Introduction

In the past three decades interest in music around the world has surged, as evidenced in the proliferation of courses at the college level, the burgeoning “world music” market in the recording business, and the extent to which musical performance is evoked as a lure in the international tourist industry. This has encouraged an explosion in ethnomusicological research and publication including production of reference works and textbooks. The original model for the “world music” course—if this is Tuesday, this must be Japan—has grown old as has the format of textbooks for it, either a series of articles in single multi-authored volumes that subscribe to the idea of “a survey” and have created a canon of cultures for study, or single-authored studies purporting to cover world musics or ethnomusicology. The time has come for a change.

This Global Music Series offers a new paradigm. Teachers can now design their own courses; choosing from a set of case study volumes, they can decide which and how many musics they will cover. The Series also does something else; rather than uniformly taking a large region and giving superficial examples from several different countries within it, in some case studies authors have focused on a specific culture or a few countries within a larger region. Its length and approach permits each volume greater depth than the usual survey. Themes significant in each
volume guide the choice of music that is discussed. The contemporary musical
situation is the point of departure in all the volumes, with historical information and
traditions covered as they elucidate the present. In addition, a set of unifying topics
such as gender, globalization, and authenticity occur throughout the series. These are
addressed in the framing volume, *Thinking Musically*, which sets the stage for the
case studies by introducing ways to think about how people make music meaningful
and useful in their lives and presenting basic musical concepts as they are practiced in
musical systems around the world. A second framing volume, *Teaching Music
Globally*, guides teachers in the use of *Thinking Musically* and the case studies. The
instructional manuals on website offer teachers of K-12 and university students
strategies for participatory and listening-based lessons to supplement the activities of
the case study volumes.

The series sub-title, “Experiencing Music, Expressing Culture” also
puts in the forefront the people who make music or in some other way experience it
and also through it express shared culture. This resonance with global history studies,
with their focus on processes and themes that permit cross-study, occasions the title
of this Global Music Series.

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<tr>
<th>Code</th>
<th>Level</th>
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<tr>
<td>AA</td>
<td>For All Ages</td>
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<tr>
<td>E</td>
<td>For Elementary school (particularly grades 3-6)</td>
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<td>S</td>
<td>For Secondary (middle/high school)</td>
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<tr>
<td>C/U</td>
<td>For Collegiate/University classes (including music and non-music majors)</td>
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