

Co-author (TM) playing *yangqin* dulcimer (right) with an unknown musician playing *yeh hu* fiddle (left), Shantou, China (Sara Stone Miller)

CHAPTER 1

Before the Trip Begins: Fundamental Issues

What Is Music?

Although virtually every library includes numerous books on “music,” humankind’s music is notoriously difficult to describe and discuss. While music is in a literal sense only a kind of sound vibration, it is distinguished from others not considered to be music. This distinction is based not on observable acoustical differences, but on the meanings we assign music. Music is thus a conceptual phenomenon that exists only in the mind; at least that is where the distinctions between “noise” and “music” occur. Graphic representations of music—notations of any sort—are only that, representations. A score is not “the music” because music is a series of sonic vibrations transmitted through the ears to the brain, where we begin the process of making sense of and finding order in these sounds.

We are normally surrounded by sounds—the sounds of nature, the sounds of man’s inventions, our own voices—but for most of us most of the time distinguishing “music” from the totality of ambient sounds around us comes “naturally.” We recognize “noise”

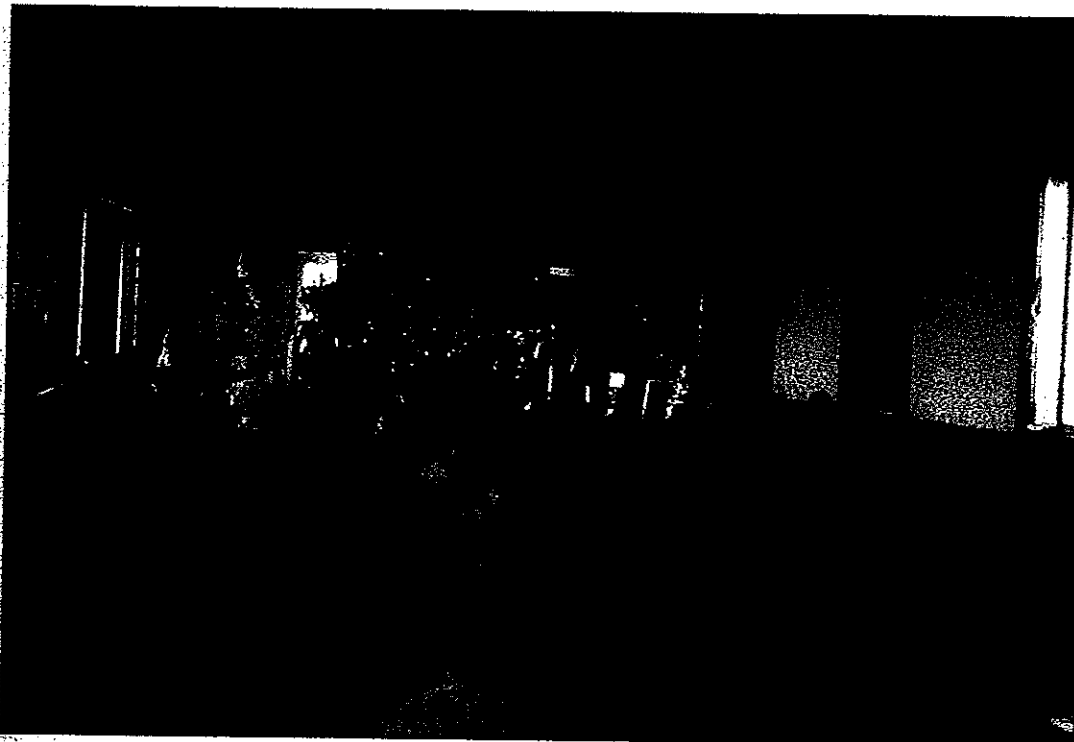
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when we hear it; we recognize "music" when we hear it. The difference between the two derives from our lifetime of conditioning. This conditioning is cultural in origin. Our own concept of what distinguishes music from noise is more or less the same as our overall "culture's" concept, since we were raised in an environment that conveyed to us general notions about the distinction between the two. Therefore, definitions of "music" are of necessity culturally determined.

We use the term *music* broadly to include both vocal phenomena and instrumental sounds. But that is not the case for everyone. Many people make a distinction between music and singing; for them, the word *music* refers only to instrumental sounds. Some years ago we wrote to a Primitive Baptist elder (a church leader) in North Carolina regarding that denomination's orally transmitted hymn singing. We asked—naively—"when you sing, do you use music?" The answer was totally logical within the elder's own world: "We don't have any music in our church. All we do is sing." By *music* we meant *notation*; but for the elder music meant *instruments*. The concept of "music" in this book, however, encompasses both instrumental and vocal phenomena.

Within the vocal realm, one of the most intriguing distinctions is that between speech and song. At what point on the speech-song continuum does speech become song? The answers to this question vary widely from place to place. Listeners from one culture may easily misjudge sounds from another culture, by assuming, based on their own experience, that this or that performance is "song" when the people performing consider it other than "song." A general term for such "in-between" phenomena is "heightened speech." One is most likely to have trouble differentiating "speech" and "song" when experiencing the heightened speech of religious and ritual performances, especially those associated with religions that discourage or even ban the performance of "song."

In the Buddhist tradition of Thailand, for example, ordained monks are not permitted to perform song. But if you were to attend a "reading" of the great tale of Prince Wetsandawn, during which a robed monk intones a long poem describing the prince's life before his reincarnation as the Buddha, you would probably, like most Westerners, describe the performance as "singing." After all, the monk performing the story clearly requires considerable vocal talents to negotiate such elaborate strings of pitches. From our perspective this performance sounds convincingly like song. From the monk's perspective, however—indeed, from that of most Thai—what he is performing cannot be song because monks are prohibited from singing. The monk's performance is described by the verb *thet*, which means, "to preach." Why is this performance not song, when it sounds like song to us? Because there is consensus among Thai that it is not song but rather is preaching. Thus, chanted poetry is simultaneously "music" from our perspective and definitely "not music" from that of the performer. Neither perspective is right or wrong in a universal sense; rather, each is "correct" according to respective cultural norms.



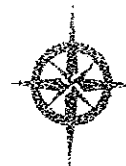
Thai Buddhist monks chant in an afternoon service, Roi-et, Thailand ☐

Music: Universal Language or Culturally Specific Activity?

It is frequently asserted that “music is a universal [or international] language,” a “meta-language” that expresses universal human emotions and transcends the barriers of language and culture.

The problems with this analogy are many. First, music is not a language, at least not in the sense of conveying specific meanings through specific symbols, in standard patterns analogous to syntax, and governed by rules of structure analogous to grammar. While attempts have been made to analyze music in linguistic terms, these ultimately fail because music is of a totally different realm than language. Second, it is questionable whether music really can transcend linguistic barriers and culturally determined behaviors, through some form of emotional communication so fundamentally human that all respond the same way. What we have seen does not support this idea, unfortunately, and we do not believe such a concept to be useful in examining the world’s musics.

As will become increasingly clear as you begin your exploration of the world’s vast array of musics, musical expression is both culturally determined and culturally encoded with meaning. The field of *semiotics*, which deals with signs—systems of symbols and their meanings—offers an explanation of how music works. Although semiotics was not created specifically for music, it has been adapted by Canadian scholar Jean-Jacques Nattiez and others for this purpose.



SEMIOTICS

The study of “signs” and systems of signs, including in music.

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A semiotic view of music asserts that the musical sound itself is a "neutral" symbol that has no inherent meaning. Music is thus thought of as a "text" or "trace" that has to be interpreted. In a process called the *poietic*, the creator of the music encodes meanings and emotions into the "neutral" composition or performance, which is then interpreted by anyone listening to the music, a process called the *esthesis*. Each individual listener's interpretation is entirely the result of cultural conditioning and life experience. When a group of people sharing similar backgrounds encounters a work or performance of music, there is the possibility that all (or most) will interpret what they hear similarly—but it is also possible that there will be as many interpretations as there are hearers. In short, meaning is not passed from the creator through the music to the hearer. Instead, the hearer applies an interpretation that is independent of the creator. However, when both creator and hearer share similar backgrounds, there is a greater likelihood that the hearer's interpretation will be consistent with the creator's intended meaning.

Obviously, then, when the creator and listener are from completely different backgrounds, miscommunication is almost inevitable. When, for example, an Indian musician performs what is called a *raga*, he or she is aware of certain emotional feelings or meanings associated with that *raga*. An audience of Europeans with little knowledge of Indian music or culture must necessarily interpret the music according to their own experience and by the norms of their society's music. They are unlikely to hear things as an Indian audience would, being unaware of culturally determined associations between, say, specific ragas and particular times of the day. Such miscommunication inevitably contributes to the problem of *ethnocentrism*: the assumption that one's own cultural patterns are normative and that those that differ are "strange," "exotic," or "abnormal."

Whenever we encounter something new, we subconsciously compare it with all our previous experiences. We are strongly inclined to associate each new experience with the most similar thing we have encountered previously. People with a narrow range of life experience have less data in their memory bank, and when something is truly new, none of us has any direct way to compare it to a known experience. Misunderstandings easily occur at this point. We attempt to rationalize the unfamiliar in terms of our own experience, and "assume" the unknown is consistent with what we already know. Even if a newly encountered music sounds like something we know, we cannot be sure it is similar in any way. Sometimes a lullaby from another culture may sound like a war chant in our culture. Knowing about this potential pitfall is the first step in avoiding the trapdoor of ethnocentrism.



ETHNOCENTRISM

The unconscious assumption that one's own cultural background is "normal," while others are "strange" or "exotic."

Beware of Labels

The German philosopher Ludwig Wittgenstein (1889–1951) famously warned that labels "terminate thinking." But because world

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music is such a vast subject, it must be broken down into manageable subcategories, which are labeled for the purpose of identification. While such labels are useful, they can also mislead. In teaching the musics of the world it is often tempting to use labels as shorthand. Unfortunately, not everyone understands their meanings and limitations; furthermore, these labels are employed in a variety of ways depending on the user's background. Thus, while we prefer not to employ such labels here, we recognize that they *are* difficult to avoid. When we do use them, we will attempt to limit them to particular circumstances.

Anyone who aspires to write a music survey, especially one covering the entire planet, cannot avoid being caught on the horns of the label/generalization dilemma. On the one hand, we recognize the problems inherent in such labels, the danger of stereotyping, the inevitability of making over-generalized statements. At the other end of the spectrum, phenomenology allows no possibility for generalizations, emphasizing the individuality of each experience. It would be difficult for any course or textbook that attempts to survey the world's musics to avoid drawing a larger picture, to see individual things as part of a bigger whole. Recognizing the dangers of labels and generalizations, we still see no way around many of them. In attempting to make sense of a broad area, we sometimes resort to overarching ideas, and we do accept that some of these amount to a kind of stereotyping.

Terms that can cause trouble when studying the musics of the world include *folk*, *traditional*, *classical*, *art*, *popular*, and *neotraditional*. For example, the term *folk* (from the German *volk*) carries with it a set of meanings and attitudes derived from the Romantic movement in literature, which flourished in Europe during the late eighteenth and early nineteenth centuries. During this period German scholars, in particular, sought to explore their own culture's roots in opposition to the dominant "classical" culture imported from France and Italy. Romanticism championed the common people over the elite, and in the early nineteenth century writers such as the Grimm brothers and the pair Arnim von Achim and Clemens Brentano began collecting stories and song texts from the "peasants," whose wisdom was seen as equal to that of learned scholars. Folktales, folksongs, and ballads were collected and published, and composers such as Franz Joseph Haydn, Carl Friedrich Zelter, Johann Rudolf Zumsteeg, and Franz Schubert sometimes set these texts to music as folk-like "art songs." What this means is that the term *folk music* carries with it a lot of nineteenth-century European baggage that can clutter our thinking when it is applied to other musics.

Folk, *classical*, and *popular* are the trio of words most commonly used to categorize and distinguish among various types of music. Defining them individually is one issue; taken together they are problematic because they assert a hierarchical value system in which *classical* is typically considered highest, *folk* of a much lower value, and *popular* at the lowest level. We would much prefer to have value-neutral terms

with universally applicable definitions, but this is a difficult, if not impossible, goal within any single language. However, when the terms *folk*, *classical*, and *popular* are used in this text, they are meant to represent points on various kinds of continua, rather than distinct categories.

The term *classical* has several meanings, and thus carries with it the potential for confusion. It may suggest connection with or influence from the styles of ancient Greece and Rome, though this usage is rarely associated with music. It also denotes a revered model or the epitome of a style or type. Thus we describe a 1956 Thunderbird as a "classic" car or certain films as "classics." In a sense many of the so-called classical musics of the world, be they European, Arabic, or Asian, conform to this second definition. A third definition, however, suggests value: it identifies *classical* as the highest form, the best. Such a usage, particularly with reference to European "classical music," implies a problematical belief in a canon of "great works" created by a pantheon of "great" composers—

An Inside Look

Bernard Kubik

I became a scientist at age nine. My first exercise in data gathering was the documentation of the allied air raids on Vienna in World War II. I began to write my war diary when I was exactly eight and three-quarter years old, on August 15, 1943, under the impression of the devastating air raid on Wiener Neudorf, a small town south of Vienna. I completed my little book on April 15, 1945, because the Russian Army had occupied the city.

At that time, I was in the process of the next step: writing a book about the Nazis in the Easter Exhibition in Vienna, which was a very big deal. A year later I packed my suitcase for my second travel with its place in China. Both original manuscripts are preserved.

Music did not yet play a significant role in my life. But when it began to do so, it was jazz. By 1948 I was addicted to Lionel Hampton, Woody Herman's "Four Brothers," Cab Calloway, Glenn Miller, and then in 1952 I fell in love with Charlie Parker, Dizzy Gillespie, Stan Getz, Gerry Mulligan, "Bop" and "Cool." Around 1951 I began to take lessons on the clarinet. Intellectually, I was attracted to Sigmund Freud, Ludwig Klages, the poetry of Arthur Rimbaud (in French) and, somewhat later, Stefan Zweig, Arthur Schopenhauer, and George Orwell.

After completing high school in 1953, I became a professional jazz musician. My band won the first prize at the 1955 Jazz Festival in Vienna, but then it dissolved.



Gertrude Kubik with her nephew.

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a belief that has led to charges of cultural domination by "dead, white, European males." Finally, for commercial purposes and in the minds of many non-musicians, the word *classical* is used to refer to anything orchestral, even soundtracks and Broadway shows.

Perhaps the words *folk*, *classical*, and *popular* would be more useful if defined in economic terms. *Classical*, in that case, would denote music created in contexts where there is enough surplus wealth to release musicians from the necessity of providing their own food and shelter, so that they may



Gypsy musicians perform for visitors to the Great Plain near Bugac, Hungary

and I set out on my first long trip to Africa, leaving for the first time from Europe. It took one year from October 1959 to October 1960 and I visited through twelve African countries. Studying the court music in the Kingdom of Buganda, East Africa, I made some discoveries in the field of audiosychology, e.g. the perceptual phenomenon I termed "inherent patterns" or "fit effect." That is how I became known in the field of ethnomusicology. After many other long field trips I completed university studies in 1971 with a Ph.D. in Cultural Anthropology (Ethnology). My dissertation was on the mukanda boys' initiation schools I had studied in eastern Angola in 1965.

In 1972 I was back to jazz, playing (with a South African jazz derivative in the band of Daniel and Donald Kachamoa of Malawi). During the 1970s we toured no less than 33 countries of the world with our music in Africa, Europe and South America. My first visit to the United States was in 1977, thanks to an invitation by blues researcher David Evans to speak on his panel at the Musicology Congress in Berkeley, California.

Ever since the 1960s I have spent about half a year's time on fieldwork in Africa or elsewhere, and the other half in Europe, writing up my notes and teaching. I have written many books on anthropological, ethnomusicological, and ethno-psychological topics, and published extensively in scholarly magazines. One of my recent works is *Africa and the Blues*, published in 1999 by the University of Mississippi Press in Jackson. You might like to study it or see my video *African Blues*, released in 1995 by Stefan Grossman's Guitar Workshop in New Jersey.

spend their lives practicing their art and thinking up increasingly complex and technically challenging ways of creating and performing music. Competent performances of classical music produced under these conditions generally require specialized training and years of practice. *Folk* might denote music created and performed by people of modest means whose main occupation leaves limited time for practice and whose limited income leaves little money for expensive instruments. Such music is usually simpler in process and technically less demanding because its practitioners cannot devote the time and energy to it that classical musicians devote to their type of music. As such, folk music usually requires less rehearsal to be performed proficiently and is usually learned through observation, recordings, and informal instruction.

Popular, a term that also means many things to different people, would, in economic terms, denote music that is widely disseminated by various types of media and supported by a broad base of relatively casual consumers, whose purchases make possible productions of spectacular proportions. Popular music, therefore, needs to appeal to a broad spectrum of the population to achieve financial success. Critics of popular music may see it as merely reflecting current fashions in music, but we should remember that popular music, like all music, has the potential to be politically challenging when the sentiments expressed oppose the status quo or unifying when the words express widely held feelings.

Our discussion has to this point avoided the term *traditional*. Music that is spoken of as "traditional" is often contrasted with the individually innovative music of European classicism. It is also frequently contrasted with popular music or modernized music and is therefore considered synonymous with "folk." Traditional music is assumed to change little over time, and to thereby preserve values long held by the community. Although the implication is that a special characteristic of "traditional" music is its emphasis on continuity over innovation, a great deal of music otherwise labeled as "classical" or "popular" is equally conservative or continuous in style. However, while we admit there are numerous problems with the term *traditional*, we doubt that any text on world musics can avoid its use entirely. At the very least, it can be said to be a more descriptive and less value-laden term than *folk*.

Knowing the World's Musics

What can we know about the world's musics and how do we obtain this knowledge? These are basic questions in the field of ethnomusicology, but there is rarely a single answer to any question. If music is a part of the culture that produces it, and both the makers and hearers of the music share similar lifetimes of experience that give the music meaning, then how can we as outsiders experience this music?

Obviously, upon first encounter with new sounds, our own personal life experience is all we have to draw on and the ethnocentrism we referred to earlier may take over. The sound quality of an unfamiliar

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instrument may seem "grating" to someone whose experience has been limited to Western orchestral instruments, or a singer may sound unpleasantly nasal compared to vocalists trained in a Western conservatory. One of the assumptions of those who study the musics of the world is that, with additional knowledge, we can gradually overcome our ethnocentrism and accept each music on its own terms. This is each individual student's challenge.

While several fields of scholarship have included music as part of their purview, including anthropology, sociology, and folklore, the main field devoted to world musics is *ethnomusicology*. In its earlier days, at the end of the nineteenth century, the field was called Comparative Musicology, or in German, *Vergleichende Musikwissenschaft*. At the time, many European colonial powers sent researchers to their growing empires to gather materials for what became the great ethnographic museums of Europe. Early ethnomusicologists worked in these museums and in archives, using as their primary source materials recordings and other artifacts brought back from the "field" by collectors. Sometimes, however, scholars were able to work directly with foreign musicians on tour, such as when Germans Carl Stumpf and Erich Moritz von Hornbostel recorded Siamese musicians in Berlin in 1900 for the Phonogrammarchiv, the first international archive of recordings.

Early ethnomusicologists focused on description and classification, using the rapidly accumulating materials found in European museums. Germans Curt Sachs and Erich M. von Hornbostel, for example, using earlier models, evolved a comprehensive system for classifying musical instruments based on *what* vibrates to make musical sound. (This system will be discussed in Chapter 2.) Scholars throughout Europe transcribed recorded music into notation and attempted classifications based on genre, scale, and other observable characteristics. This was the era of the "armchair" scholar who practiced the "science" (*Wissenschaft*) of music.

Over time scholars began doing their own fieldwork during which they recorded music in the field on cylinder, disc, wire, and later magnetic acetate tape. Many of these scholars thought of themselves as ethnographers or anthropologists. Among the greatest of these was an American woman, Frances Densmore (1867–1957), who, working directly with Native American singers and instrumentalists, wrote fifteen books and numerous articles, and released seven commercial recordings, mostly through the Smithsonian Institution in Washington, D.C.

American ethnomusicology began changing dramatically in the 1960s, especially because of five men and the academic programs they influenced. Alan Merriam (1923–1980)—of Indiana University's Department of Anthropology—published in 1964 *The Anthropology of Music*, one of the most influential books ever written on the subject, in which he defined ethnomusicology as "the study of music in culture."

Unlike the older school of Europeans who viewed music as sounds to be analyzed apart from their cultural context, Merriam saw music as a human behavior. Similarly, British anthropologist John Blacking



ETHNOMUSICOLOGY

The scholarly study of any music within its contemporary cultural context.

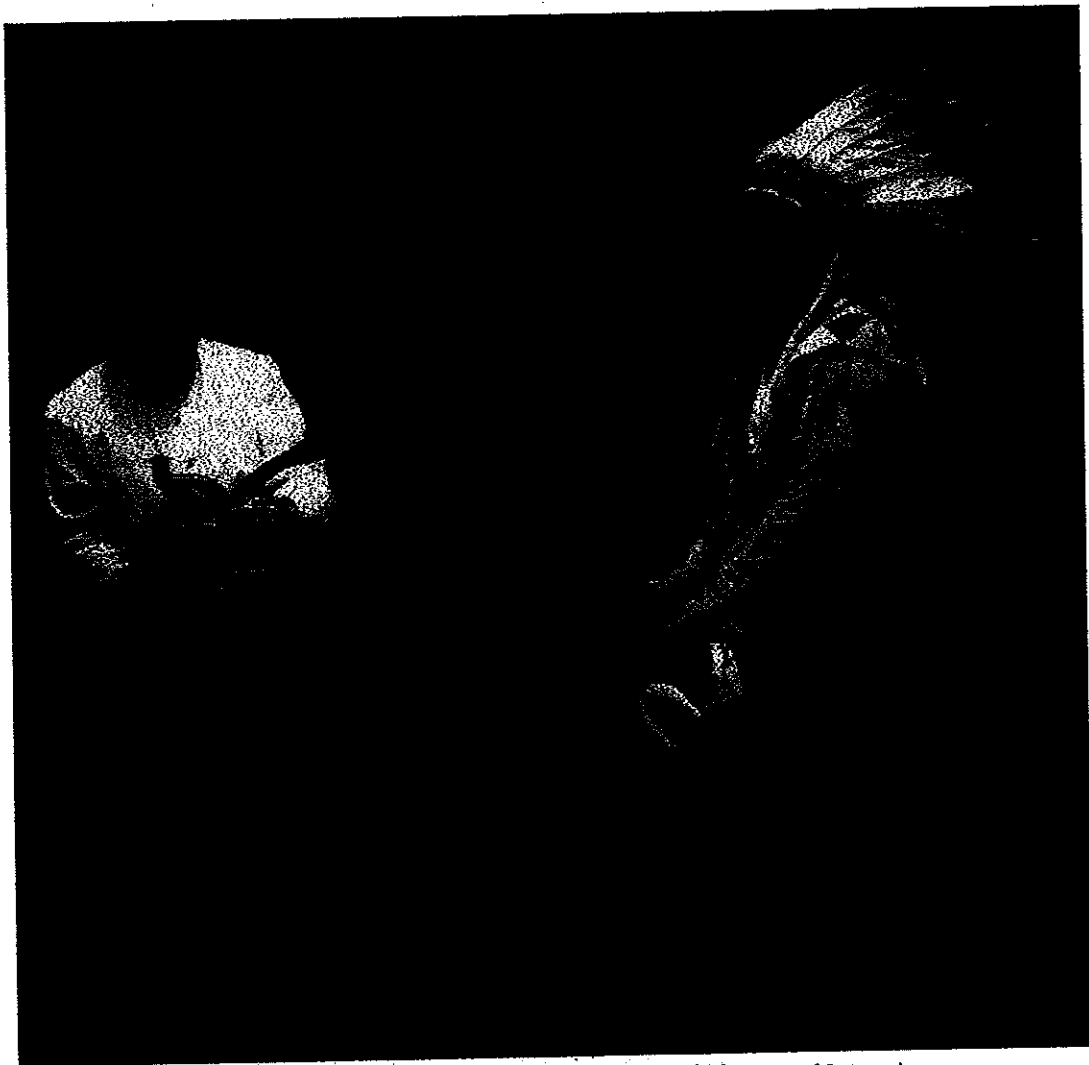
FOLKLORE

The study of orally transmitted folk knowledge and culture.

FIELDWORK

The first-hand study of music in its original context, a technique derived from anthropology.

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Frances Densmore recording a Plegan Indian c. 1916 (Library of Congress)

(1928–1990) has defined music as “humanly organized sound.” Ki Mantle Hood (b. 1918), originally a composer, provided a musicological alternative at the University of California, Los Angeles’s Institute of Ethnomusicology, by emphasizing what he calls *bi-musicality*. In this approach researchers combine learning to play the music under study with field observation. David Park McAllester (b. 1916) and others at Wesleyan University in Middletown, Connecticut, created a program in “world musics” that emphasized performance and composition taught by masters of musical traditions from around the world, especially India, Africa, and Indonesia. Finally, Bruno Nettl (b. 1930), both through his teaching at the University of Illinois and his numerous publications, has influenced the course of ethnomusicology over the last fifty years, and continues to help guide this field through a period of increasing diversification. For many, Nettl and his work represent both common sense and the mainstream of the profession.

Thus, ethnomusicology has long been pulled in two directions, the

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anthropological and the musicological, the first centering on the study of human behavior and cultural context, the second emphasizing the sonic artifacts of human music-making. Regardless of orientation, however, most ethnomusicology programs are found in college and university departments of music. Typical programs include courses for non-majors, especially world music surveys, and more specialized courses on both broad and specific areas of the world as well as courses in research methodology. In many cases the opportunity to play in world music performance ensembles is offered as well.

Ethnomusicology today, however, has been much influenced by the new ways of thinking generally subsumed under the heading *post-modernism*. A reaction against *modernism* or *positivism*, in which the establishment of "truth" is based on verifiable "facts," postmodernism de-emphasizes description and the search for absolute truth in favor of interpretation and the acceptance of the relativity of truth. A great variety of intellectual approaches, mostly borrowed from other disciplines, offer ethnomusicologists new ways to interpret the meaning of music. These include gender studies and feminist theories; Marxist interpretations; semiotic approaches; attention to such issues as identity, postcolonialism, and the political ramifications of music; and, especially, popular music studies. The latter has risen rapidly since about 1980 under the influence of the "Manchester School" in England, and is associated with the term *cultural studies*, which denotes several postmodern theoretical approaches used to interpret popular culture. The study of popular music, however, has recently led to an apparent decrease of interest in fieldwork and a parallel de-emphasis of the techniques that are appropriate to the study of "traditional" music, because popular musics are more easily studied through the media than are traditional musics.

The Life of an Ethnomusicologist

What do ethnomusicologists actually do? How do they learn about the world's musics? We view the process as having four basic phases: 1) preparation, 2) fieldwork, 3) analysis, and 4) dissemination. Before going to the field, whether it be an obscure nation in Central Asia, a region of Indonesia, or a nearby town, ethnomusicologists must *prepare* themselves by learning everything they can about that area, the kinds of music they will encounter, and the conditions under which they will do their study. This is best accomplished through library, media, and internet resources and through interaction with others who know the area, especially people who grew up there or perhaps still live there. In many cases researchers must spend years studying the language of their area, which often is one that is rarely taught. Well-prepared field researchers will need not only a good deal of expensive recording equipment but the wits and maturity to deal with all sorts of unexpected situations, some technical, some social.

Besides doing research, ethnomusicologists must also live and eat,

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and the latter requirement may present great challenges when unfamiliar food is on the menu. In doing research they may need to create professional documents through still photography, videography, audio recording, interviews, and participation in various rituals, festivals, and other events. A detailed journal becomes important, not to mention the logs that retain the details of recordings and photographs. The *field phase* can last anywhere from a few weeks to several years. Based on experience, we can say that the longer one stays in the field, the more one will know but the less one will understand. This apparent irony stems from the increasing perception of complexity that accompanies prolonged exposure to any culture: the more you experience, the more you realize how much more there is to learn. Firsthand experience teaches us that all cultures are deep and complex, and that understanding a music is far more demanding than simply collecting it.

What do ethnomusicologists do with the material and knowledge they acquire? It is a standing joke among ethnomusicologists that they spend thousands of dollars and six months of their lives, braving tough weather and strange foods, to bring back a few videotapes that they look

at only once. The material collected in the field is considered "raw." After it is collected, ethnomusicologists must find ways to *interpret* and *disseminate* what they have learned. This is done primarily through teaching, writing and reading "papers" at professional meetings, writing books and journal articles, and, perhaps, compiling CDs, videotapes, or DVDs for commercial release. As they acquire expertise in an area, they may be called upon to referee articles

submitted to journals, write reviews of books and CDs, or serve on panels for public arts organizations. Most ethnomusicologists work as professors in colleges and universities, but some hold positions in publicly funded agencies such as the National Endowment for the Arts, while others work for museums, community programs, and art centers. A few work as freelance scholars and musicians. Few can afford to be just ethnomusicologists—that is, researchers—full time. Most spend the majority of their time doing other kinds of work.

Representation: What Music Does One Study?

A survey course on the musics of the world presents a challenge far different from that presented by a course covering the classical musics of Europe. In the latter case there is a rough consensus on who the



Co-author (AS) blessed by a spirit dancer
in northern Thailand (Christina Shahrlari)

"great composers" are and what the "great works" are. These make up what is called a *canon*—that is, a foundation list of core composers and works that every music student should know. World music courses have no such canon, and certainly no list of great composers. The world is too large and there are too many choices for much consensus to form. Therefore one must consider not only how to organize such a course but what to include. What should every world music student know? If the organization is geographical, what genres and particular examples should "represent" a country or culture? Our choices reveal our biases and assumptions about what constitutes the music of a given place. Some might choose to emphasize contemporary culture, by including a greater proportion of urban-based popular musics than of "traditional" ones. Others would argue that the essence of a culture is in its traditional music. There is no way to resolve these questions except by agreeing that any world music course is only the beginning, the first few steps of a learning journey that can last a lifetime. In a way, it does not matter *how* one begins as much as it matters that one *actually* begins.

Resources for the Study of the World's Musics

Today's students are fortunate to live in a time when resources for the study of world musics are growing exponentially. The proliferation of publications, both print and recorded, has been astounding. We suggest the following as likely the most comprehensive and readily available resources for further study.



Reference works. Two major reference works have recently appeared. The first of these is the ten-volume *Garland Encyclopedia of World Music*, nine volumes of which cover geographically defined areas of the world, with the tenth volume being a compilation of resources. Each volume is between 1,000 and 1,500 pages and includes both general and specific articles, hundreds of photos and musical examples, a CD, and an extensive list of bibliographic and recorded resources. The second major reference work is *The New Grove Dictionary of Music and Musicians*, 2nd edition, in twenty-nine volumes. This offers extensive coverage of the world's musics, primarily through articles on specific countries. Also worth consulting is the two-volume edition of *World Music: The Rough Guide*, which includes articles on musics throughout the world, often with emphasis on popular styles. While the Garland and Grove series were both written by specialists, most Rough Guide articles were written by nonspecialists for a more general audience.

Video. The variety of world musics on video is growing rapidly. Two collections deserve special mention. First is the *JVC Anthology of the World's Music and Dance*, a series of video with accompanying booklets. One drawback of this collection is

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that it consists in large part of preexisting and readily available footage, which means that for some areas the coverage is uneven and unrepresentative. Also worth mentioning is the *Beats of the Heart* documentary series produced by Jeremy Marre for the world music label Shanachie.



Compact Discs. A great variety of companies in the United States, Europe, and Japan produce commercial CDs available in the United States. Unfortunately, the majority of them are produced by nonspecialists, and therefore the information provided in liner notes must be approached with caution. What is perhaps the most significant series of recordings was originally released on Moses Asch's old Folkways label, and is now being reissued on CD in expanded form by Smithsonian-Folkways in Washington, D.C. Other important series have been produced by Lyricord, Nonesuch, World Music Library, Pan, Rounder, Multicultural Media, and many other record companies both in the United States and Europe.



Journals. Most journals are produced by scholarly societies, and therefore the articles in them tend to be specialized, and at times obscure. Serious students, however, can gain much from such material. The most significant journals to consider include *Ethnomusicology*, *Yearbook for Traditional Music*, *American Music*, *Asian Music*, *Journal of African Music*, *Ethnomusicology Forum*, *The World of Music*, *The Journal of Popular Culture*, and a variety of other journals dedicated to specific areas of the world, such as *Chime* (focused on China).

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Questions to Consider

1. What do ethnomusicologists mean when they say, "Music is universal, but it is not a universal language"?
2. What are the potential problems in classifying music as "classical," "folk," or "popular"?
3. How might an ethnomusicologist approach the study of Western classical music differently from a musicologist?
4. What is "fieldwork"? What is its importance to the study of world music?
5. In what ways does world music study require an interdisciplinary approach?
6. What is ethnocentrism? Have you ever experienced it?