Foreword

by Mantle Hood

In considering the authors of this volume a familiar adage comes to mind: "If you want a job well done, ask a busy man." To make the saying even more pertinent we might alter it as follows: "If you really want to know and understand, ask the person who's been there and done it."

The sense of these words is essential to a field such as ethnomusicology. Some senior scholars have repeatedly resisted publishers' pleas to write a "music-of-the-world" book. And wisely. The difficulty in such a commission is not in finding information about some remote musical culture of the world. Chances are, if it is known at all, it is known through publications. For some musical cultures, of course, publications and even unpublished music manuscripts are available in great number. In sum the total of volumes and articles devoted to the musical cultures of the world and original manuscripts in some kind of music notation is truly staggering. Many musical cultures are also represented by commercial recordings and films. Multitudes more can be included among the random recordings and photographic collections of tourists, anthropologists, linguists, and other fieldworkers. The plethora of secondary sources of all kinds is patent. Then why can't one person write a music-of-the-world book?

In the course of a lifetime, the scholar-researcher can hardly be expected to master more than two or three musical cultures, including closely related ones. The problem in extending beyond these in response to a publisher's wish is not the availability of secondary sources or of understanding them; the problem is knowing what to include and what to leave out. The person with years of accumulated knowledge and with actual experience in the *performance* of a given music *knows* what to include and what to

omit, for example, within the restricted space of a dictionary entry, an encyclopedic article, or a condensed introduction like those appearing in this volume. The person who's been there and done it can tell you reliably what it is and how it works.

The first modest attempt at corporate authorship based on this recognition was a booklet published in 1960 by the Department of Music at UCLA under the title *Festival of Oriental Music and the Related Arts*. The present volume appears twenty years later. Time has allowed unmistakable signs of maturity in a relatively young field like ethnomusicology. Expectations of high standards in scholarship and a range of essential methodologies, including training in musical performance and performance practice in the field, have nearly stabilized the maverick directions typical of a few years ago. Sporadic imitation of methods germane only to other disciplines sometimes attracts the novice momentarily; but the mainstream of investigation has achieved an identity. Rather than the cluster of individual approaches it may have been a decade ago ethnomusicology is fast becoming a discipline.

Appearing twenty years after the first UCLA publication, *Musics of Many Cultures* is much more satisfying, much broader in coverage, and much more thorough in treatment.

It is satisfying to me, personally, because I am familiar with the writings of every one of its authors. It is particularly satisfying, because many of the contributors are former students of mine. From the beginning of their studies, however, they have been regarded as colleagues, "fellow workers" in a field largely unknown to most Western musicians, who claim unabashed ignorance of all except the European art tradition of music. It is rare to find an artist or ar-

chitect or philosopher or some other humanist who is totally ignorant of the culture of the non-Western world in his or her respective field.

Late in the twentieth century, no serious musician of whatever professional commitment can any longer afford to remain ignorant of the music, for example, of China (about one fourth of the world's population) or of Korea and Japan, which it strongly influenced. As we near the twenty-first century, an admission of ignorance of the primary cultural features (and music is one of them) of India, Southeast Asia, the North and South American continents is an embarrassing confession for anyone claiming to be educated. With daily reminders of an energy crisis, it is at our own imminent peril that we remain ignorant of cultural values in the Middle East. In this day of shrunken continents and Third World nations bristling with new identities in Africa and elsewhere, each introduction in this volume should be regarded as one means of relieving, at long last, our ignorance of the

values and sanctions, of the very identity of peoples and their cultures, which until now have not been readily accessible or not reliably accessible.

Essential foreign terms and their concepts are listed as a glossary at the end of each article, and a highly selective bibliography is added to take the reader as far beyond these introductions as he may wish to go.

The subject matter of ethnomusicology is both aural and visual. What a pleasure to read a discography prepared by an expert and a filmography by someone who's been there.

Several years ago, the first "giant leap for mankind" was taken in the name of technology and science. In the name of the humanities this book is a modest but significant first step in alleviating mankind's ignorance of its cultural self.

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