Preface

Perhaps, in one sense, the essence of life is perpetual growth in the acquisition of positive human qualities and the development of our capacity to interact respectfully with others for the betterment our varied human communities. If so, then each of us is on a journey, which, if we are lucky, will lead to the fulfillment of our individual human potential, whatever that is and however we believe it is acquired.

The following is a bit about the authors' paths, and ultimately, the manner by which they acquired their cultural/musical tastes or affinities. Most of our tastes, musical or otherwise, and certainly those of the musicians represented in this text, are intensely personal. Therefore, we offer many of these stories and experiences in a personal way to you, the reader, that you may also reflect upon your own insights, tastes, creative capacities, and their relationship to—*Our (Musical) World*.

Pic. 2A *Pictures of a father and son* (Morocco – Photo: Terry Abrams)

Authors' Stories

Note: We offer these stories of our experiences for two reasons only. One, that you might see how we evolved to the perceptions and experiences from which this text is born, including: our own misunderstandings, biases, or strengths. And two, that you might similarly reflect and, when possible, survey the evolution of your own experiences, tastes, and values.

Léonie's Story

"The integrity of life is in sacrificing for others." These words, which were told to me as a child by my dear mother and father now departed from this world, still resonate within me. Many of my greatest capacities and sensitivities must be accredited largely to the values that my parents instilled in me. At the age of nine, I remember my parents took my siblings and me on one of our adventures in the forests and mountains. On the way they would ask us to listen to the sounds of nature and to pick up something that we found special. It was usually a leaf, a flower, a colored stone, a peacock feather, or a pitcher plant. On our "snack" break, they would ask us what made the item we picked special to us. After hearing our limited responses, they told us what each of the item represented to them. They used many deeply symbolic references that personified the items in order to show us how each of them was just as precious, valuable, and, therefore, each in their own unique and different ways, important. My mother would then ask us to sit quietly on the mountain top and observe and listen to the different birds, insects, trees, wild flowers, the sound of the river the wind, and all the other natural beauties and how they each assisted and enhanced each other.

I cite the experience above for only one reason. I hope that it facilitates a small insight into who I am, and how experiences such as this one, and each challenge in one's life, give us the opportunity to see the world through a unique and fresh perspective, while simultaneously learning to honor human "oneness" and the manner by which each of us can profoundly enhance, learn from, and assist others over the life experience.

As to my path… I was born the daughter of Noé and Sabine Isaac and grew up on the other side of the world in the Seychelles Islands (located in the Indian Ocean), in a culture of multiple races, cultural backgrounds, and languages. I first worked as a World Tourism and International Relations Officer, interacting with dignitaries from most of the European countries on a weekly basis. I was later educated and worked in Austria in International Relations and Tourism Management, France (languages), and Ger-

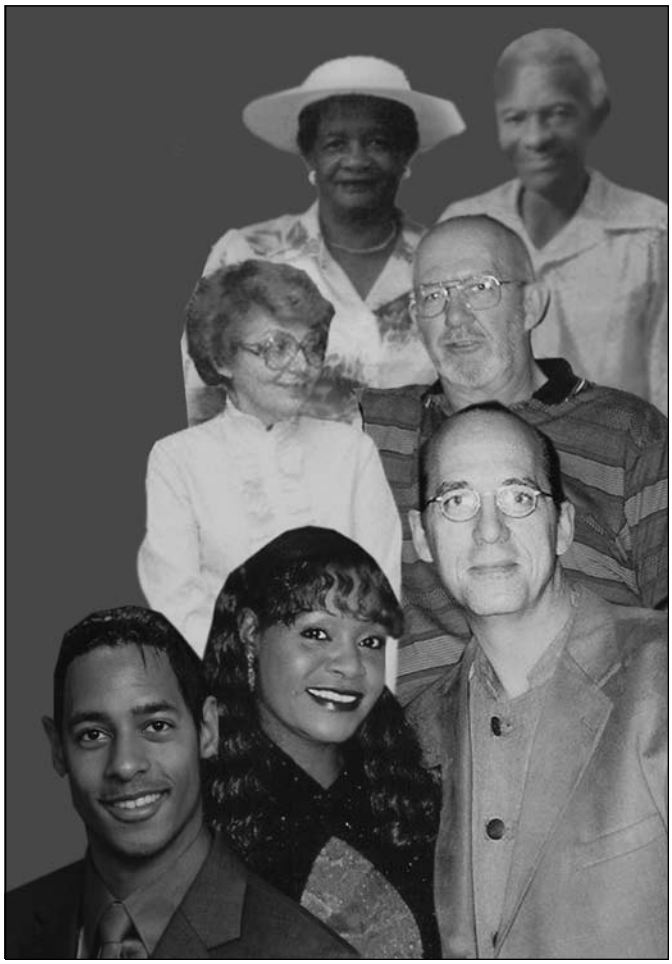
many (languages), where I worked in the Seychelles International Tourism Office and organized or participated in multi-cultural conferences and seminars throughout Europe. I further extended my desire for acquiring additional international and cultural knowledge by traveling to Czech Republic, Hungary, Kenya, Saudi Arabia, India, Honduras, Mexico, Canada, Jamaica, Bermuda, Puerto Rico, and the Bahamas, prior to and after coming to the United States with my American husband in 1983. It was during these initial experiences that I was first able to liken the human world to that world of nature shown me by my parents.

As I continued on my path of learning, I served as a multi-lingual supervisor for Delta Airlines in Coral Gables, Florida (where I first learned to what extent "racism" existed in our world), had a child who was born premature (1.5 lbs.) and whom I (with the assistance of doctors and nurses) raised to be a strong and successful student (where I first learned how being "gifted" can take so many forms), worked through numerous health problems of my own (where I learned how grateful we can become for the smallest things in life), and later pursued a B.A. in French and Spanish and an M.A. in French and Comparative Literature at the University of Michigan (where I learned a deeper gratitude for life and how hard I was capable of working despite discomfort and pain).

All of these experiences further prepared me to work for nearly a decade with adults and students from alternative populations. I began to see the manner by which we stereotype and classify diversity, which, in turn, fueled my thirst for justice and equity generally, and set me on a path to becoming an advisor, advocate, and counselor of international students and individuals expelled from the mainstream population.

As a result, not long ago I completed a Master's degree from Eastern Michigan University as a Limited License Professional Counselor (L.L.P.C.). My areas of specialty include multi-cultural counseling, substance abuse, domestic violence, depression, building rapport and relationships with resistant, low self-esteem clients faced with acculturation issues, and in creating alternatives for clients based on a realistic understanding of the impact each of our cultural histories has on the development of our life perspectives and life choices. It is through observation, experience, and training that I have increasingly sought to better understand the diverse manner by which we share our common human experiences. Over time, I've come to understand the benefit in *seeing* cultural diversity, *practicing* cultural appreciation, and *advocating* cultural healing, which infers a simultaneous desire to see our history accurately, balanced by an understanding that others have evolved and possess a different balance of cultural strengths and liabilities. But in the end, it has been my experience, as I learn more about myself and others, that there is little fruit that can come from the past, if we do not have the strongest motivation to plant and cultivate it by taking action.

I've further witnessed that much of what we teach in our schools, experience in our media, and consume en route to the establishment of our per-



Pic. 2BC *We learn primarily by example and experience. So many of our values, likes, and dislikes are passed to us from prior generations. Yet only when we are aware of these connections can we either appreciate or, often, change or enhance them. Authors' Léonie's parents, Michael's parents, authors, and son*. Collage: B Naylor.

ceptions of our world vision is inadequately informed as concerns the real nature of human cultural exchange (the transference of ideas, traits, and values between culture groups), and thus, this misinformation is subject to distorting a healthy perspective of our ever-emerging (global) human community.

Concerning this work, my husband and I come from nearly opposite worlds, and now, in our second quarter-century of marriage, we have shared much. He is a musician; I, someone who has sung, danced, and enjoyed music my whole life. He, someone intimately acquainted with the ways of the Western, fast-paced, and highly individualistic world; I, from an island culture that places enormous importance on community-life. He from a culture that sees and speaks "difference" (of race, nationality, and culture); I, from one that has learned about differences—but lives more from a creative "creole" perspective and a unified culture-system, necessarily demanding an intimate acceptance of diversity and relative ambiguity about "race." For these reasons, we have combined our perspectives and knowledge. My husband's… the knowledge of human creativity through music; my own… the knowledge of both our diverse and yet common human experiences—mentally, emotionally, and culturally.

Like most, our path as a family has not always been smooth, without conflict, or grave challenges. Why then, would a path to an accurate and harmonious vision of humanity require any less work or be accomplished without trials, discomfort, and challenges? In all cases, I sincerely hope that you will enjoy our work, and will share your perspectives with us at our website: **www.visionsandvibrations.com**.

Michael's Story:

I have a Ph.D. in **Ethnomusicology** (study of ethnic [from ethnos = people] music) from the University of Michigan, and degrees in film and media composition and performance from the University of Miami (Florida, U.S.A.), and it is the world's music through which we will be examining our planet's diverse cultures. But I defer to Léonie's story—as the source for the shape and scope of this text—to not merely focus on musical discussions and analysis (otherwise, my inclination). If anything valuable lies in this text, it is more likely because of our collaboration as well as the contact and insight we've gathered from numerous folks (musicians or not) across many countries, and finally, the result of all of the mistakes we've made and the bumps and bruises we've acquired along the way in attempting to understand others, experiences which have forced us to relinquish any allegiance to a superior or inferior culture or musical system.

Personally, I was born the son of a band director (Roger Naylor) and a loving mother (Dorothy Naylor-Marks). I am, furthermore, the grandson of a musician and furniture salesman, Earl Hunt—who was an enormously colorful figure and a band leader (early jazz), and I grew up in the Midwest of the United States with music all around me. The primary sounds in my musical environment, besides popular radio, which I listened to regularly (especially while doing odd jobs), were symphonic band music, classical orchestral music, church choir music, and big band jazz. So along with other teenage concerns, I had what "I believed to be" an extremely diversified musical upbringing, and, I began to play the music of my experience on the trombone, the same instrument my father had played.

My first awareness on any personal level of the many types of music available to me outside of my prior experiences occurred in high school. I frequently said, "I'm into all kinds of music," which I learned really meant I was into a fair amount of music from the narrow experiences of "my world." My last year in high school I attended the Interlochen Arts Academy in Michigan, where I was paired with a roommate from the south side of Chicago, Mathew.

I remember going to the practice room with Matt and hearing him sing gospel songs he had learned as a part of his path, from his family and a result of American history. He sang these songs with his eyes closed, the music coming from deep inside his soul. He told me stories about his family's traditions, introducing me to a whole new world. From this vantage point, I began to realize there was a world of possibilities awaiting me. The question was simply: *What would I do with this knowledge?*

Answer: Initially, nothing! The pre-requisite for change is a certain measure of willingness to be uncomfortable, maybe even periodically miserable. Who would choose such an option?

In my case, however, a hunger for adventure drove me over time to start looking beyond my narrow world. I transferred to the University of Miami (Florida), where I began to play as a professional studio musician in orchestras and bands that backed up celebrities such as Frank Sinatra, Debbie Reynolds, Julio Iglesias, Raphael, the Four Tops, the Stylistics, and others. [Note: a studio musician is a musician for hire, a *sideman*, or part of an orchestra].

While I was in Miami, I was also exposed to salsa (Latin-Caribbean), samba (Brazilian), and Haitian music and was able to tour the Caribbean a few times with groups from these cultures. I was still playing my father's trombone, but now—not like it had ever been played before! During this time I also came into contact with the "fusion" music of Africa and Europe, styles of music that further influenced my musical curiosity. Most importantly, I also began a spiritual search, which led me to the discovery of the Baha'i Faith. This was the outcome of a search for "purpose" and an explanation for why or how a single Creator could have given our world so many diverse religions. In any event, these experiences would all have major influences on my future life choices.

Later, I made my first musical tour to Europe and then to Cyprus, Syria, Jordan, Egypt, Israel, Tunisia, and I had opportunities to play with the late, great Celia Cruz in a salsa band, to travel through Europe with jazz bands, and tour much of South America (Uruguay, Argentina, Paraguay, Bolivia, Peru, Ecuador, Colombia, and Venezuela) with a folk music group representing the Baha'i Faith. These experiences really opened my eyes to our world's wealth of cultural expressions (See Unit V—Religion and Music in the Middle East). I was frequently surprised by many aspects of these cultures' music, and I found I could often directly connect them to my own ancestry and experiences.

Later, I met Léonie, from the Seychelles Islands, who eventually consented to be my wife. Subsequent visits to Léonie's culture would prove to be among the most life-changing experiences of all. Through Léonie and her family, I experienced an island culture that was enormously creative and virtually devoid of an entrenched perception of "race." I would eventually explore these concepts further in my doctoral research on her culture's music (Unit X) and would also begin to learn the merits of large, extended family and community structures, as well as the importance music plays in marking the life cycle or in healing cultural imbalances (Units VIII and IX). I also began to realize that the more we see and experience, the more we will become comfortable in embracing change, which then cycles back and strengthens our desire to learn more.

Summary:

Through our lives as a multicultural, multiracial, (and numerous other *multi*) family, we are learning to engage in the struggle of reeducating, rethinking, and reevaluating our perceptions of the world.

By virtue of—not in spite of—both failures and successes in contending with illnesses, addictions, and personal imbalances, struggling to make livings as teachers, musicians, or counselors, and later teaching in universities and colleges (educational corporations), counseling clients of the greatest possible cultural diversity, learning from people's paths, concerns, and life experiences, continuing to travel and research in remote corners of the earth, and, making friends with people from many cultural or religious backgrounds and from so-called *races or nations* (Units III, IV, VI, VII, & X), we have come to believe in a few important principles upon which this project is built:

- There is no contradiction in liking who we are and in simultaneously loving what we can become.
- There is no intelligence in remaining small and confined, when the world is designed for our exploration.
- There is not a single person—much less a single music—in this world from whom we cannot learn numerous positive ideas and values. We simply have to try to be open to it, to approach each new experience with some degree of humility, and to attempt to focus not on the results, but on the process of learning.

We sincerely hope you, the reader, will find value in the conversations with your ancestors, brothers, sisters, and elders on this planet. We also hope that, while you read and listen, you will formulate new visions, questions, and a hunger to acquire a fair and just vision of our human family.

> *"Acquiring an affinity for justice allows one to see the world of cultures and music as equally valid, and the world of humanity as a single community. The potential for growth now becomes enormous. To believe otherwise assumes there is a superior culture, race, or musical style, which is counter-intuitive."* Naylor & Naylor, "Caught between Race and Racelessness," The Center for Cultural Healing, 2003, p. iv.

About This Text

This text, its CDs, and instructional materials are all created to honor you and your time by emphasizing the perceptual skills and creative qualities you might find practical and relevant to your own lives and careers. Whether you are reading this for your own growth and enjoyment or are using this program as part of a course or study circle, we hope that it will enhance the quality and enjoyment of your life experience.

Most of us are inundated with facts and information. Although we will provide some information and facts here, we hope to provide only what is essential to enhance the cultural and musical experiences that may impact your life. We will, therefore, place a much higher importance on the insights, options, alternatives, and overall perceptual tools that encourage each of us to grow in our understanding of such qualities as humility, honesty, creativity, and, above all, flexibility in embracing change.

Pic #3 *Robert Martin, from Virginia, sees musical instruments not just as sound- or music-makers, not as a means for making money or playing music, but as works of art in their own right. Our perceptions of everything in this world are directly the result of our experiences.* Photo: Copyright, R. Martin, (see also 6.24, p.247.)

The themes in this text that we hope will assist this process include the following:

- Cultural "justice" is essential to a balanced and open perspective of our world. This text assumes there is no superior or inferior culture or music. Rather, all music is expressive of human experience and worthy of appreciation, which we equate with respect. To achieve this perspective, we will place a greater emphasis upon the culture groups that are under- or misrepresented in mainstream Western education and media. We will not assume that Western European or Euro-American music or culture is superior or worthy of greater attention simply because it has received greater attention in the past or is more akin to the affinities (perceptions of value) to which many of us are accustomed. That said, we also will not exclude European or "art" music; it has undeniably enhanced our world's cultural systems and provided us with creative masterpieces.
- The manner in which cultures fuse, exchange, transfer their thoughts, and *"creolize"* (i.e., manifest qualities of "creolité," or human creativity) will be given far greater emphasis than categorization and labeling in this text.
- Most of our *mind's files* about "others" (information we have about culture groups that are not a part of our personal life experiences) have been acquired through filtered or interpretive sources, unless we have both traveled and *lived* extensively elsewhere. That is, media, textbooks, or lessons are frequently not presented by the culture-bearers (representatives from those cultures) themselves. Rather, such information comes through media productions or sources that have spoken (however respectfully) for the cultures being portrayed. In music textbooks, this method of informing means that the author provides the voice of the culture's musicians. Regardless of the writer's maturity and respect for each culture, we are left wondering, "What would the musicians themselves have said?"

Although we have been forced to make decisions about what should be included or omitted, we have tried to collect the voices of the musicians and culture-bearers themselves. Whenever possible we have asked each contributor, "Given limited parameters (one to two pages, or one to two musical examples), what would you like to say to a predominantly Western (European/American) audience?" We, in turn, have taken the predominant themes and topics from their comments, and prefaced each unit with a discussion of these themes and topics. The final result is this text and CD project.

Finding Diversity in Our Own Communities

When we speak of *traveling* in this text, we mean the growth that occurs with learning about the world around us. Music is a valuable and accessible tool for learning about others whose language we do not speak or whose lands we may never be able to visit physically. However, venturing into the worlds of others is not the only means by which we can develop the experiences, flexibility, and disciplines necessary to more fully appreciate the diversity of the world's cultures.

The world has been in a process of exchange and cross-cultural communication for so long that we can find reflections of our world and nearly every culture and musical style, right within our own community. To illustrate this, we have selected much of the music for this text from a single region (Detroit/Southern Michigan, United States) or have augmented it with contributions from musicians the authors have known through their contacts in this region. As we explore the many options available in our immediate world, we can also find every variety of cultural possibility to expand our experiences. Add to this the Internet, video, and the multitude of other technological innovations, and it is virtually impossible not to become a citizen of the world if one finds that a desirable goal.

In our case, although many of the musicians in this text live (or have lived) around the world, our personal contacts with them occurred within a few miles' radius of our own home. We take this approach to magnify the reality of our world today. Wherever we live, whatever the circumstances of our upbringing, the world and all of its cultures and music are accessible to us, if we just take the time to listen!

Challenges and Rewards

Is it reasonable or beneficial to claim one's lifestyle, culture, or community superior to another? If not, then how could we claim that one style of music is superior to another?

We may not like all music; we may not agree with all lyrics, symbols, rituals, or belief systems. The premise of this text is that we honor ourselves by respecting or appreciating the expressions of others. We

accomplish this by seeking to understand the deepest and most heartfelt levels of each culture's value systems through their music. Every musical expression is simultaneously a link to a culture's past … and to our future. If this project does its job correctly, you will come to understand ultimately that "they" (other cultures) are a part of you and your past, and your link to being comfortable with the inevitable vision of a singular human race. Regardless, we will attempt to distinguish "tolerance" and respect.

Scope of Representation

Historically, many of our music, art, or literature courses have been taught with a focus on the work or product itself, and much less on the manner in which the work reflects the people who created it. In a music class, for example, we would discuss the musical structure, the form, the sounds, the instruments, or the musicmakers, but not emphasize as much, the context or social relevance of the work (i.e., the function or purpose of the music's existence). Until the last few decades, this was the academic model for teaching most branches of cultural expression (language, art, music, dance, culinary arts, etc.). Then came interdisciplinary movements to combine the "ologies" ("studies of"). This meant that the study of "anthrop" (human), "socio" (social), and, in our case, musical concepts and perceptual tools was reconnected to present the entire experience of a culture.

Among these "ologies" was **ethnomusicology:** the study of "people's" music. This new field of study began to provide equal but different respect to folk, ethnic, popular, classical, and religious music of all cultures.

Increasingly now, we are beginning to understand that, if all human beings are worthy of equal respect, then exploring their music, however different from our tastes and experiences, can be a valuable experience as well. This simply means if I don't like something largely because it reflects qualities different from those in my own world, it is to my advantage to ask more and deeper questions and to assume I will benefit from the exchange.

Unfortunately, we cannot claim that we have picked all of the best topics, the most representational pieces, or even the most representative examples of each artist, genre, or culture. What we do hope, however, is that this text will in some way act as a bridge to your own further investigation of other cultural and creative possibilities.

Pic #4 *Around virtually every corner is a cultural and, very frequently, a musical surprise. Some, when they come across the new experience, just keep walking and never really observe the potential in the new experience. Others will stop and take in the beauty of human art, as was the case on this corner in San Francisco. Here, a group of exceptional break-dancers told us they were the "posse" and that they've been working together for nearly two years.* Photo: Authors.