notes of the major scale and of maqâm râst played on the qa-nu-n.” Played by James R. Grippo. Courtesy of Scott Marcus.
2-27 Maqa-m ra-st, with a lower tetrachord of ra-st on C (C-D-Eb-F) and an upper tetrachord of ra-st on G (G –A-Bb-c). Played by James R. Grippo. Courtesy of Scott Marcus.
2-28 Maqa-m ra-st’s three upper tetrachords: ra-st on G (G-A-Bb-c)[this flat is half-flat], naha-wand on G (G-A –Bb-c), and hija-z on G (G-Ab-B-c). Played by James R. Grippo. Courtesy of Scott Marcus.
2-29 Western vertical intervals.
2-31 Progression of pitches (roots of chords).
2-32 Excerpt from “il-Kala-m Da Kabı-r.” Sung by Hakim. Lyrics composed by ‘Abd al-Mun’im Taha; music composed by Ah. mad Shah.1 - n; music arranged by H. amı - d ish-Sha’rı - .
2-33 “Sumer is icumen in” (medieval European rota). Courtesy of the Chamber Chorus of the University of California, Berkeley, Paul Flight, director, 2001.
2-36 Scottish bagpipe drone. Recording by John Pedersen. Courtesy of Lucia Comnes.
2-37 Ra-ga “Miya-n . ki Tod.i” (North Indian vocal). Dagar Brothers, CD 4137.
2-42 Angsel in “Topeng Keras.” Balinese music and dance to accompany a strong character in the *topeng* dance form. Courtesy of Lisa Gold.
2-43 North Indian cadential *tiha-i*–pattern 1. Recited by George Ruckert. Courtesy of George Ruckert.
2-44 North Indian cadential *tiha-i*–pattern 2. Recited by George Ruckert. Courtesy of George Ruckert.