



Resources for Further Study

As comprehensive as this book seeks to be, there is no way to include enough material to cover all possible questions. Further, we have suggested that both teachers and students can supplement our Sites by constructing their own. Thirty years ago, when ethnomusicology was still young in American institutions and resources were severely limited, it was difficult to find additional information. Today, with the explosion of information and new technologies for delivering it, anyone can obtain further information on virtually any topic. Not all libraries will have all the print, audio, or video publications available, but anyone with access to the Internet can at least visit any of the better, more professional websites devoted to virtually any musical type or style in the world. The following, also found in part at the end of chapter 1, is a guide to some of the available resources that will lead you to further exploration of the world's musics.

We have arranged these resources into four categories: 1) print materials, 2) visual materials, 3) audio materials, and 4) additional resources. Our inclusion of an item does not necessarily include our complete approval of its contents, but we feel it offers something of value. Our exclusion of an item does not signal our disapproval; we are attempting to deal with limitations of space and our own knowledge. We have also limited ourselves to materials in English. Lastly, using the Internet as a research tool is quite valuable. Words of caution, however, articles on the Internet are generally not “refereed” for accurate content, so do not rely on the Internet as your only resource. Nevertheless, using a search engine, such as Google or Yahoo, to get started on a topic of interest can save you a lot of time digging through hard copy bibliographies for more information.

Print Materials Encyclopedias and Dictionaries

Randall, Don Michael, ed. *The Harvard Dictionary of Music*. 4th ed. Cambridge: Belknap Press of Harvard University Press, 2003.

Originally a slender book written entirely by one man, musicologist Willi Apel, it first appeared in 1944 and has undergone many revisions. The present volume supercedes

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the previous edition, called *The New Harvard Dictionary of Music*. This resource provides lengthy but broad articles, such as “East Asia,” “Folk Music,” and “American Indian Music,” but there are also short entries for particular instruments (e.g., “sitar”), ensembles (e.g., “gamelan”), and genres (e.g., “reggae”), but none on individuals.

Sadie, Stanley and John Tyrrell, eds. *The New Grove Dictionary of Music and Musicians*, 2nd ed. 29 vols. London: Macmillan, 2001.

Originally a small encyclopedia published by Englishman Sir George Grove in the 1870s, the “Grove” (as it is known familiarly) was long biased towards England in particular and Europe in general. The advent of the twenty-volume *New Grove* first edition in 1980 was a milestone in the study of world musics, for this edition included substantial entries by recognized scholars on most countries of the world. The second edition of 2001 incorporate those articles plus everything that had appeared in the earlier *New Grove American* and the *New Grove Dictionary of Musical Instruments*. Thus the Grove now includes articles at the level of continent (or sub-continent), nation, genre, ensemble, instrument, and individual performer/composer/innovator.

The Garland Encyclopedia of World Music. 10 vols. New York and London: Routledge, 1998–2002.

This monumental encyclopedia, each volume having from 900 to 1200 pages, is the first such work devoted entirely to the world’s musics. Each volume has three sections, the first an introduction that includes overview articles, the second called “Issues and Processes” that includes articles on specific questions or approaches, and the third devoted to individual nations, cultures, or genres. Vol. 10, entitled *The World’s Music: General Perspectives and Reference Tools*, includes articles by individual scholars under the heading “Ethnomusicologists at Work,” and a section of “Resources and Research Tools” that combines the bibliographies, discographies, and videographies of vols. 1–9, those being devoted to a single continent or sub-continent (e.g., South Asia). Each volume, save for vol. 10, is liberally illustrated with photos, charts, and notations and includes a compact disc. The appropriate volumes will be cited under each of our chapters.

Books and Journals

World Music: The Rough Guide. 2 vols. [vol 1: Africa, Europe and the Middle East; vol. 2: Latin and North America, Caribbean, Indian, Asia and Pacific]. London: Rough Guides, Inc., 1999–2000.

While a few of the articles were written by known scholars and discuss traditional kinds of music, the bulk are devoted to contemporary forms, especially popular, revivalist, and innovative, with special attention to groups and individuals who make recordings. With its extensive illustrations, the two-volume set is nonetheless valuable for understanding at least certain aspects of each country’s music scene. The Rough Guide has also produced a growing series of compact discs, mostly presenting popular and “worldbeat” forms.

Oxford University Press, Global Music Series. 17 vols. Oxford: Oxford University Press, 2004–2005.

This series of short books is intended to reach a non-specialist audience, providing in depth discussion of specific cultural areas as well as an accompanying CD of common musical types. The volumes have a strong “music education” approach as one of the series editors, Patricia Shehan Campbell, is well-known as a music educator specializing in world musics. Some of the volumes are mentioned below, but the areas covered include: East Africa, Central Java, Trinidad, Bali, Ireland, the Middle East, Brazil, America (United States), Bulgaria, North

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India, West Africa, South India, Japan, China, and more specifically *mariachi* music in the United States.

We would be remiss if we did not include a few texts specific to various world music traditions discussed herein. We have intentionally limited the list to just a handful of resources as some areas have a wealth of material that the serious student will no doubt discover on his own. These, however, are a useful starting point. We have organized them according to chapters in the current book.

Chapter 1 Before the Trip Begins: Fundamental Issues

Blacking, John. *How Musical is Man?* Seattle: University of Washington press, 1973.

Hood, Mantle. *The Ethnomusicologist*. Kent, OH: Kent State University Press, 1982 [New York: McGraw-Hill, 1971].

Nettl, Bruno. *The Study of Ethnomusicology*. Urbana: University of Illinois Press, 1983.

Myers, Helen, ed. *Ethnomusicology: An Introduction*. New York: Norton, 1992.

Chapter 2 Aural Analysis: Listening to the World's Music

Kamien, Roger. *Music: An Appreciation*, 4th brief ed. New York: McGraw-Hill, 2002 [1990]. The opening sections of any number of “introductory” Euro-American art music texts, such as Kamien, are useful for understanding basic music terminology. The above-mentioned dictionaries also provide detailed discussion.

Kartomi, Margaret J. *On Concepts and Classifications of Musical Instruments*. Chicago: The University of Chicago Press, 1990.

Sachs, Curt. *The History of Musical Instruments*. New York: Norton, 1940.

Chapter 3 Cultural Considerations: Beyond the Sounds Themselves

Barz, Gregory F., and Timothy J. Cooley. *Shadows in the Field: New Perspectives for Fieldwork in Ethnomusicology*. New York: Oxford University Press, 1997.

Clayton, Martin, Trevor Herbert and Richard Middleton, ed. *The Cultural Study of Music: A Critical Introduction*. New York: Routledge, 2003.

Merriam, Alan P. *The Anthropology of Music*. Evanston, IL: Northwestern University Press, 1964. This text is particularly important to the “anthropology” branch of ethnomusicology and is considered fundamental to the field.

Chapter 4 Oceania: Voices of Land and Sea

Feld, Steven. *Sound and Sentiment: Birds, Weeping, Poetics, and Song in Kaluli Expression*, 2nd ed. Philadelphia: University of Pennsylvania Press, 1990.

Malm, William P. *Music Cultures of the Pacific, the Near East, and Asia*, 3rd ed. Englewood Cliffs, NJ: Prentice Hall, 1996 [1967].

Moyle, Alice M. *Songs from the Northern Territory*. Canberra: Australian Institute of Aboriginal Studies, 1974 [1967].

Chenoweth, Vida. *A Music Primer for the North Solomons Province*. Ukarumpa: Summer Institute of Linguistics, 1984.

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Moyle, Richard M. *Traditional Samoan Music*. Auckland: Auckland University Press, 1988.

Chapter 5 South Asia: Music with a Spiritual Dimension

Wade, Bonnie C. *Music in India: The Classical Traditions*. Englewood Cliffs, NJ: Prentice Hall, 1979.

Capwell, Charles. *The Music of the Bauls of Bengal*. Kent, OH: Kent State University Press, 1986.

Clayton, Martin. *Time in Indian Music: Rhythm, Metre, and Form in North Indian Rag Performance*. Oxford: Oxford University Press, 2000.

Kaufmann, Walter. *The Ragas of North India*. Bloomington: Indiana University Press, 1968.

_____. *The Ragas of South India*. Bloomington: Indiana University Press, 1976.

Sai Devotional Songs. Tustin, CA: Sathya Sai Book Center of America, n.d.

Chapter 6 Southeast Asia: A Land of Bamboo and Bronze

Becker, Judith. *Traditional Music in Modern Java: Gamelan in a Changing Society*. Honolulu: University of Hawaii Press, 1980.

Miller, Terry E. *Traditional Music of the Lao*. Westport, CT: Greenwood Press, 1985.

Morton, David. *The Traditional Music of Thailand*. Berkeley: University of California Press, 1976.

Nguyen, Thuyet Phong, ed. *New Perspectives in Vietnamese Music*. New Haven, CT: Department of International and Area Studies, Yale University, 1990.

Shahriari, Andrew. *Khon Muang Music and Dance Traditions of North Thailand*. Bangkok: White Lotus Press, Co., 2005.

Spiller, Henry. *Gamelan: The Traditional Sounds of Indonesia*. Santa Barbara, CA: ABC-CLIO World Music Series, 2004.

Tenzer, Michael. *Gamelan Gong Kebyar: The Art of Twentieth-Century Balinese Music*. Chicago: University of Chicago Press, 2000.

Chapter 7 East Asia: Ancient Echoes in the Modern World

Garfias, Robert. *Music of a Thousand Autumns: Togaku Style of Japanese Court Music*. Berkeley: University of California Press, 1975.

Heyman, Alan C. *Korean Musical Instruments*. New York: Oxford University Press, 1995.

Jones, Stephen. *Folk Music of China: Living Instrumental Tradition*. Oxford: Clarendon Press, 1992.

Liang, Mingyue. *Music of the Billions: An Introduction to Chinese Musical Culture*. New York: Heinrichshofen, 1985.

Mackerras, Colin. *The Rise of the Peking Opera, 1770-1870*. Oxford: Clarendon, 1972.

Malm, William P. *Japanese Music and Musical Instruments*. Tokyo: Tuttle, 1968 [1959].

Park, Chan E. *Voices from the Straw Mat: Toward an Ethnography of Korean Story Singing*. Honolulu: University of Hawaii Press, 2003.

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Wichmann, Elizabeth. *Listening to Theatre: The Aural Dimension of Beijing Opera*. Honolulu: Hawaii University Press, 1998.

Chapter 8 The Middle East: Cradle of Great Religions

During, Jean. *The Art of Persian Music*. Washington DC: Mage Publishers, 1991.

Nettl, Bruno. *The Radif of Persian Music: Studies in Structure and Cultural Context*. Champaign, IL: Elephant & Cat, 1987.

Picken, Laurence. *Folk Music Instruments of Turkey*. London: Oxford University Press, 1975.

Shiloah, Amnon. *Jewish Musical Traditions*. Detroit: Wayne State University Press, 1992.

_____. *Music in the World of Islam: A Socio-Cultural Study*. Detroit: Wayne State University Press, 2003 [1995].

Touma, Habib Hassan. *The Music of the Arabs*. Portland, OR: Amadeus Press, 1996.

Chapter 9 Sub-Saharan Africa: The Rhythms of Community

Berliner, Paul F. *The Soul of Mbira*. Chicago: University of Chicago Press, 1993 [1981].

Charry, Eric. *Mande Music: Traditional and Modern Music of the Maninka and Mandinka of Western Africa*. Chicago: The University of Chicago Press, 2000.

Chernoff, John Miller. *African Rhythm and Sensibility*. Chicago: University of Chicago Press, 1979.

Erlmann, Veit. *Nightsong: Performance, Power, and Practice in South Africa*. Chicago: The University of Chicago Press, 1996.

Kisliuk, Michelle. *Seize the Dance! BaAka Musical Life and the Ethnography of Performance*. New York: Oxford University Press, 1998.

Locke, David. *Drum Gahu: An Introduction to African Rhythm*. Tempe, AZ: White Cliffs Media, 1998.

Nketia, J.H. Kwabena. *The Music of Africa*. New York: Norton, 1974.

Chapter 10 Europe: Harmony and Hierarchy

Bohlman, Philip V. *The Study of Folk Music in the Modern World*. Bloomington: Indiana University Press, 1988.

_____. *The Music of European Nationalism: Cultural Identity and Modern History*. Santa Barbara, CA: ABC-CLIO World Music Series, 2004.

Chuse, Loren. *The Cantaoaras: Music, Gender, and Identity in Flamenco Song*. New York: Routledge, 2003.

Nettl, Bruno. *Folk and Traditional Music of the Western Continents*, 3rd ed. Englewood Cliffs, NJ: Prentice Hall, 1990 [1965].

Rice, Timothy. *May It Fill Your Soul: Experiencing Bulgarian Music*. Chicago: University of Chicago Press, 1994.

Slobin, Mark, ed. *Retuning Culture: Musical Changes in Central and Eastern Europe*. Durham, NC: Duke University Press, 1996.

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Totton, Robin. *Song of the Outcasts: An Introduction to Flamenco*. Portland, OR: Amadeus Press, 2003.

Chapter 11 Caribbean: Musical Energy of Island Peoples

Béhague, Gerard H., ed. *Music and Black Ethnicity: The Caribbean and South America*. London: Transaction Publishers, 1994.

Hill, Donald R. *Calypso Calaloo: Early Carnival Music in Trinidad*. Gainesville: University Press of Florida, 1993.

Johnson, Howard, and Jim Pines. *Reggae: Deep Roots Music*. London: Proteus Books, 1982.

Manuel, Peter. *Popular Musics of the Non-Western World*. New York: Oxford University Press, 1988.

Stuempfle, Stephen. *The Steelband Movement: The Forging of a National Art in Trinidad and Tobago*. Philadelphia: University of Pennsylvania Press, 1995.

Waxer, Lise. *Situating Salsa: Global Markets and Local Meaning in Latin Popular Music*. New York: Routledge, 2002.

Wilcken, Lois. *The Drums of Vodou*. Tempe, AZ: White Cliffs Media, 1992.

Chapter 12 Central and South America: New World Recipes.

Almeida, Bira. *Capoeira: A Brazilian Art Form*. Berkeley, CA: North Atlantic Books, 1986.

Clark, Walter Aaron, ed. *From Tejano to Tango*. New York: Routledge, 2002.

Perrone, Charles A., and Christopher Dunn. *Brazilian Popular Music and Globalization*. New York: Routledge, 2002 [2001].

Seeger, Anthony. *Why Suyá Sing: A Musical Anthropology of an Amazonian People*. Cambridge: Cambridge University Press, 1987.

Sheehy, Daniel. *Mariachi Music In America: Experiencing Music, Expressing Culture*. Oxford: Oxford University Press, 2005.

Stevenson, Robert. *Music in Mexico: A Historical Survey*. New York: Thomas Y. Crowell, 1952.

Turino, Thomas. *Moving Away from Silence: Music of the Peruvian Altiplano and the Experience of Urban Migration*. Chicago: University of Chicago Press, 1993.

Marbury, Elisabeth. "Introduction," in *Castle, Vernon and Irene. Modern Dancing*. NY: World Syndicate, 1914.

Chapter 13 North America: Diverse Peoples, Diverse Musics

Cantwell, Robert. *Bluegrass Breakdown: The Making of the Old Southern Sound*. Urbana, IL: University of Illinois Press, 1984.

Cobb, Jr., Buell E. *The Sacred Harp: A Tradition and Its Music*. Athens, GA: The University of Georgia Press, 1989 [1978].

Crawford, Richard. *The American Musical Landscape*. Berkeley: University of California Press, 1993.

Herndon, Marcia. *Native American Music*. Hatboro, PA: Norwood, 1980.

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Koskoff, Ellen, ed. *Music Cultures in the United States: An Introduction*. New York: Routledge, 2005.

Nettl, Bruno. *Blackfoot Musical Thought: Comparative Perspectives*. Kent, OH: Kent State University Press, 1989.

Oliver, Paul. *Songsters and Saints: Vocal Traditions on Race Records*. Cambridge: Cambridge University Press, 1984.

Peña, Manuel. *The Texas-Mexican Conjunto: History of a Working-Class Music*. Austin: University of Texas Press, 1985.

Eight Traditional British-American Ballads. Middlebury, VT: Middlebury College, 1951.

Periodicals

There are several periodicals devoted to the study of world music. Among the most prominent are:

Ethnomusicology: Journal of the Society for Ethnomusicology
(www.ethnomusicology.org/),

Ethnomusicology Forum
(www.bfe.shef.ac.uk/),

Asian Music
(asianmusic.skidmore.edu/academics/asianmusic)

The World of Music
(www.uni-bamberg.de/~ba2fm3/wom.htm).

The Scholarly Journal Archive
www.jstor.org

Project MUSE
muse.jhu.edu

The contents are varied and often include reviews of books, recordings, and video documentaries. Membership to the organizations that publish these journals is usually less than \$100US and cheaper for students. As a member, you will also have access to electronic forums and contact lists that will allow you to network with ethnomusicologists around the globe.

Visual Materials Video Collections

The JVC Video Anthology of World Music and Dance. 30 vols. (1990)

The original series of 30 video tapes and 9 books was produced in Japan by JVC, offering clips of 500 performances from 100 countries. While this collection is quite valuable, it is also heavily oriented towards dance and does not include some fairly basic kinds of music, e.g., Javanese gamelan. With 15 volumes on Asia and 2 on the Americas, it is obviously weighted away from the Western hemisphere. Certain features, such as “Soviet Union,” date the collection a bit. The volumes are arranged as follows: East Asia, 1–5; Southeast Asia, 6–10; South Asia, 11–15; the Middle East and Africa, 16–19; Europe, 20–22; Soviet Union, 23–26; the Americas, 27–28; Oceania, 29–30.

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The JVC Smithsonian Folkways Video Anthology of World Music and Dance of the Americas. (1995) 6 vols.

Produced in the mid 1990s, this set of 6 videos and booklets offers 158 performances, making up for the paucity of clips for the Americas in the earlier set.

The JVC Smithsonian Folkways Video Anthology of World Music and Dance of Africa. (1995) 3 vols.

This set of 3 videos and booklets was produced in the mid 1990s and offers 72 performances from 11 countries in Africa.

The JVC Smithsonian Folkways Video Anthology of World Music and Dance of Europe. (1996) 2 vols.

Also produced in the mid 1990s, the set includes 59 performances to supplement those of the original set.

Multicultural Media has produced a series of 10 video documentaries on various topics. MCM, in conjunction with Lyrichord, has also re-released a series of documentary films by Deben Battacharya.

(www.multiculturalmedia.com)

Shanachie Entertainment Corporation. Numerous videos and DVDs including Jeremy Marre's documentary series *Beats of the Heart*.

(www.shanachie.com)

Audio Materials

(N.B. It is not possible to list all possible companies that produce world music audio materials. The following is a sampler of the best known companies.)

ARC Music

(www.arcmusic.co.uk)

Arhoolie

(www.arhoolie.com)

Auvidis

(www.auvidis.com)

Hugo Records (Hong Kong)

(www.hugocd.com)

King Records (World Music Library series)

(www.kingrecords.co.jp)

Lyrichord Discs

(www.lyrichord.com)

Multicultural Media

(www.multiculturalmedia.com)

Naxos Records (including the Marco Polo series)

(www.naxos.com)

PAN Records, Leiden, The Netherlands

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Playa Sound Records (including the Air Mail Music series)
www.playasound.com)

Rounder Records
(www.rounder.com)

Shanachie Entertainment Corp (including Yazoo Records)
(www.shanachie.com)

Smithsonian-Folkways
(www.folkways.si.edu)

Additional Resources

We have prepared a website to accompany this book: www.routledge-ny.com/textbooks/world-music. It includes additional listening examples and articles, plus photos and weblinks, among other features.

There are several institutions around the country with ethnomusicology programs for those that are interested in turning their interest in world music into a career. Most prominent among these is the program at UCLA in Los Angeles, California
(www.ethnomusic.ucla.edu).

A complete list of programs is found on the SEM
(www.ethnomusicology.org) website under Resources
(webdb.iu.edu/sem/scripts/guidetoprograms/guidelist.cfm).

Archives are also a source of much useful information. Notable among these is the UCLA Ethnomusicology Archive
www.ethnomusic.ucla.edu/Archive/)

and the Ethnomusicology Institute at Indiana University
(www.indiana.edu/~folklore/ethnomusicologyinstitute.htm). Again, check the SEM website for a more complete list.