

# Pacific Review of Ethnomusicology

---

Volume 2

1985

## CONTENTS

- Ideology and Popular Music  
in Socialist Cuba ..... Peter Manuel 1
- Harmonic Implications of Consonance  
and Dissonance in Ancient Indian  
Music ..... Nazir A. Jairazbhoy 28
- An Ethnomusicological Index to  
The New Grove Dictionary of  
Music and Musicians, Part One ..... Kenneth Culley 52
- A Note on the Index ..... The Editors 107
- Reviews
- Arturo Chamorro. Los Instrumentos  
de percusión en México ..... Steve Loza 109
- John Litweiler. The Freedom  
Principle: Jazz After 1958 ..... David G. Such 120
- Contributors to this Issue

## FROM THE EDITORS

This second issue of the Pacific Review of Ethnomusicology reflects the diversity of our discipline's interests. Peter Manuel provides an examination of the influence of socialist ideology on the Cuban music scene. Nazir Jairazbhoy considers the concept of consonance in the music of ancient India and questions whether conventional understanding of this subject is complete. Kenneth Culley's first installment of his index to The New Grove Dictionary of Music and Musicians is a guide to those subject and author entries of interest to ethnomusicologists. In this issue's reviews, Steve Loza has prepared a precis of Arturo Chamorro's Los instrumentos de percusión en México and David Such gives us an introduction to "avant garde" jazz in his evaluation of John Litweiler's The Freedom Principle.

The Pacific Review of Ethnomusicology is a publication of the Ethnomusicology Students Association and is funded in part by the Graduate Student Association of the University of California at Los Angeles. The primary objective of the journal is to provide a forum for academic articles pertaining to ethnomusicology, particularly from graduate students at UCLA and elsewhere, but also from interested members of the scholarly community. While anticipating that the majority of submissions will come from scholars in ethnomusicology programs, the editorial board wishes especially to invite contributors from related disciplines such as anthropology, dance ethnology, folklore, psychology, and sociology.

The editors wish to thank those individuals who acted as anonymous referees whose suggestions and advice have helped to improve the quality of the journal. We also wish to thank Stanley Sadie for allowing and encouraging us to print Kenneth Culley's index to the New Grove, Roger Wright for his suggestions about the preparation of the journal, Jane Sugarman for her assistance in the early stages of this volume's planning, and Louise Spear and the UCLA Ethnomusicology Archive for office support. The editors wish to acknowledge Tim Rice and Robert Stevenson and our advisors--Sue DeVale in the Music Department and Scott Spicer of the Graduate Student Association of UCLA--who have offered their suggestions and criticisms of PRE's format. Finally, we express our gratitude to the Graduate Student Association for its moral and financial underwriting without which this publication would not have been possible.

## IDEOLOGY AND POPULAR MUSIC IN SOCIALIST CUBA

Peter Manuel

Much has been written on the subject of Cuban popular music, although most of this literature is in Spanish and tends to be written from a popular or journalistic rather than scholarly perspective. The usefulness of this material and the need for more academic studies are evident for several reasons, including the extraordinary and persistent international influence of Cuban popular music, the paucity of studies of the effect of the Cuban Revolution on music, and the important role of popular music in Cuban national culture. A study of ideology and popular music in Cuba may contribute to an understanding of how the popular music industry can function in a socialist society.

This article explores some of the attitudes toward the different kinds of popular music in Cuba and discusses aspects of the relationship between these attitudes, popular tastes, cultural policy, and musical ideology. A central goal here is the illustration of some of the complexities involved in such a study; these complexities stem in part from the diversity of opinions encountered (even within the bureaucracy itself), and from the frequent lack of consistency between Marxist theories of art, Cuban cultural policy as explicitly stated, and policy as actually practiced. This article focuses on such attitudes and policies, rather than on the music itself, primarily because the influence of the Revolution, as we will discuss, is far more evident in such extra-musical parameters than it is in the realm of musical style.

In capitalist countries the course of popular music is influenced primarily by the market, in the broadest sense of the word. In socialist Cuba, aspects of the "market"--for example, supply and demand--remain fundamentally influential, but the "demand," including taste, may be strongly affected by class revolution, while aspects of the "supply"--especially, the diffusion of music--may be largely determined by official cultural policy. This policy may often be vague and loose, but ultimately it is the state which, at some level, weighs economic and aesthetic priorities and makes decisions regarding such matters as the funding of music education, the opening of a new provincial radio station, and the import and sale price of

electric guitars. Thus, any attempt to place contemporary Cuban popular music in the context of its social background must deal with the relation of that music to Cuban socialist ideology.

Several Cuban musicologists--before and after the establishment of the Revolutionary government in 1959--have explicitly denounced the negative effects of the commercial North American music industry on Cuba. From the present Cuban perspective the development of music in the pre-Revolutionary period was stunted by the concentration of musical education and patronage in the urban upper and middle classes and, more importantly, it was warped by commercial foreign influences. From the socialist view, the artist, while "free" in the bourgeois sense, was a slave of the market, obliged to commercialize or sensationalize his art, or, often, to leave the country to seek work in New York or elsewhere (see Otero 1976:13).

Cuban authors Alejo Carpentier and Juan Villar lament that the international popularity of Cuban music in this century paradoxically led to its adulteration and sterilization, as Cuban artists and foreign imitators tailored their music to the tastes of Parisian and North American audiences (in Cuba as well as abroad); in doing so they simplified and domesticated rhythms, commercialized the melodies with banal harmonies and lush arrangements, and produced cheap marriages of the vital Cuban dances with the anemic foxtrot (Carpentier 1946:360, and Villar 1981:6-9). While Cuban music was thus commercialized, the Cuban media deluged islanders with "cheap North American music" (Thomas 1971:1164).

Thus, from a purely nationalistic perspective the inundation of foreign pop music was offensive to some Cubans (musicians and musicologists perhaps more so than the common man); from the socialist point of view, the commercial nature of this music made it doubly objectionable. Villar's indictment of the commercialization of Cuban music during this period is representative: the commodification of music, he argues, led to a deformation of taste and ideology, under which art was used as a means of ideological penetration by the dominant classes which controlled the media. This situation encouraged a passive, consumerist mentality by means of presenting an escapist, artificial, inverted portrait of reality--a portrait that obscured class antagonisms and frustrated individual and collective self-realization (Villar 1981).

In the years following the Revolution, nationalized state institutions virtually eliminated and replaced the free market economy (Mesa-Lago 1978:106), including most aspects of the formerly commercial music industry, such as nightclubs, recording companies, radio stations, and concerts. The Revolutionary government has undertaken the promotion of music on a mass scale, regarding the democratization of access to culture as a fundamental duty in the same sense as was literacy (Otero 1972:13-14). Although hampered by shortages of funds and teachers, and by a certain degree of chaos resulting from bureaucratic inexperience and the dislocation of the economy, the first decade of the Revolution saw a "remarkable improvement of material facilities for cultural expansion" (Mesa-Lago 1978:106). Music education has been introduced throughout the countryside via neighborhood cultural centers; where funds have been lacking, songs have been taught in schools via the radio (León 1984). Competitions and performance forums for amateurs were established (such as Todo el mundo canta, and the Adolfo Guzmán competition), and regular festivals of all kinds of Cuban music have been held, public admission being free or nominal in cost. While record production appears to have stagnated somewhat (Díaz Ayala 1981:286-287), publication of books (including musical literature) increased exponentially (Otero 1972:50), radio transmission potential tripled (Castro 1977), and prices were lowered at the now-nationalized clubs like the Tropicana. Mesa-Lago's table of average salaries (1981:154) illustrates the high priority given to musical entertainers: out of 36 occupations in all major fields, the salary of a "well-known musician" (700 pesos monthly) is equalled or surpassed by only four other occupations (cabinet minister, hospital director, highly skilled technician, and cane-cutter).

It is clear that popular music occupies an important place in Cuban cultural policy, and that it has been fully recognized as a vital and valuable part of Cuban cultural heritage; hence, for example, Che Guevara's oft-quoted ideal of "socialism with pachanga" (pachanga was a Cuban popular dance of the 1950's), Culture Minister Armando Hart Davalos's reference to the "festive character" of the Revolution (1983:68), and the explicit support given to national music in the Declaration of the 1971 National Congress on Education and Culture (National Congress 1977). This kind of state support contrasts with policies in some other socialist countries, such as Hungary, where popular music is at

best tolerated by the government (Szemere 1983). Policy regarding ideological expression has tended to follow Fidel Castro's broad 1963 dictum: "Within the Revolution, everything; against the Revolution, nothing." On a practical level, implementation of this policy has led to little state interference in musical style and content (see Lockwood 1969:136), aside from an obvious intolerance of counter-Revolutionary expressions, and, more specifically, a radio ban on all music produced by defectors (which, as Díaz Ayala cynically notes, would also apply to the music of pachanga inventor Eduardo Davidson). This article illustrates some of the diversity of opinions on popular music in Cuba, and reveals how cultural policy regarding it has not been monolithic, rigid or immune to criticism from within.

### Rock Music and Cuban Ideologies

North American and British pop music--mostly rock--continues to enjoy considerable popularity in Cuba, and several youths interviewed by this author expressed their preference for it over Cuban music. The true extent of its popularity, however, is difficult to estimate. Record stores generally feature at most a few uncopyrighted 45 rpm discs of top hits from abroad (for example, Michael Jackson, Paul McCartney), and thus record sales cannot be used as an index of demand.<sup>1</sup> Public exposure and access to foreign pop music occur largely through radio (Cuban and Miami-based stations), TV music video broadcasts, and recordings brought by visiting Cuban-Americans. Tastes appear to follow selected contemporary rock artists; thus, favorites in 1984 were, predictably, Michael Jackson, Lionel Richie, Olivia Newton-John, Foreigner, assorted disco hits and established perennials like the Rolling Stones. On the whole, rock music is consumed but not produced in Cuba, although rock elements may be employed in Cuban dance music and other orchestral canción arrangements.

A rough idea of the popularity of rock music in Cuba can be gleaned from a preliminary survey of the dance music tastes of 100 students in Havana, conducted in 1982 by members of the Center for Research and Development of Cuban Music (CIDMUC) in Havana (Saenz and Vinuesa 1982). The study revealed that among this group, the popularity of salsa and Cuban dance music was roughly equal to that of the current rock favorites in Cuba at the time (Kool and the Gang, Kiss, Queen, and Christopher Cross).

Co-author Maria Elena Vinueza cautioned against drawing general conclusions from such a limited questionnaire, but opined that a larger study involving a broader class and geographical cross-section of participants would probably yield comparable results, with the exception that the names of the preferred rock groups would differ now (Vinueza 1984).

Cuban radio and television both devote a considerable amount of air play to rock music, both in response to its popularity and a realization that boycotting North American pop music would simply drive more young Cubans to tune in to commercial Florida stations or the Voice of America, which can be picked up in much of Cuba except during inclement weather. Cuban media deliberately exclude, however, foreign songs or music videos which they feel promote sex and violence (Pereira 1984).

In early 1973, the Cuban government did prohibit stations from transmitting any North American or British pop and folk music, alleging that such music promoted alienation (Mesa-Lago 1978:111). Not even protest songs were tolerated, for Cuban officialdom regarded North American pop culture, and especially hippie culture, as self-indulgent, drug-induced escapism,<sup>2</sup> and an aberrant degeneration of bourgeois culture (Thomas 1971:1435). The ban appears to have been part of a general defensive crackdown in culture and ideology, encompassing a tightening of censorship, curbs on travel permits for foreigners, opposition to "imperialist" cinema, television and art, and condemnation of writers like Sartre and Carlos Fuentes who had protested Cuba's persecution of the poet Padilla.

Tensions were relaxed in 1974, and American pop music was back on Cuban radio to stay. Mesa-Lago (1978:111) relates the softened stance to the change in the United States' presidency and the atmosphere of detente following the Vietnam withdrawal, while a Cuban friend insisted to me, undoubtedly with considerable exaggeration, that a primary factor in the reinstatement of foreign pop was a "near rebellion" on the part of Cuban youth.

Rock music is primarily a product of the capitalist West, and the worldview and life styles associated with it are clearly capitalist in flavor; as such its popularity in socialist Cuba presents a contradiction that Cuban commentators have been obliged to confront. Attitudes vary, and in spite of the numerous Cuban denunciations of the negative influence of cultural colonialism and the corrupting influence of the capitalist market on artistic creation, opinions regarding the

influence of North American music are not all entirely negative--especially, of course, with the young, among whom this music is tremendously popular. Argeliers León, one of Cuba's leading composers and ethnomusicologists, denied that the popularity of North American and British pop in Cuba reflected any failure of Cubans to liberate themselves from mainland culture. León (1984) pointed out that Cuba has freely adopted musical elements from North America since the nineteenth century, when blackface minstrel groups visited the island. León similarly denied that the foreign pop music heard in Cuba was inherently commercial or ideological in character, saying:

Commercialism is independent from aesthetic values; rather it concerns the use to which music is put...here we do not receive the commercialism, only the music... We can assimilate the good values in this music without subjecting it to a commercial usage, or promoting a cult around the singer. And in ideological terms, this music doesn't bother us at all, because it has only aesthetic meaning and value for us. One can say that there has always been incorporation of North American music into Cuban music. A popular urban music developed here which owed much to that music, and that has been changing in accordance with influences from the North. Such factors as the individualism which is exploited by commercialism don't exist here, nor is alienation an inherent product of commercialization. If we can borrow from North American music when it serves us, it's a form of winning against imperialism--taking what good the North American people have to offer, without their system.<sup>3</sup>

Other Cubans (not to mention many foreign ethnomusicologists) would question whether any music or art can shed the ideology of the class that sired it. The 1971 Congress of Education and Culture, for example, declared "Culture, like education, is not nor can ever be apolitical or impartial, insofar as it is a social and historical phenomenon conditioned by the necessities of the social classes and their struggles through the course of history." Further, Cuban musicians like Enrique Jorrín (Pola 1983a:21) have continued to voice their disapproval of the indiscriminate acceptance of foreign pop music

in Cuba on familiar nationalistic grounds.<sup>4</sup> But, as we have seen, it is León's tolerant view of North American music--including rock--that seems to be most congruent with state policy as practiced. While his denial of the inherent ideology of rock music (or music in general) may be at odds with much of Marxist theory, on another level he is expressing a faith in the strength of Cuban socialist culture to be able to absorb foreign influences while retaining its own integrity. More important, León argues, than the nature of the music itself are extra-musical factors like the use to which music is put, and the ideological orientation of the listener which conditions the way he apprehends music. León's views are echoed in those of Jorrín (Pola 1983a:21) and others (for example, Villar 1981:7), who argue that while some pop music, for example, may have a reactionary class ideology, it can be digested with impunity by an educated and politically aware audience that is ideologically prepared not be lured by inherent commercialism.

#### Cuban Dance Music

The field of Cuban dance music encompasses rumba, chachachá, guaracha, mambo, danzón, son pregón, and, above all, son. These genres constitute the core of the music which Puerto Ricans and Latinos in the United States often call "salsa," but Cubans, as we shall discuss, apply that term only to the foreign-produced imitations or offshoots of their own dance music, for which there is no single comparable term except "música bailable cubana" (Cuban dance music).

Discussions of most of the individual genres concerned may be found in several Cuban publications (for example, Carpentier 1946, León 1972, Urfé 1982) and a few English-language ones (for example, Borbolla 1980, Singer and Friedman 1977, Roberts 1979, Crook 1982). While the reader is urged to consult these sources for more detailed information, the relevant genres are briefly outlined here.

Properly speaking, "rumba" refers to a secular Afro-Cuban music-dance genre performed vocally with percussion instruments. In this century, elements of the most popular variety of rumba, the guaguancó, have gradually been incorporated into the son, which itself has been the predominant Cuban popular musical genre since the 1920's, and which is regarded as the Cuban musical expression par excellence (Orozco 1982), synthesizing Afro-Cuban,

Hispanic, and jazz elements in a uniquely Cuban manner. Son itself has undergone several evolutionary stages, rendering the term somewhat imprecise. The genre became widely popular in the 1920's, when it was typically played by a conjunto ("ensemble") of guitar, tres (guitar-like instrument of three double courses), trumpet, percussion, and voices. The son's formal structure bears some affinities with that of the rumba, particularly in the presence of a final, often long, call-and-response section (the montuno) with a repeated harmonic ostinato. In subsequent decades (particularly in the music of Arsenio Rodríguez), piano and other horns were added, individual percussion patterns standardized, tempo accelerated, and instrumental arrangements became more elaborate, while the basic structure of the son has continued to be the backbone of Cuban dance music and salsa.

The now-archaic danzón has a more European derivation and character; from the early decades of this century, it was most typically played by a charanga ensemble of flute, violins, piano, and percussion. In the 1940's and 1950's, it was one source for the development of the mambo--a rather vague term generally denoting an up-tempo instrumental composition with elaborate antiphonal horn sections--and for the chachachá. The latter term is often used loosely to denote a characteristic medium-tempo composite rhythm, but more precisely denotes a genre using that rhythm, performed by charanga bands.

Guaracha is an up-tempo dance piece, more popular in the nineteenth century, with a picaresque and often bawdy text. The son pregón is distinguished by its text, which imitates the calls of street vendors. The son pregón and, to some extent, the guaracha bear affinities with the son in rhythm and formal structure.

Cuban dance music is regarded as having reached a peak of sorts in the 1950's, especially in the musics of Benny Moré, Chappotín, Miguelito Cuni, and others. Since 1959, there have been no dramatic revolutions or new trends in the evolution of Cuban dance music, a fact which has led a few writers to call it stagnant (for example, Thomas 1971:1464). However, aside from a few specific trends such as the brief furor of the mozambique rhythm in the 1960's, there have been some notable developments, albeit within the basic stylistic frameworks inherited from the 1950's. For the last several years, the most popular and acclaimed groups have been Irakere and Los Van Van, led by composer-arrangers Jesus ("Chucho") Valdez and Juan Formell,

respectively. Dance music innovations have not been confined to these two groups, but they are the two most distinguished, accessible (on recordings), and representative bands. Van Van's novelty lies primarily in the frequent use of the new songo rhythm (which has a stronger downbeat than the more fluid rumba or son rhythms) and the distinctive ensemble timbre resulting from the addition of four trombones to a charanga format and a more active use of the flute in arrangements. Irakere's innovations include: the occasional combination of traditional Afro-Cuban rhythms and solos in modern jazz style within the format of an extended piece (for example, their Misa Negra, as recorded on Columbia 35655); the use of more elaborate arrangements, rock rhythms, and/or son rhythms with a far more active bass pattern (as in Aguanile on the same record); and the use (or parody) of rhythms and forms such as the conga.

While some aficionados of nueva trova--the "new song" discussed below--may deplore the triviality of many of the texts in the genres discussed above, these styles are designed as dance music, such that profundity is generally not expected of the texts. On the whole, their subject matter does not differ from that of the traditional son or rumba. The most common themes are love and heterosexual relationships, daily life, praise of Cuban dance music itself, or praise of Havana (for example, Irakere's "Yo soy de La Habana"), or of Santiago de Cuba (see, for example, the recorded collection of such songs on Egrem 2D-253), or of Cuba in general. A few songs concern the Afro-Cuban cults, and a significant minority are revolutionary (e.g., Van Van's "Que palo es ese?"). While the socialist content expressed in the latter may be new, it is best appreciated as continuing the tradition of political rumbas and congas, and revolutionary/nationalistic puntos and canciones dating from the nineteenth century and continuing to the present.

The fact that most Cuban dance groups play more conventional music than Irakere or Van Van, and the fondness of Cuban youth for foreign pop music and salsa has led to a prodigious concern among journalists, musicians, producers, and listeners regarding the state of Cuban dance music. The variety of opinions, and the depth of the preoccupation are best reflected in numerous interviews in Cuban magazines, especially Bohemia, and in the lengthy series of interviews with musicians, musicologists, and producers in Revolución y Cultura entitled "Música popular: sigue

la encuesta" ("Popular Music: The Survey Continues") (Martínez 1979-80).<sup>5</sup>

Some of those questioned (for example, journalist José Rivero and Pedro Izquierdo) as well as musicologists interviewed by myself (including Argeliers León and Olavo Alén) denied the existence of any stagnation or demoralization in the realm of Cuban dance music.<sup>6</sup> Others complained of a lack of creativity in the field (composer Rodrigo Prats), an "avalanche of facilism" and mediocrity (television director Douglas Poncé), cheap and tasteless texts (singer Amaury Pérez Vidal), and a general inability to compete with music from abroad (composer Enrique Jorrín). Most commonly expressed, however, was the opinion that, while Cuban dance music remained more or less vital, its popularity was undermined by poor media diffusion (such as the excessive reiteration of the same few hits--see Rodolfo de la Fuente), unfair media domination by Havana musicians (Osmundo Calzado), and bureaucratic obstacles to exposure and recognition (see, for instance, José Rivero).

The last complaint was voiced with particular stridence by saxophonist Paquito d'Rivera, who deplored the bureaucratic control restricting, for example, movement of a musician from one band to another, the insufficient number of live concerts, and, above all, the need for "inside" bureaucratic contacts and assistance ("la plantilla") in order to get ahead. The unusual note of bitterness in d'Rivera's complaint was prophetic, as he shortly thereafter defected to the United States, where he has established himself as a respected exponent of Latin jazz.

It is of interest that some of the criticisms of the Cuban media and music bureaucracy more or less parallel those of the music industry in the capitalist world, since these two sets of institutions perform the same functions, albeit in their own ways. Just as AM radio stations in the United States may focus programming on a small number of hits, so do the Cuban media tend to endlessly reiterate a few favorites (for instance, in 1984, Van Van's "Y qué tu creés?"), while many fine groups are ignored.

Furthermore, denunciations of the commercialism of bourgeois music notwithstanding, there is no reason to doubt that a degree of commercialism may exist in the realm of Cuban music. While a musician's salary may not be directly related to parameters like record sales or concert attendance, salaries do vary considerably, such that a performer might well feel inclined to alter his style in order to reach a wider audience and move into

a higher income category. In the absence of advertising and of competition between record companies for sales, Cuban writers tend to speak not of commercialism but instead of "facilism" and "populism," connoting unimaginative reliance on hackneyed sentimental effects, and the attempt to appeal to a lowest-common-denominator audience.

Evidence suggests that the diffusion of music has improved greatly in the last decade; this improvement is reflected in the profusion of live concerts, the abundance of LP discs filling what 15 years previously had been the near-empty shelves of record stores, and, above all, the enlivening of media presentations with such shows as "Para bailar" ("for dancing"), a popular television special featuring amateur dance contests with largely Cuban dance music. The latter show is singled out for praise by several interviewees--such as musicologists Helio Orovio and Zoila Gómez (in Martínez 1979). The increased attention to creative and lively programming is attributed by New York Times journalist Joseph Treaster (1984) to anticipated competition from the Reagan Administration's Florida-based "Radio Martí," but Cuban officials deny this explanation. The fact that many of the media improvements commenced several years ago suggests that they derive at least in part from internal factors such as the public criticisms mentioned above, from shifting policy priorities (for example, away from exporting revolution, instead concentrating on internal quality of life), and economic stabilization.

### The "Salsa" Phenomenon

Much of the preoccupation with the state of Cuban dance music stems from the recent competition with the music now referred to as "salsa" (literally, "hot sauce"). Salsa is sometimes distinguished from Cuban dance music by its inclusion of non-Cuban Latin dance genres, especially the Colombian cumbia, the Dominican merengue, and the Puerto Rican plena and bomba. In the repertoires of most bands, however, these genres are peripheral to the musical core constituted by the Cuban guaracha, chachachá, and, above all, the modern son. Salsa horn instrumentation and arrangement style also may differ somewhat from that of the modern Cuban son, but the most important distinction between salsa and Cuban dance music remains non-musical: salsa is produced outside of Cuba, primarily by

Cubans and Puerto Ricans living in Puerto Rico and New York City, but also by groups in Mexico, Venezuela, and other Caribbean Latin countries (where it may be called música tropical). While the term "salsa" is now in extremely common usage, it is regarded as meaningless by many Latin musicians (Roberts 1979:188); the statement of band-leader Tito Puente is typical: "The only salsa I know comes in a bottle; I play Cuban music" (Martínez 1982).

Salsa, and the son style therein, derive primarily from Cuban dance music of the 1950's, although this music had certainly established its own roots in Puerto Rico by then. Roberts (1979:191) points out the increased jazz element in salsa, but many contemporary Cuban bands (e.g., Irakere, Rumbavana, and Son 14) incorporate jazz elements in much the same manner. Often, not only the style but the songs themselves are borrowed from the traditional Cuban repertoire; such is the case with Venezuelan salsero Oscar d'León's recording of Jesus Martínez's Yo quisiera saber and of Miguel Matamoros's El que siembra su maíz, El Gran Combo's (Puerto Rican) version of Felix Caignet's familiar Frutas de Caney, their recycling of Maria Teresa Vera's Falsaría as Salomé, Roberto Torres's LP of hits written by or associated with the Trio Matamoros, and Tito Puente's 1978 album dedicated to Benny Moré. Meanwhile, Cuban-born salsa musicians like Celia Cruz have continued to record and perform Cuban standards.

In general, salsa texts do not differ dramatically from those of Cuban dance music. Puerto Rican groups (El Gran Combo, Sonora Poncena and others) naturally tend to sing nationalistic songs about their own homeland rather than about Cuba, while songs in the "daily life" category may describe the exasperation of waiting for a New York subway (e.g., Bobby Rodríguez: "Numero Seis") rather than the overcrowding of Havana (e.g., Van Van's "La Habana no aguanta más"). The music of collaborators Willie Colón (composer and band-leader) and Ruben Blades (singer) is often singled out for its eclectic juxtaposition of different Latin styles, its elaborate orchestral arrangements, and, above all, its greater attention to texts; many of these texts describe barrio life, indict social evils ("Plástico"), or support socio-political reform in fraternal Latin nations like El Salvador ("Tiburón").

While many salsa texts call for pan-Latin solidarity (e.g., Tito Allen/Ray Barretto: "Indestructible"), most avoid committing themselves to either a right- or left-wing stance. This

ambiguity is not surprising considering the extreme polarization of the salsa listening audience, from radical proletariats in New York, San Juan and Caracas to extreme right-wing Cuban-Americans based in Florida. Elements of the latter group have been particularly influential, blacklisting Ruben Blades for his support of the Sandinista government<sup>7</sup> and threatening to boycott Oscar d'León after his recent visit to Cuba; d'León, under pressure to mollify his Cuban-American audience, subsequently criticized the Cuban Revolution (Pereira 1984).<sup>8</sup>

The use of the term "salsa" for Latin dance music may derive from the song "Échale salsa" of the Septeto Nacional (Roberts 1979:187), and later from an early 1960's Caracas radio program entitled "La hora de la salsa" ("The salsa hour") (Pierre Goldman, in Martínez 1982). It seems clear, however, that the term's popularization was associated with Fania Records, the largest New York record company specializing in Latin dance music. Fania's head and founder, Jerry Masucci, promoted the term in a deliberate and successful attempt to give a single marketable and catchy label to the various genres comprising Latin dance music (Martínez 1982). The term stuck, and the last decade has seen a tremendous vogue of "salsa" in the United States, Puerto Rico, and other Latin America countries.

It is not surprising that Cuban views of the salsa phenomenon are highly ambivalent, and have been debated avidly in the media and in such contexts as the conference on the son held in Santiago de Cuba in 1982. On the one hand, while Cubans naturally appreciate the vogue of their musical styles abroad, some resent how the use of the term "salsa" as a marketing label obscures the true origins of the styles it comprehends.<sup>9</sup> Cuban musicologist Martha Castellón (1982) writes, "In countries like Colombia, Panama, and Venezuela, young people, knowing nothing of past Cuban music, think that 'salsa' is as modern as disco, that it has no relation to the past." Castellón regards the salsa phenomenon as another illustration of the cultural and informational domination of Latin America by the North American media, wherein Latino satellite states may be ignorant of and isolated from the cultures of their neighbors, dependent instead on the United States for cultural and ideological input from abroad. Since the United States has made a particular effort to isolate Cuba economically, diplomatically, culturally, and ideologically, the commercially successful recycling of Cuban music under the "alienating and mystifying slogan" (Torres 1982)

of "salsa" is seen as especially duplicitous. In a similar vein, Cuban musicologist Dora Ileana Torres (1982) regards the phenomenon as a typical instance of North America imperialist exploitation wherein a "primary product" (in this case, musical style) is extracted without due compensation from an underdeveloped nation, and is then packaged and marketed as a North American product. The appropriation of Latin music is thus, she argues, in the tradition of the "brain drain" under which many Latino musicians migrated to the United States to work.

Most Cuban commentators--including Torres and Castellón--are generally quick to point out that the salsa vogue in itself is a positive and healthy phenomenon, despite the artificiality of the rubric "salsa" and its relation to cultural imperialism. Cuban musicians themselves appreciate how the salsa boom has greatly promoted and popularized Cuban music, not only abroad, but especially among Cuban youths, who might otherwise be less familiar with their own musical heritage.<sup>10</sup> Says Van Van's leader Juan Formell, "With Oscar d'León and Ruben Blades, our young people start to enjoy traditional Cuban music" (Rivero and Pola 1983:21).

Cubans also view with pleasure the pan-Latin solidarity for which so many salsa songs explicitly call, insofar as it serves to counter North American cultural dominance. Salsa, asserts Martínez (1982), "reflects the vigor of the Latin American musical identity, erected as a rampart against the racial discrimination and acculturating designs of the dominating Yankees." Similarly, Torres (1982) writes of the paradoxical "boomerang" effect of the vogue, by which salsa's very commercial success contributes to a growing Latino cultural solidarity; "that is, in spite of the manipulations of the gigantic mechanism of the North American culture industry, salsa has developed into a shared song form of the (Caribbean) Latin American peoples."

Insofar as salsa songs do express this solidarity, their ideology is well-received in Cuba. Hence Ruben Blades and Willie Colón are particular favorites on the island, and Blades' occasional encounters with and praise of Cuban musicians are featured in the Cuban press. The aforementioned CIDMUC survey revealed that while the poll group enjoyed salsa and Cuban dance music roughly equally,<sup>11</sup> they expressed a marked preference for some of the salsa texts, especially those of Blades and Colón. (Indeed, the text emphasis and formal experimentation of Colón

and Blades renders much of their music less suitable for dancing than for active listening.)

Other aspects of salsa ideology are less appreciated in Cuba, such as the perceived sexism, vulgarity, and superstar flamboyance of Oscar d'Leon's texts and stage presence (including performing onanistic antics with his upright bass), which received mixed response in his Cuban tour (Capetillo 1983:21). D'Leon's style was parodied throughout 1984 in the floor show at the popular Havana Libre club. The vaudeville-like repertoire included a few songs of d'Leon, whose music is much loved in Cuba, partly because of its Cuban flavor and the frequent sentimental references to Cuba in his texts. One of his best-known and most popular songs is "Mi negra" ("My Dark One"), a particular favorite because of its catchy melody, but also a sexist complaint about his girlfriend's obstinacy ("She doesn't do laundry, doesn't iron, doesn't do anything, says she's tired--Out! I wear the pants around here"). In the live rendering of this song at the Havana Libre show, the vocal roles were reversed, with the singer being a middle-aged black woman complaining about her lazy, freeloading lover, who cringed and sulked behind her on the stage. Thus, while the audience got to hear one of its favorite songs, the song's machismo was effectively lampooned, to the considerable evident delight of the audience.

The popularity of salsa in Cuba, then, poses in itself an interesting and complex set of questions for those involved in or concerned with Cuban popular music--questions which stem from the paradoxical competition between Cuban dance music and what Cubans regard as recycled versions of that music produced in the capitalist world. As with rock, the Cuban media have disseminated salsa in accordance with popular demand, while commentators on popular culture continue to debate the issues of nationalism, ideology, and style posed by the salsa vogue.

### The Cancion Romantica

We may now turn to music which is not intended for dance. In Cuba, the traditional genres in this category are collectively referred to as trova, and they include the (Cuban) bolero, criolla, guajira, clave, and, above all, the cancion. Most of these originated in the nineteenth century, their primary models being Spanish canciones (boleros, tiranas, and polos), German

lieder, French romanzas, and especially Italian operatic arias. Products primarily of the black urban petty bourgeoisie, the trova songs dealt with love, the Cuban countryside, and nationalism (Gómez 1979:22-23). The most renowned composers were Sindo Garay (1866-1968) and Pepe Sánchez (1856-1918). From the 1930's on, "intermediate" trova incorporated features of the Cuban son (as in the bolero-son of Miguel Matamoros), but also came increasingly under the influence of North American popular music. This last trend contributed to the rise in the 1940's of filin (from "feeling"), a more unabashedly sentimental canción, also of urban working class origin, still typically performed, in trova tradition, by one or two vocalists with accompanying guitar. While traditional trova still abounds in Cuba, since 1950, under continuing foreign influence, the canción has adopted a mainstream international style, paralleling the course of its sentimental popular counterparts in the United States and Europe, that is, in the format of a solo singer backed by lush orchestral arrangements, with relatively standardized formal structure, and song lyrics dealing almost exclusively with heterosexual intimacy.

Thus, while one may trace the development and cultivation of the Cuban canción over the last century, in its present state it is identical in form and content to the international style of sentimental slow song, as rendered by Barbara Streisand, Julio Iglesias, and the like. Cuban canción singers also replicate the melodramatic--and, one may argue, affected--stage mannerisms of their foreign counterparts, such as the dazzling costume, the head bent down pensively between verses, and the histrionic gestures and postures culminating during the final climax.

The commercial and bourgeois associations of this music are, if anything, even more striking than in rock music, and as a result the pop canción's extraordinary popularity in socialist Cuba may well seem anomalous. The modern canción romantica, whether by Cuban or foreign artists, appears to be the single most predominant musical genre on the Cuban media, and it also dominates the large Cuban music competitions, notably Todo el mundo canta and the annual Adolfo Guzmán forum (referred to by the newspaper Tribuna as "the most important national musical event"). Further, whereas in other countries such music may be associated with the older generation, in Cuban competitions such as the Guzmán, the vast majority of singers and composers are under 35 years of age.

Canción texts are almost invariably romantic and apolitical. In the three-day festival of the 1984 Guzmán competition in Havana, the several entries by nueva trova "members" were not exceptions to this pattern. On the media they are broadcast side-by-side with similar foreign songs like "My Way"--in both Spanish and English versions--with its very un-socialist celebration of individualism ("What is a man, what has he got, if not himself?...The record shows I took the blows and did it my way"). Silvio Rodríguez does point out, however, the decline of picaresque "bar songs" portraying the male protagonist drowning his sorrows in liquor and disparaging a "cursed woman" (Areito 1975:87).

Aside from the popular appeal of the modern canción, Cuban writers and commentators on music are as ambivalent toward it as they are toward salsa and rock. On the one hand, the long evolution and cultivation of the canción in Cuba enables Cubans to regard it as a native form, even if its elements are foreign (Alen 1984), such that the classics of Sindo Garay and Pepe Sánchez are ranked among the most sublime expressions of Cuban popular culture (Gómez 1979:23). Hence, some of those interviewed by the author (including Argeliers León, Olavo Alen, and Alfredo Pereira) do not regard the "commercial" sound of the sentimental canción as anomalous in Cuba. Further, Cubans do point out that whether or not the content of such music is revolutionary, the admission price of live performances is; for a mere peso (about one dollar), one could, for example, attend the Guzmán finalists concerts in the luxurious Karl Marx theater and hear Cuba's top canción singers backed by full orchestra, with the most opulent and glittery Las Vegas-style stage lighting effects and sound system. State subsidies of such events are regarded as means toward the democratization of culture, in the sense that they render such extravaganzas accessible to everyone.

Nevertheless, the modern sentimental canción is not unanimously accepted, and, indeed, it is the butt of much criticism in periodicals. Thus, nueva trova singer Amaury Pérez deplores the melodramatic pop style which "becomes ever more remote from our own popular music, and especially from dance music" (in Martínez 1980). Similarly, vocalist Miriam Ramos laments the machismo and "negative ideology" of the canción, which appears "in open contradiction with the epoch in which we live, and in frank opposition to the image of love which the young should have in maturing" (in Martínez 1980). Juan Villar

indicts the canción as a commodified fabrication of the bourgeois music industry, relying on facile, catchy melodies, lush banal orchestration, simplified rhythms, and shallow, escapist texts which obscure social reality. Thus, he argues, the sentimental canción, "given the disappearance of the economic causes which engendered it, has no reason to persist, much less to be sung, in our country, since its social function is nil." Its continued popularity is due to the "deformation of taste, the responsibility for which lies with the mass media, and, more explicitly, the dominant classes which always controlled them, promulgating a music which responded only to their interests" (Villar 1981:9).

The popularity of the canción in Cuba reveals, of course, that it does have considerable social function; what is at question is whether or not this function is incompatible with socialism. As with rock and salsa, state policy, reflected in the substantial promotion and dissemination of the canción, is considerably more tolerant and indulgent of popular demand than are the attitudes of critics like Villar. Again, one may well note the contrasts with the authoritarian policies of certain other socialist countries, such as China during the Cultural Revolution.

### Nueva Trova

Thus far all the musical genres we have considered have been either foreign or pre-revolutionary in origin. As we have seen, the popularity of the former genres, and the relative stasis of the latter have generated ambivalent responses among defenders of the Cuban Revolution. The one genre that is clearly a product of the Revolution, and that explicitly reflects and promotes its ideology, is nueva trova. Nueva trova, the Cuban variety of the pan-Latin nueva canción, has justifiably received some scholarly attention in English as well as Spanish publications (see Carrasco 1982, Acosta 1981, Benmayor 1981). Stylistically, the genre is an extension of traditional trova--especially the Cuban canción--and it occasionally uses traditional poetic forms like the ten-line décima (Acosta 1981:15). However, the style is modernized by a free use of elements from North American rock and pop music, occasionally from non-Cuban Latin folk traditions (especially of the Andes and Puerto Rico), and the use of modern instrumentation (including synthesizers). The traditional

elements are used in a self-conscious manner, in an explicit effort to revive Cuban folkloric styles by giving them new content (León 1984). The use of other Latin forms and instruments is seen as expressing fraternal solidarity; sometimes, this may be more symbolic and gratuitous than musically functional, as, for example, when the group Manguaré uses Andean drums and flutes in a song whose style and texture remain that of tame North American "soft rock." The goal of appealing to a pan-Latin audience may also contribute to the frequent use of a bland, mainstream canción style, which may not be new, not to mention revolutionary.

The revolutionary aspect of nueva trova lies, then, primarily in its texts. On the one hand, their ideology has roots in such sources as the nineteenth-century nationalistic and revolutionary puntos and canciones, and the guarachas of Carlos Puebla. The socialist content, naturally, is more recent than the nineteenth century, drawing inspiration from the verse of the poets Neruda, Vallejo, and Guillén, as well as progressive North American singers like Bob Dylan and Joan Baez (Acosta 1981:11). Poetic style ranges from highbrow surrealism to more simple and accessible verse. As often as not, the subject matter may be love or personal relationships rather than socio-political affairs, but nueva trova composers stress their deliberate avoidance of machismo, objectification of women ("your pearly teeth," etc.), and romantic stereotypes and rhetoric (Acosta 1981:22).

Performance presentation also contrasts with that of the sentimental canción. As Benmayor observes, there is a conscious endeavor to demystify the artist, partly through frequent free live performances (1981:26). "From its inception, therefore, the nueva trova has waged war on banality and commercialism in song. It rejects the star syndrome, nightclub-style performances, glitter, and show. The singers appear on stage in street clothes, refuse to be made up, and strive to communicate with their audience in a natural, honest fashion" (Benmayor 1981:14).

In most Latin American countries, nueva canción may be categorized as "protest" music, and as such is often in an antagonistic relationship with governments--the extreme example being Chile, where, since the 1973 coup it has been effectually banned. In Cuba, appropriately, the genre is celebrated unequivocally on popular and official levels. Clearly, quite a few Cubans who are fans exclusively of dance music take little

interest in nueva trovador Silvio Rodríguez's thin voice and bland arrangements; but there is no doubt that nueva trova enjoys considerable popularity in Cuba. Government support, meanwhile, is not simply a matter of passive approval or routine administration of diffusion. Carrasco describes how the nueva trova has become

...a sort of mass youth organization with representatives all over the country. Since its official birth in 1972 its members have met every year or two to discuss common problems and elect their representatives in the governing body, the Executive Directorate of the Movement of the Nueva Trova Cubana. This movement currently numbers 2,000 young people, membership depending on artistic or personal merit and the submission of works for discussion by active regional members. The basic units are called 'detachments of the trova,' and consist of groups or soloists. From time to time these detachments meet to discuss new compositions and organizational, artistic or political problems. As can be seen, the nueva trova has its statutes, its organizational structures and its operational machinery, and is highly organized at every level (Carrasco 1982:616).

Due to the compatibility between nueva trova and Cuban cultural policy and Revolutionary goals, the genre certainly presents none of the dilemmas and contradictions posed by rock, salsa, and the sentimental canción.<sup>12</sup>

### Conclusions

This article has examined the relationship between the reality of popular music in Cuba and the theories and attitudes toward it expressed by officials, bureaucrats, musicians, musicologists, journalists, and consumers. As we have seen, many Cuban writers have been unequivocal in their denunciation of the negative effects on Cuban music of the capitalist marketplace and alleged North American cultural imperialism. These same critics, not surprisingly, are unanimous in their praise of the effects of the Revolution on music in Cuba. Nevertheless, as we have seen, except for nueva trova, the realm of music in Cuba is dominated

by North American rock, sentimental canciones in international commercial style, and Cuban dance music which, whether produced in Cuba or abroad, remains on the whole very close to the styles established by the 1950's. How, then, can the seemingly anomalous persistence of pre-revolutionary and international styles be reconciled with revolutionary and nationalistic cultural policy? Does this persistence reflect either disaffection or cultural stagnation? And, ultimately, what, if any, may be the spontaneous effects on music of a socialist revolution?

First of all, it is clear that 25 years of socialism in Cuba have not produced revolutions or even dramatic changes in the styles of music popular there. One might argue that this relative stasis contrasts with radical directions of modern Cuban cinema, architecture, and painting. Cinema and painting, however, were poorly developed in pre-revolutionary Cuba, whereas popular music was a strong tradition. Moreover, alleged commercialization notwithstanding, popular music--including dance music and canción--had strong working-class origins and audiences, such that the continuance of these styles in a proletarianized society is not inappropriate.

Secondly, it would seem questionable whether cultural policy has had a substantial effect on the direction of musical style, although its promotion of revolutionary content (as in nueva trova) is evident. Cultural policy has been, if anything, more tolerant than would be implied in Castro's dictum, "Within the Revolution, everything; against the Revolution, nothing." Cultural policy has always promoted popular music, unlike, for example, in socialist Hungary (Szemere 1983), and has generally attempted to satisfy the demand for foreign pop, again unlike, say, the Soviet Union, where jazz has been intermittently repressed (Starr 1983). Explicit directives regulating style and diffusion, for example, along Stalinist/Zhdanovist lines, do not appear to have been implemented. Nor has the state attempted to promote "communalized" choral and orchestral versions of traditional styles, as was done by Koutev and his followers in Bulgaria. Moreover, the media have promoted free exchange of ideas on cultural policy, albeit within a basic context of assumed support for the Revolution.

As we have seen, the opinions discussed above are far from monolithic, aside from their support for nueva trova. If one were to hazard extracting any sort of consensus among

commentators, it would be that the state should intervene to a greater extent than it does to promote Cuban music; but the state bureaucracy--including cultural ministers, disc jockeys, and competition organizers--clearly does not hesitate to diffuse foreign or "commercial" music in accordance with popular demand.

The presence of the Revolution in Cuban music, then, is not to be sought in style or formal structure. One may perhaps argue whether that is a result of the inherently abstract nature of musical style, of the youth of the Revolution, or of the depth or shallowness of its roots. What is clear is that while some changes have taken place in music, they are largely extra-musical. These changes should be the subject of another study, and they would include such phenomena as: the attempted democratization of access to musical education, performance, and its general diffusion to all possible sectors of the public; the increased politicization of song texts (in all genres); the invariable attempts to involve the audience in performances (through quizzes between songs, dance competitions, etc.); the aforementioned demystification of performers; the dissociation of music from commercials and from the capitalist market in general; and the ideological climate and propaganda which promote a different aesthetic apprehension of music on the part of the listener.

Further studies, it is hoped, will attempt to relate these factors to attitudes, policies, and the course of Cuban music itself, incorporating data as yet unavailable on demographic consumption patterns among different regions and economic strata. Studies of popular culture in socialist countries are overdue, and it is hoped that this preliminary discussion may contribute toward such explorations.

#### NOTES

1. Cassettes are only beginning to make headway in Cuba, most music stores selling only phonograph records. The primary source for cassettes and recorders is gifts (whether purchased abroad or in Cuban dollar-shops) from foreign (mostly Cuban-American) visitors.

2. Drug use appears to be minimal among Cuban youth, and it is harshly punished.

3. This theme is echoed in an interview with composer Rembert Egües (Pola 1983b:21). León's statement, along with all other Spanish references in this article, have been translated by the author.

4. Jorrín, in another interview, complains of a chachachá radio show of his being replaced by a rock program (Martínez 1979:74).

5. For sources of interviews cited in the following paragraph of the text, see References Cited listings under Martínez.

6. It is possible that some Cubans, out of nationalistic pride, may have been less likely to express disapproval to me than to a fellow Cuban.

7. Blades visited Nicaragua in 1984.

8. Pereira stated, "After Oscar toured here, Cubans in Miami who deal with the record industry put a lot of pressure on him, and so he criticized Cuba. An editorial came out in the cultural page here explaining his situation--it hurt the Cuban people, but in a way, people understand. He has to depend on people that way in the capitalist world. The popularity of his music here died down a lot after that."

9. See, for example, Carlos Puebla in Pola 1983:31.

10. See also, for example, Adalberto Alvarez, leader of Son 14, in Peñalver Moral 1983:23, and composer Pedro Izquierdo in Martínez 1980.

11. Very few salsa groups are actually familiar to Cubans; in two trips in 1984, the only salsa groups I encountered on the media were Colón and Blades, Oscar d'León, El Gran Combo, and a few Venezuelan groups.

12. One should not thus expect nueva trova to meet Che Guevara's insistence that revolutionary art should be revolutionary in form as well as content.

## REFERENCES CITED

Acosta, Leonardo

- 1981 Canciones de la nueva trova. Havana: Editorial Letras Cubanas.

Alen, Olavo

- 1984 Interview with author.

Areito

- 1975 "Entrevista Con Noel Nicola y Silvio Rodríguez." Areito 2(2-3).

Benmayor, Rina

- 1981 "'La Nueva Trova': New Cuban Song." Latin American Music Review 2(1):11-44.

Borbolla, Carlos

- 1980 "Cuba: Folk Music." The New Grove Dictionary of Music and Musicians, ed. Stanley Sadie. London: MacMillan Publishers, Limited. 5:85-89.

Capetillo, Enrique

- 1983 "Oscar d'León: Señor Sonero." Bohemia, 16 December, pp. 20-21.

Carpentier, Alejo

- 1946 La música en Cuba. Reprint ed. Mexico: Fondo de Cultura Económica.

Carrasco, Pirard

- 1982 "The nueva canción in Latin America." International Social Science Journal 34(4):599-623.

Castellón, Martha

- 1982 "La salsa como reflejo de la vigencia del son." Havana: CIDMUC. Mimeo.

Castro, Fidel

- 1977 "La Cultura" (address to the First Congress of the Communist Party of Cuba, 1975), in Política cultural de la Revolución cubana: documentos (Havana: Editorial de Ciencias Sociales).

Crook, Larry

- 1982 "A Musical Analysis of the Cuban Rumba." Latin American Music Review 3(1):92-123.

Díaz Ayala, Cristobal

- 1981 La música cubana del areíto a la nueva trova. San Juan: Editorial Cubanacan.

Gómez, Zoila

- 1979 "Panorama de la canción cubana." Revolución y Cultura 84:22-24.

Hart Davalos, Armando

- 1983 Cambiar las reglas del juego. Havana: Editorial Letras Cubanas.

León, Argeliers

- 1972 "Notas para un panorama de la música popular cubana." Revista Nacional de Cultura (Caracas) 204:47-58.

- 1984 Interview with author.

Lockwood, Lee

- 1969 Castro's Cuba, Cuba's Fidel. New York: Vintage.

Martínez, Mayra

- 1979- "Música popular: sigue la encuesta." Revolución y Cultura 84-91. Interviews with the following individuals: Osmundo Calzado (86:77, 1979), Rodolfo de la Fuente (89:75, 1980), Paquito d'Rivera (89:75, 1980), Zoila Gómez (88:65, 1979), Pedro Izquierdo (89:76, 1980), Enrique Jorrín (85:74, 1979), Helio Orovio (91:75, 1980), Amaury Pérez Vidal (90:76, 1980), Douglas Poncé (87:74, 1979), Rodrigo Prats (84:50-51, 1979), Miriam Ramos (84:51, 1979), Jose Rivero (88:65, 1979).
- 1982 "La salsa: un paliativo contra la nostalgia?" Havana: CIDMUC. Mimeo.

Mesa-Lago, Carmelo

1978 Cuba in the 1970s. Albuquerque: University of New Mexico.

1981 The Economy of Cuba: A Two-Decade Appraisal. Albuquerque: University of New Mexico.

National Congress of Education and Culture, 1971

1977 Statement of the 1971 Congress of Education and Culture, in Política cultural de la Revolución cubana: documentos (Havana: Editorial de Ciencias Sociales).

Orozco, Danilo

1984 "El son: ritmo, baile o reflejo de la personalidad cubana?" Havana: CIDMUC. Mimeo.

Otero, Lisandro

1972 Cultural Policy in Cuba. Paris: Unesco.

Peñalver Moral, Reinaldo

1983 "Son 14: salsa o son?" Bohemia, 10 December, pp. 23-24.

Pereira Ramirez, Alfredo (Cuban Institute of Radio and Television)

1984 Interview with author.

Pola, J. A.

1983a "No existe una música para la juventud" (Interview with Enrique Jorrín). Bohemia, 14 October, pp. 20-21.

1983b "En ocasiones no sabemos que hacer con el talento" (Interview with Rembert Egües). Bohemia, 9 December, pp. 20-21.

Rivero, José, and J. A. Pola

1983 "Formell: ...tengo que competir con mis propias obras" (Interview with Juan Formell). Bohemia, 16 September, pp. 21-22.

Roberts, John S.

1979 The Latin Tinge: The Impact of Latin American Music on the United States. New York: Oxford.

Saenz, Carmen M. and Maria Elena Vinueza

- 1982 "Los jovenes prefieren la salsa?" Havana: CIDMUC. Mimeo.

Singer, Roberta and Robert Friedman

- 1977 "Puerto Rican and Cuban Musical Expression in New York." Liner Notes to New World Records 244.

Starr, S. Frederick

- 1983 Red and Hot: The Fate of Jazz in the Soviet Union. New York: Oxford.

Szemere, Anna

- 1983 "Some institutional aspects of pop and rock music in Hungary." Popular Music 3. Cambridge: Cambridge University Press.

Thomas, Hugh

- 1971 Cuba, or the Pursuit of Freedom. London: Eyre and Spottiswoode.

Torres, Dora Ileana

- 1982 "El fenomeno de la salsa y lo nuestro latinoamericano y caribeno." Havana: CIDMUC. Mimeo.

Treaster, Joseph

- 1984 "Cuba Livens Up Its Radio As U.S. Prepares Station." New York Times, 5 August, p. 10.

Urfé, Odolio

- 1982 "La música folklórica, popular y del teatro cubano." La cultura en Cuba socialista. Havana: Editorial Letras.

Villar, Juan

- 1981 "Incidentes sociohistoricas y politicas de la canción cubana y latinoamericana en el desarrollo de la cultura popular tradicional." Musica (Havana) 89-90:5-18.

Vinueza, Maria Elena

- 1984 Interview with author.

HARMONIC IMPLICATIONS OF CONSONANCE AND DISSONANCE  
IN ANCIENT INDIAN MUSIC

Nazir A. Jairazbhoy

The immutability and continuity of tradition is exemplified by many elements of Indian practice, the prime example being the chanting of the Vedas, the sacred "books" of Hinduism. Yet there is good reason to believe that gradual as well as occasionally drastic change has been characteristic of some of the other areas of material and cultural life in India of which music is one. The idea of change has not always been accepted readily by all members of Indian society. In music, a resistance to change has been promoted possibly more by theoreticians than by practitioners with the result that technical terms have continued to be used long after their original significance has been lost. In other instances, definitions have been twisted although they still seem to preserve some semblance to the old usages. In this paper, we will examine some of the fundamental elements of changes which have taken place in Indian music from the earliest records to the present and also look at some of the attempts of theoreticians to reconcile ancient theory with modern practice.

The Nāṭyaśāstra of Bharata, a treatise on drama which included dance as well as vocal and instrumental music, is thought by many scholars to be the earliest extant text containing a detailed discussion of secular Indian music. Its date has not, however, been definitely established and opinions range from the second century B.C. to the fifth century A.D. It was evidently not the beginning of the Indian tradition of texts on drama, as Panini (c. 500 B.C.), in his grammatical sūtras, Aṣṭādhyayi (4-3, 110-1), refers to a work called Naṭasūtra by Silalin and Krsasva which was a treatise on acting--nata being an actor or mime (Monier-Williams 1899:525)--for wandering mendicants (bhikṣu). While there is no reference to any earlier treatise on the subject in the Nāṭyaśāstra itself, the elaborate detail found in this work clearly suggests that it represents the culmination of a lengthy period of development before it, perhaps dating back to the fifth century B.C. or even earlier.

The dissertation on music in the Nāṭyaśāstra is subordinate to the main theme, nāṭya ("drama"). There is no mention of any traditions of music independent of nāṭya, but these must have

existed even in those days. There are several legends in the Jātaka tales which would suggest that there were even traditions of art music, as for instance the stories of Guttīla and Mīsīla<sup>1</sup> (and other Buddhist tales), the minstrel Sagga,<sup>2</sup> and Supriya, King of Gāndharvas.<sup>3</sup> The musical sections of Bharata's Nāṭyaśāstra have since become the basis of Indian musical theory. Whilst in practice the music has undoubtedly undergone changes in the natural course of evolution, spurred on by the impact of periodic invasions, later writers have venerated Bharata's tradition to the extent that they have given insufficient or even no coverage to the music of their own period. In the music literature which follows there are many instances where Bharata's theory has evidently been misinterpreted or subtly modified to fit the practice of another period, with the result that a reconstruction of the history of Indian music is an extremely complex matter.

The primary factor of importance in Bharata's system of music seems to have been a concept of consonance and dissonance, indicated by the terms vādī ("sonant"), saṃvādī ("consonant"), vivādī ("dissonant") and anuvādī ("assonant") which, as Fox Strangways (1914:108) points out are survivals of a theory of consonance now forgotten. It is quite evident that the recognition of consonance was very widespread in ancient India. As early as the Puṣpasūtra, an early ancillary text of the Sāmaveda, dated by some scholars in the eighth century B.C., the Vedic tones are said to have udūha ("raised counterparts") at apparently an interval of a fourth since they are described as being dvyantara, i.e., having two tones in between. Fox Strangways also draws attention to a reference in the Mahabharata (14, 14, 19--which I have not been able to trace in the editions available to me) which indicates that consonance was a factor in the music of its period. In this reference, the ten elements of sound are listed, the seven tones and three others, iṣṭa ("agreeable"), aniṣṭa ("disagreeable"), and saphata ("struck together"), which Fox Strangways (1914:114) reasonably equates with assonant, dissonant, and consonant.

In South India, too, consonance seems to have been an important concept for in the Cilappatikāram (8.13), written in the early centuries of the Christian era, there is a reference to four musical terms: īnai, kiṭai, pakai, and naṭpu, which translate as "relationship of twins," "blood relationship," "enmity," and "friendship" (Ilango 1965:47).

Consonance and dissonance seem to be fundamental to Bharata's system, since he uses them to describe the two parent scales, śadjagrāma (or sāgrāma) and madhyamagrāma (or māgrāma) used in his system. These scales differ only fractionally in one interval so that no modal progression of one is duplicated in the other. To describe the scales and his concept of consonance and dissonance, he uses the term śruti, which clearly refers to a unit of tonal measurement smaller than a semitone. In relation to the vādī ("sonant"), the saṃvādī ("consonant") is either 9 or 13 śrutis from it. In the śadjagrāma, the fourth (sa-ma) and the fifths (sa-pa, ri-dha, and ga-nī) are given as saṃvādī. The interval ri-pa, which is also a fourth, is not saṃvādī relationship in the śadjagrāma since the interval between these degrees is 10 śrutis, whereas to be consonant it must be either 9 or 13 śrutis, as mentioned above.<sup>4</sup> In the madhyamagrāma, however, the interval ri-pa is saṃvādī, since the pa is reduced by one śruti. This has the effect of destroying the saṃvādī relationship of the sa-pa which now becomes 12 śrutis. Other saṃvādīs remain the same as in the śadjagrāma. Since Bharata gives the śruti intervals contained in each svara, the following schematic diagram can be constructed. References are to the Kashi edition of the Nāṭyśāstra unless otherwise indicated.

								10 <u>śrutis</u>
			┌───────────┐					
<u>Śadjagrāma</u>	<u>svaras:</u>	sa	ri	ga	ma	pa	dha	nī
	<u>śrutis:</u>	4	3	2	4	4	3	2
<u>Madhyamagrāma</u>	<u>svaras:</u>	ma	pa	dha	nī	sa	ri	ga
	<u>śrutis:</u>	4	3	4	2	4	3	2
				└───────────┘				
								10 <u>śrutis</u>

The vivādī ("dissonance") of Bharata's system are tones 20 śrutis apart (in editions other than the Kashi referred to here, it is given as two śrutis), such as the intervals ri-ga and dha-nī (28.21f). Since the octave consists of 22 śrutis, the śrutis were evidently reckoned (in the Kashi edition, at least) in descending order. Baki, in lectures at the School of Oriental and African Studies, suggested that this may have been a remnant of the earlier descending principle which was characteristic of Samavedic chant in which the tones prathama ("first"), dvitiya

("second"), trītiya ("third"), etc. were in descending sequence. If this were the case, it is difficult to understand why Bharata lists his svaras (tones) in ascending order. A second explanation could be that in Bharata's experiment illustrating śrutis on two vīnās, conducted by lowering one string of one vīnā successively through all the śrutis of a four-śrutī tone (described by Bake, 1957a), he establishes a descending order for calculating intervals in terms of śrutis.

The anuvādīs ("assonances") are the remaining tones of the scales other than vādīs, saṃvādīs, and vivādīs. In Bharata's time these included intervals as contrasting in character as the major third and the augmented fourth.

Bharata gives an important clue to the application of this system of consonance and dissonance when he says, "That tone which is aṃśa, that tone is vādī" (28.20). Later in the chapter (28.70), Bharata gives the ten characteristics of the jātis ("modes" or "mode groups") of which aṃśa is apparently the most significant since it, too, has ten characteristics (28.72-74). From these it is apparent that the term aṃśa was used to designate the most prominent tone (or tones) in a mode. Although Bharata equates aṃśa with vādī in this context, the two terms were not synonyms and Bharata's purpose seems to have been to point out that the prominent tones of a mode are to be treated as sonants, that is, that consonances and dissonances are particularly significant in the case of prominent tones rather than passing tones.

It seems very likely that the saṃvādī concept of Bharata's system is identical to the concept of perfect fourths (4/3) and fifths (3/2) which prevailed in ancient Greece. It is thus possible to reconstruct the consonant intervals of Bharata's scales on this basis. In the ṣaḍjagrāma, sa-ma-ga-ni are successive consonant fourths and sa-pa a consonant fifth and can thus be easily calculated. The remaining tones, ri and dha are problematic since ri is specifically stated to be not consonant to the sa in this grāma (being 10 śrutis) and is only consonant to dha which, in turn, is consonant only to the ri. In the madhyamagrāma, although ri is consonant to pa, the pa is no longer consonant to sa, and thus there is no saṃvādī basis of consonance on which to calculate either of these notes, or dha which remains only consonant to ri also in this grāma. If one knew the exact size of a śrutī, the matter would be easily resolved, but this information is not given in the Nāṭyaśāstra

except in a general way. On the basis of conjecture, there are several different ways to calculate the value of a śruti, assuming they were equal in size as Bharata seems to suggest. If the octave were divided into 22 equal parts, each śruti would be 54.55 cents and the respective sizes of tones would be: semitone (two śrutis), 109.1 cents; intermediate tone (three śrutis), 163.65 cents; and the whole tone (four śrutis), 218.2 cents. This would mean that the consonant fourth of nine śrutis would be 490.95 cents, approximately seven cents smaller than the perfect interval, and the consonant fifth of 13 śrutis would be 709.15 cents, approximately seven cents larger than the perfect interval. In other words, dividing an octave into 22 equal intervals is extremely ingenious since the intervals of nine and 13 units so closely approximate the perfect fourth and fifth. Seven cents is not a large deviation and it could be argued that it could easily pass unnoticed in view of the fact that complex calculations are not used in the Nāṭyaśāstra.

On the other hand, if we begin with the four-śruti tone as being the difference between the perfect fourth and the perfect fifth, namely 204 cents, then, assuming the śrutis to be equal, each one would be 51 cents. The two-śruti tone would then be 102 cents and the three-śruti tone, 153 cents. This would give an octave of only 1,122 cents, which would be unacceptable by definition. But here again the discrepancy seems obvious only because we are using the cent system and would not be so apparent in an empirical demonstration.

Fox Strangways (1914:112) and other writers have, however, proposed that the śrutis were not equal, consisting of three different-sized intervals: (1) 22 cents, being the difference between the four śruti or "major" tone (204 cents) and the three-śruti "minor" tone (182 cents); (2) 70 cents, being the difference between the three-śruti "minor" tone (182 cents) and the two-śruti semitone (112 cents); and (3) 90 cents, being the difference between the two śruti semitone (112 cents) and the single śruti of 22 cents. Although Fox Strangways does not explain how he arrived at these conclusions, and particularly the size of the three-śruti interval, it seems evident that he is influenced by just intonation which prevailed in the West before equal temperament was introduced. In the just intonation system, the recognition of the major third as a consonance ( $5/4$  or 386 cents) is essential to determining the minor tone as it is the difference between the major third, 386 cents, and the major

tone, 204 cents and it is this which Fox Strangways equates with Bharata's three-śruti tone.

In the Nāṭyaśāstra, however, the major third, i.e., the seven-śruti interval, was regarded as anuvādī ("assonant") as mentioned earlier, and there is absolutely no proof that it was the consonant 5/4 interval. A second strong argument against the just intonation interpretation is that Bharata evidently felt the śrutis to be equal<sup>5</sup> (Jairazbhoy 1975:41) and it seems highly improbable that he would have failed to mention the disparity between 22 and 90 cents had that been the case. The evidence in the Nāṭyaśāstra thus indicates that the three different-sized tones, expressed in terms of four, three, and two śrutis, were actually a fair approximation of the ratios of the tones then used, that is, roughly 100, 150, and 200 cents, obviously not precise as Bharata evidently had no sophisticated tools for measuring intervals.

There is no denying that there are superficial similarities between just intonation and Bharata's system as they both involve three different-sized tones. However, the just intonation hypothesis implies that Bharata's system was, like just intonation, derived from a form of art music and based on purely artistic principles. This hypothesis, however, does not take into consideration the function and purpose of ancient Indian music and drama in Indian society of that period. It is clear, from the Nāṭyaśāstra, that nāṭya ("drama") and its music were devised to create a religious atmosphere and to communicate religious and mythological content. Bharata is quite unequivocal on this point and refers to nāṭya as the fifth Veda, claiming that the musical elements of nāṭya are derived from the chanting of the Sāmaveda. Attention to the similarities between the chanting of the Sāmaveda by the Kauthuma and Rāṇāyanīya schools of the present time and the śaḍjagrāma as described by Bharata have been drawn by a number of scholars, notably Arnold Bake (1957b:1157-63). While the Sāmavedic intervals are not precise, varying both from one Sāmagāh chanter to another and also within a single hymn, three different-sized tones are generally evident even today. A fairly typical example measures about 200, 160, and 110 cents--much closer to the 4, 3, 2 ratios than to the just intonation intervals. Since scholars have proved that Vedic chant has been preserved faithfully for more than two thousand years in terms of text and accent, it would not be unrealistic to accept also the veracity of their intonation.

This would suggest that the music of Bharata's religious drama may well have differed from other forms of music in India, not only in its textual content, but also in its intonation, orchestration, and other musical features so that it would be unique and immediately recognizable in order to evoke the religious connotations Bharata evidently intended. The three-śruti tone should perhaps be considered, not as a parallel of the just intonation minor tone, but rather like the neutral interval of Near Eastern music which is also perfectly acceptable from the musical standpoint.

There is, however, no evidence of such a neutral interval in present-day India music where only whole tones and semitones are generally recognized at the scalar level. The North Indian system, particularly, is very much like that of the Western 12-semitone system, except that the intervals are neither tempered nor precisely fixed. The late Pandit Bhātkaṅḍe, perhaps the most renowned authority on North Indian music of this century, has pointed out (1939:4-8) that the Śrutisvarasthānas ("positions of the śrutis and svaras") of Bharata and that of the thirteenth-century author, Śārṅgadeva, are of little use in connection with modern Indian music, and states further that those of Locana and Ahobala (seventeenth and eighteenth centuries, respectively) are more meaningful since they explain their systems in terms of 12 mukhya svaras (main tones), which is obviously more consistent with present practice.

Further evidence that the 22 śruti system has long since disappeared from Indian music is given by Sir William Jones who stated, in 1784, that he had tried in vain to discover any difference in practice between the Indian scale and that of the West. He even went to the extent of requesting a German professor of music to accompany a Hindu "lutanist" who sang some popular airs of the love of Krishna and Radha; the professor assured him that the scales were the same (1875:141-142). Although Sir William Jones was referring primarily to the use of a mode comparable to the major scale, he, or at least the German professor of music, would undoubtedly have noticed and commented on any significant difference in intonation from that prevailing in the West, such as would have been the case if the three śruti neutral tone were still in use.

It must be emphasized that in the modern North Indian system the 12 semitones are neither tempered nor precisely fixed and that there are many deviations from the conceptual standard in

specific performance contexts. Measurements on a Stroboconn have revealed that the actual intonation varies from rāga to rāga, performer to performer, and even in ascent and descent (Jairazbhoy and Stone 1963; Levy 1981). Yet many scholars have attempted to correlate present practice with the ancient śruti system. Daniélou (1949:56), for instance, has given a complete and mathematically precise scale of 66 śrutis in one octave, which he claims to have arrived at "by careful measuring of the intervals used by musicians playing different ragas...." Firstly, the number 66 seems to have been derived from a misinterpretation of the Sanskrit treatises which normally refer to 3 octaves (sthānas, "places," or saptakas, "group of seven"), each having 22 srutis. Secondly, Daniélou assigns fixed and precise positions to each of the śrutis, whereas Stroboconn measurements of a leading sarod player show that a single tone may vary by as much as 15 cents, depending on whether it occurs in an ascending or descending series. Since Indian classical music is basically a solo performer tradition today, there has been no need for precise standardized intonation, with the result that one finds an even wider deviation of intonation between performers from different traditions (gharānas) and different geographical areas of the country.

Although the term śruti no longer has the same connotation as it did in Bharata's time, it continues to persist in present-day musical terminology, but with many different meanings and interpretations. In South Indian music, for instance, the term generally refers to the pitch of the ground tone on which the drone is based and has no reference to intonation. Some North Indian musicians, on the other hand, explain śrutis as intonational deviances from their "normal" conceptual standards of the tones which they use only in particular rāgas. This leads us to the general hypothesis that in Indian music, at least, technical terms tend to have a life beyond their original meaning or significance and that both theorists and musicians seem to prefer to preserve technical terms either as archaisms or to give them new meanings, rather than to invent completely new terms for new phenomena. The term śruti, as used in the South Indian context given above, is a classic illustration of the hypothesis.

The terms vādī, samvādī, vivādī, and anuvādī have also acquired new meanings over the years. In present-day North Indian music these terms no longer refer to a general concept of consonance and dissonance, but are applied in the contexts of

specific rāgas. The term vādī now refers to the most prominent note in a rāga, perhaps occupying the same role as the amśa in Bharata's time. The term amśa is seldom used now, but when it is, it is an archaism and is used as a synonym for vādī. Whereas in the ancient system some jātis had more than one amśa--in fact, the jāti śaḍjamadhyaṃā had all seven tones as amśa--today's rāgas are allowed only one vādī and one samvādī which now indicates the second most prominent tone in the rāga. In Bharata's time, of course, a tone could well have had two samvādīs of 9 and 13 śrutis, i.e., a perfect fourth and fifth. The samvādī today is also usually a fourth or fifth removed from the vādī, but not always, exceptions being rāgas such as Mārvā in which it is a diminished fourth (dha and komal re). There is an element of arbitrariness in the designation of the vādī and samvādī in specific rāgas, which has been discussed elsewhere (Jairazbhoy 1971:42, f.n. 4, 5), partly because many rāgas of today seem to have more than two prominent tones, as the jātis also did in Bharata's time. The important point to note, however, is that the ancient concept of samvādī no longer applies, since it referred to consonances of both fourths and fifths, whereas in present-day music, it refers to only one of these (apart from the exceptions), even if the other perfect interval is also present in the rāga.

It is interesting to note that the present-day interpretation of samvādī has some features in common with that of the earlier interpretation, notably the matter of consonance. The attempt to reconcile Bharata's description of vivādī as a dissonance or a semitone in terms of modern practice has tried the ingenuity of several writers. According to Pandita Ahobala's Saṅgītapārijāta (seventeenth century), the definition of vivādī is merely that tone which destroys the raktī ("pleasingness," "charm") of a rāga (1.82-83). He makes no attempt to reconcile the semitone dissonance with the vivādī of his period. Writers in this modern period of newly awakened interest in Indian classical music theory have, however, managed in their several ways to bring in the semitonal interval in their explanations of vivādī in terms of present-day practice.

In his work, Saṅgīta Bhāva, Mahārānā Vijayadevji of Dharampur (1933:26) says, "The note which is generally absent in a Rāga is called 'BIBADI' as well as notes which are, although not strictly within the main structure of the Rāg, but are employed to give it grace, are also called 'BIBADI.'" These

grace notes to which he refers, invariably a semitone removed from the normal scalar tones of rāgas, are equivalent to accidentals and are quite common in North Indian music.

In her book Deśī Saṅgītanī Paddhati (in Gujarati), Mulla (1930:31) expresses much the same notion. A free translation reads as follows:

That note which is not used in a rāga is called vivādī. The vivādī svāra is called the enemy of the rāga because if it is used by accident, the rāga is spoiled and the singer proves to be ignorant. But when experts bring in the vivādī svāra it adds charm to the rāga. In order to do this, however, one must have both knowledge and considerable practice.<sup>6</sup>

In his work, Icāiyayal (1948:118), Pillai adds to this theory a South Indian or Karnatic music explanation of vivādī. He writes:

The term "hostile svāra" denotes those svāras opposed (one to another) and the term "friend" refers to those svāras which stand in some relation one to another. Some say that the vivādī serves to augment the beauty of the rāga, (but) this is not of importance to Karnatic music.<sup>7</sup>

This explanation of vivādī also involves an interval of a semitone, but its ingenuity will only become apparent in reference to the following schema which gives the tones of Karnatic music with their alternative names:<sup>8</sup>

Nomenclature attributed to Venkaṭamakhīn		Name of svāra	Alternative name of svāra
1.	sa	ṣaḍja	-
2.	ra	śuddha ṛṣabha (2-śruti)	-
3.	ga - ri	4-śruti ṛṣabha	śuddha gandhāra
4.	gi - ru	sādhāraṇa gāndhāra	6-śruti ṛṣabha
5.	gu	antara gāndhāra	-
6.	ma	śuddha madhyama	-
7.	mi	prati madhyama	-

8.	pa	pañcama	-
9.	dha	śuddha dhaivata (2-śruti)	-
10.	na - dhi	4-śruti dhaivata	śuddha niṣāda
11.	ni - dhu	kaiśiki niṣāda	6-śruti dhaivata
12.	nu	kākali niṣāda	-

Although there are three nomenclatures used for altered forms of ri, ga, dha, and ni, there are, in fact, only 12 semitones used as the ri and ga, and dha and ni overlap. Pillai (1937:46) states, "The six-śruti ṛṣabha, the six śruti dhaivata, śuddha gandhāra and the śuddha niṣāda, these are called vivādī." Although the author is not very explicit, his meaning is clear. The six-śruti ri is vivādī to the śuddha ga, and the six-śruti dha is vivādī to the śuddha ni. The six-śruti ri (the second tone of the scale) is, in fact, the enharmonic equivalent of a minor third, and the śuddha ga (the third tone of the scale), the equivalent of a major second. The same inversion applies to the dha and ni, the sixth and seventh. These notes are considered vivādī because they destroy the ascending and descending lines when played in order. In other words the regular ascending sequence of tones sa ri ga ma (1 2 3 4) would be altered if the six śruti ri would be followed by the śuddha ga, i.e., 1, 2 sharp, 3 double flat, 4. While this explanation of vivādī also involves semitones, it is quite clear that the ancient concept of vivādī as harmonic dissonance is no more applicable to present-day South Indian music than North Indian music.

In the present-day practice of Indian classical music, whether of the North or the South, the semitone is in no way felt to be basically different from the other notes of the scale. There are now many rāgas using the minor second. In their relation to the drone all intervals have their particular flavors or effects and none of them is forbidden as in the original sense of vivādī, but are rather conceived of as resolved or unresolved or as conveying particular moods. In fact, both the natural seventh and the minor second are classified as either vādī or śamvādī in particular rāgas.

It will thus be apparent that Fox Strangways was undoubtedly correct in his view that the ancient concepts of consonance and dissonance have now been forgotten and certainly do not apply to present-day music, even though the terms linger on and present writers still continue to define śamvādī as consonance and vivādī as dissonance.

There has been no satisfactory interpretation of the nature of the ancient musical system with its strong emphasis on consonance and dissonance. Obviously consonances were important in terms of scale building in Bharata's time, but consonance was not the overriding consideration or else the parent scales of the time would have involved Pythagorean tuning based on pure fourths and fifths, a type of tuning which was probably very widespread in the ancient world and was very likely extant in India as well. That Bharata draws special attention to the fact that in the ṣaḍjagrāma ri and pa (second and fifth) and in the madhyamagrāma sa and pa (its fifth and second) are not consonant, clearly indicates there to be in Bharata's system some other determining factor, in addition to that of consonance. In this paper we have expressed the view that this factor was a religious one and it seems very probable to this writer that Bharata's purpose in describing the system in terms of consonances was to draw attention to the difference between his parent scales and what was probably existing in other musical contexts in ancient India.

The anomalies of Bharata's parent scales, the ṣaḍjagrāma and the madhyamagrāma in the context of the evidently widely prevailing factor of consonance in ancient India deserve to be examined in some detail. In the ṣaḍjagrāma, the ri-pa interval is stated to be of 10 śrutis, and therefore not consonant, being one sruti larger than the consonant fourth. Why should this be so? In the madhyamagrāma, this non-consonance is corrected by lowering the pa by one śruti--why not by raising the ri by one śruti? Why would Bharata have preferred to lower pa (fifth) to create consonance with ri (second) thereby destroying its consonance with sa, the ground tone, rather than to raise the ri, by one śruti, which would not affect the primary consonances of the parent scale? The result would have been Pythagorean intonation with tones of only two different sizes, whole tones of 204 cents and semitones of 90 cents, as follows:

degrees:	sa	ri	ga	ma	pa	dha	ni
interval in cents:	204	204	90	204	204	204	90

Why was this tuning not acceptable to Bharata when it is the logical outcome of the concept of consonances of fourths and fifths? The only answer that seems to fit is that the three different-sized tones were crucial to the music of nāṭya. Yet consonance was undoubtedly also an important factor in this

musical system. Not only is this evident from the way the two parent scales compensate for each other in providing missing consonances, but also from the two additional tones introduced by Bharata, evidently initially as accidentals to be used only in ascent, one in each of the grāmas. These additional tones apparently harden to become scalar tones, called sādhāraṇa, and replace their counterparts (see Jairazbhoy 1958). Called antara ga and kakali ni, they are raised two śrutis above the normal ga and ni; the former provides a perfect fourth for the dha in both grāmas, an interval which is otherwise of 11 śrutis (similar to the tritone), whereas the latter adds a perfect fifth above this antara ga.

Consonance was not important just for scale building in Bharata's time, but was also a practical consideration in performance, as we will attempt to show later in this paper. It is first necessary to consider the types of stringed instruments of the period, since Bharata illustrates the features of the melodic system on two vīṇās. However, Bharata gives no organological description of the instrument. At the present time, vīṇā refers to a stick zither in North India and a long-necked lute in South India, but in Bharata's time this was probably not the case. The earliest representations of stringed instruments in the sculptures and bas-reliefs of India, in Bhārhut, Sāñci, and Bodhgaya (about the second century B.C.), depict only bow-shaped harps. In the Gāndhāra and Amarāvati bas-reliefs of the first few centuries A.D., we see different types of short-necked lutes in addition to the bow-harp. In about the sixth century A.D., in the sculptures and paintings of Mahābalipuram and Ajanta, we begin to find long-necked lutes or stick-zithers which are so prominent in Indian music today.

A number of scholars, notably Coomaraswamy (1930:244-253), have argued that the ancient Indian vīṇā was a bow-shaped harp, and Sachs (1940:94,153) has connected, on linguistic grounds, the Indian word vīṇā with the Egyptian word bin't which is known to have been a bow-harp. Indeed, circumstantial evidence in the Nāṭyaśāstra tends to support the view that at least one of the types of stringed instruments in use at that time was a bow-harp. Bharata, however, refers to two types of vīṇā: citra, which had seven strings and was played with the fingers, and vīṇāñci, which had nine strings and was played with a kona (usually translated as "plectrum"). Both of these suggest bow-harps from the number of strings employed, but seven strings is by no means impossible

on a lute or stick zither, provided that some of these strings were used for producing a drone, as on present-day instruments such as the sitar and vīnā. There is, however, absolutely no mention of a drone in the Nāṭyaśāstra and good reason to believe that there was no static drone in the music of that period as there is now. The whole conception of Bharata's musical system, with its parent scales, grāmas, from which are derived regular series of tones, mūrcchanās, beginning successively on each tone,<sup>9</sup> which are then crystallized into "modes," jātis, also based on each of the tones, would seem to be derived on harp-like instruments. The śuddha jātis, or "pure modes," were named after the seven tones and presumably had different ground tones, unlike present-day music in which the rāgas are performed on a common ground tone. If there were drone strings on the instruments of Bharata's period, they would have had to be retuned rather drastically from one mode to another.

Not all the evidence of this period suggests bow-harps, however. Some of the early literary sources suggest otherwise. An example of this is the story quoted earlier, from the Avadāna Śātaka (see f.n.3) which is dated about 100 A.D. (Keith 1920:65) in which it is stated that the seven tones and the 21-tone series (mūrcchanas) were played on one string. On harps it is usual to play just one tone on each string and even on lutes or stick zithers, playing these 21-tone series, each involving the full seven tones of the scale, would not be an easy task on a single string.

There is also some internal evidence, if circumstantial, in the Nāṭyaśāstra which suggests that a lute or stick zither may have been involved. Bharata describes an experiment or rather a practical demonstration on two vīnās to illustrate that the intervals between the tones are of three different sizes, two, three, and four śrutis (28:prose following sl.24). Two vīnās of the same size are tuned identically to the sāgrāma. One of these remains unchanged throughout the demonstration and serves as a frame of reference. The other is lowered in pitch, each time by a single śrutī and the tones produced on it are compared with those on the reference vīnā. After two lowerings, the ga and ni of the lowered vīnā coincide with the ri and dha of the reference vīnā, since there are two śrutis between them, the ri and dha of the former coincide with the sa and pa of the latter after three lowerings, and sa, ma, and pa coincide with ni, ga, and ma after four lowerings. If this demonstration was conducted on a

bow-harp, each lowering would have involved the retuning of every string of the altered vīṇā by a consistent amount which would have to be judged by ear and would, to some extent, defeat the precision of the demonstration. In the text there is no mention that each lowering is anything more than a single step and there is no reference to more than one string being lowered at each step. Thus Baki (1957:65) has reasonably argued that this demonstration is much more meaningful with a stopped instrument, such as a lute, where lowering the melody string by one śruti would result in the lowering of all the tones played on that string by an equivalent amount.

It thus seems that the so-called "ancient Indian vīṇā" may actually have been more than one type of instrument. One of these, and perhaps the most prominent one, was very likely the bow-harp. There is a great deal of other evidence in the Nāṭyaśāstra to support this, particularly the latter part of chapter 29, which is devoted to a description of instrumental techniques on the vīṇā. Incidentally, this very difficult and enigmatic section of the work still throws much light on the musical practice of the period and provides valuable clues to the importance of consonance and dissonance in the performance practice of the time. Although this chapter has been translated (Ghosh 1961), it contains many unexplained terms and references to musical concepts which have long since vanished, so that much of it is beyond our comprehension.

Such is the case with the term dhātu, which means "raw material," "element," "metal," or "ingredient," whose precise significance in application to instrumental technique in the Nāṭyaśāstra is unclear. There are four dhātus described in the treatise: visṭāra, āviddha, karāṇa, and vyañjana. For the purposes of this paper, we examine only the last of these, vyañjana, a word which has had many meanings, including "decoration," "ornament," "sauce," and "seasoning." Bharata defines ten varieties of the vyañjana dhātu: (1) kala, striking the strings with the two thumbs; (2) tala; pressing with the left and striking with the right hand; (3) niṣkoṣita, doing a stroke with the thumb of the left hand; (4) unmrṣṭa, a stroke with the forefinger of the left hand; (5) repha, a drawing towards the body with all fingers combined; (6) avamrṣṭa, a three-fold movement of the right little finger and the thumb of the right hand; (7) puṣpa, the bringing together of the thumb and little finger simultaneously; (8) anusvarita, coming to rest down below

in the region of the tala (lower part, or base of the instrument); (9) bindu, a long or heavy akṣara (syllable or sound) on one string; and (10) anubandha, coming into being by vyāsa ("combination") and samāsa ("separation") of those (above) and belongs to all dhātus (29.90-95).

The descriptions of kala--striking with the two thumbs--, avamṛṣṭa, and puṣpa--plucking with the thumb and little finger --as well as the others which refer to striking or plucking with the left hand, certainly seems to suggest harp or board zither types of instruments. On a lute, generally, only one hand is used for plucking. A right-handed player would not have occasion to strike with the thumb of the left hand, although plucking with a finger of the left, or stopping hand, is not an unusual technique today. It might seem that tala--pressing with the left and striking with the right--was especially applicable to the lute, where the left hand stops the string by pressing it to the fingerboard. On the other hand, this surely is the most obvious aspect of playing the lute and it would seem rather unnecessary to classify it at all, except as a general characteristic applicable to practically all the ten varieties of vyāñjana and the other dhātus. In relation to the harp, however, this could refer to a performance technique for damping, or perhaps a way of producing grace notes.

An interesting feature of these varieties of the vyāñjana dhātu is that kala, puṣpa, and avamṛṣṭa apparently refer to the sounding of two strings at the same time. This in itself is not very significant unless it can be established that the second tone played was not the drone or ground tone, as it would be in present-day practice. Further in the same chapter, Bharata describes bāhīrḡīta, defined by Monier-Williams (1899:726c) as "a song accompanied by a stringed instrument", which seems to be used here in the literal sense as music played outside, or off stage (5.11). Bāhīrḡīta also has several parts; about one of these parts, saṃghoṭanā, Bharata says, "The instrumental execution of saṃghoṭanā must always be with a finger of the right hand and both thumbs, with the hands on the atidaṇḍa vīṇā" (or, a vīṇā with the hands [reaching] across the daṇḍa [stem?]) (29.137). "In saṃghoṭanā, saṃvādī and vivādī of notes occurs. It is called thus by Śeṣa and the others on account of Samghoṭanā" (29.138).

Samghoṭana is probably derived from the root, ghaṭ, which with the prefix, sam, merely means to strike or play an

instrument. It is evident from the description of samghoṭanā that three strings have to be struck simultaneously, with a finger of the right hand and the two thumbs. Bharata makes it quite clear here that the tones which are played together are governed by the concepts of consonance and dissonance. This must also have applied to the types of vyañjana dhātu in which more than one tone was sounded simultaneously.

These examples prove rather conclusively that some form of changing harmony was practiced on at least the stringed instruments of the period. The precise nature of this harmony may never be completely comprehended, but there still remain many technical terms and their definitions in chapter 29 of the Nāṭyaśāstra which are still undeciphered and, no doubt, contain many clues to the resolution of this matter--for instance, the terms vinyasa and samnyasa which are given as two of the characteristics of aṃśas (28.78). These are generally interpreted to mean the closing tones of the different divisions of a song, but mean literally, "ending apart" and "ending together" and could be interpreted in a harmonic sense, i.e., vinyasa could refer to an ending on the aṃśa accompanied by a consonant (or even an assonant) and samnyasa with an unison (or a consonant). In any case, it seems very probable that, in his description of the characteristics of aṃśa (28.77), Bharata is indicating that the aṃśa is played in combination (samyoga) with samvādī(s) and even anuvādī(s).

Consonances and dissonances are, of course, most obvious when strings are being sounded simultaneously and it is in this context that the importance placed on vādī, samvādī, vivādī, and anuvādī in Bharata's system becomes much more meaningful. Bharata's vivādī of two śrutis also begins to have considerable significance in this light. Even in medieval Western theory of the end of the twelfth century, the minor second and the minor seventh, together with the augmented fourth and the major seventh, were listed as perfect dissonances by Franco of Cologne (see Helmholtz 1954:196).

According to Helmholtz's calculations (1954:415-418), the semitones above and below the tonic are the most dissonant of the tones of the scale. The fifth is the most consonant, with the fourth very close. Only these two are recognized by Bharata as samvādīs. The major third and the major sixth are also both very consonant, but in Bharata's time they were not considered so and were classified with the other tones as anuvādīs. An interesting

point is that the 12-śruti tone (diminished fifth) which occurs as the sa-pa interval in the madyamagrāma and the 10-śruti ri-pa interval in the saḍjagrāma were not considered vivādīs as one might have expected, but as anuvādīs.

It is interesting to note that the ninth century author, Maṭaṅga, in his Bṛhaddeśī (1928:16), states that in the Madhyamagrāma, the seven-śruti interval (major third) is a saṃvādī.<sup>10</sup> This could be a scribe's error or a later interpolation, since it is not substantiated in the body of the work. Otherwise, it suggests that a consonant third was employed in Maṭaṅga's period and in the musical context he describes; but, since he writes many centuries later than Bharata, it is improbable that the comment has any bearing on Bharata's musical system.

A further clue to the nature of the music in ancient India can be derived from Bharata's comments on instrumental accompaniment of song. Bharata says,

There are three ways in which vīṇā accompaniment of song can be done by experts, tattva, anugata, and ogha, with many different karāṇas (types of strokes).

Tattva is that kind of playing which brings out laya (tempo), tāla (time measure), varṇa (melodic movement), pada (text), yati (succession of tempi), gīti (melody) and akṣara (syllable).

Anugata is that which just follows the song, and ogha is that form of accompaniment which disregards the sense of the song, with one pāṇika (hand rhythm?) after another, quick with many āviddha karāṇas (multiple strokes) and in quick tempo (29.102-4).

These three techniques of accompaniment were also characterized by different tempi, tattva in the "fixed" (slow), anugata in the medium, and ogha in the quick (29.105).

The literal meaning of tattva is essence or truth, and as it is played slowly, we could interpret it was an accompaniment which just emphasizes the basic notes of the melody. Anugata, as its meaning and explanation suggest, may have been an accompaniment in unison with the melody. Ogha, literally, flood or abundance, very much suggests a greater density of notes than are present in the melody of the song and might well have been a form of heterophony or even counterpoint against the singer's melodic line.

Harmony, heterophony, and counterpoint would be quite natural developments, as the prevailing stringed instrument was the bow-harp. On such instruments, it is easy to pluck two or more strings at the same time, whereas on lutes and stick zithers changing harmony requires complex fingering on several strings. The bow-harp is, however, quite unsuited to reproducing the complicated ornaments and graces of which a voice is capable, and as an accompanying instrument it would be surprising if it were limited to accompanying in unison the bare notes of the vocal melody. Some elements of this ancient style can probably still be heard in the vocal accompaniment of Burmese songs on their bow-shaped harp, saung gauk, which was very likely derived from the ancient Indian vīṇā, although their intonation and principles of harmonization and counterpoint undoubtedly differ from that in ancient India.

It is impossible to know just why and how this music changed to that of the present, why the bow-harp was abandoned in favor of stick zithers, or why harmony and counterpoint were replaced by the present modal system dominated by a drone, but it is certain that the ancient musical system was one of the wonders which inspired A. L. Basham to write The Wonder That Was India.

## NOTES

1. "A feeble musician, Mūsila of Ujjain, whose music on the vīṇā was 'like scratching on a mat,' came to learn of Guttīla of Banāras (the Bodhisatta in an earlier birth). Guttīla's parents when they heard him said 'Shoo! Shoo! the rats are gnawing the vīṇā to pieces.' Guttīla who, as Bodhisatta, was 'skilled in discerning from the lineaments of the body' said, 'Go, my son, this art is not for you.' But Mūsila got his way; and Guttīla Bodhisatta who 'did not stint his knowledge,' at last pronounced his pupil perfect. Mūsila pressed to be taken into the king's service. This was done; but the king awarded Guttīla twice as much as his pupil. Mūsila protested, and forced matters to a contest, of which proclamation was made to tuck of drum. The Bodhisatta reflected that he was old, and that 'if he beats me, death in the woods is better than the shame which will be my portion.' So to the woods he went; but 'kept returning through fear of death, and going back to the woods for fear of shame,' so that 'the grass died as he walked and his feet wore away a path.'

In his trouble Sakka, the king of the Gods, appeared. Guttila was to break, in the contest, one string after another, beginning at the 'beestring,' and the music should be as good as before. 'Then you shall go on playing with nothing but the body; and from the ends of the broken strings the sound shall go forth and fill all the land of Banāras for the space of twelve leagues.' All happened as was foretold, and the scholar, beaten out of the field, was stoned and torn in pieces by the populace" (Fox Strangways 1914:79).

2. "The minstrel Sagga in search of Queen Sussondī came across certain merchants of Bhārūkachha (Broach) who were setting sail for the golden land. He said, 'I am a minstrel (magadha). If you will remit my passage money I will be your minstrel.' They agreed. When the ship had set sail they called to him to make music for them. 'I would make music,' he said, 'but the fish would be so excited that your vessel would be wrecked.' 'Fish.' they said, 'will not be disturbed by what mortals do. Play on.' Then tuning his lute and keeping perfect harmony between the words of his song and the accompaniment of the lute-string he made music for them. The fish were maddened, and a certain sea-monster leaping up on the ship broke it in two" (Fox Strangways 1914:80).

3. Avadāna Śātaka. Story 17. "Supriya, king of Gandharvas, arrived in Śrāvastī, and having heard of King Prasenajit's skill in Gāndharva, challenged him to a contest. King Prasenajit of Kośala suggested that they should go to his teacher, the supreme king of the Gāndharvikas (Buddha) in Jetavana. This they did accompanied by 500 gandharvas. Now the Buddha, having known of their approach, had Pañcaśikha bring a vīṇā with a vaidurya daṇḍa (beryl stem) in the company of 7,000 gandharvas. When Supriya began to play the vīṇā in the presence of the Lord he showed the 7 svaras and the 21 mūrchanās on one string. Whereupon the whole congregation was astonished. Then the Lord caused the vaidurya daṇḍa vīṇā to be heard, producing several special kinds of svaras and mūrchanās on one string after another. Supriya then left his vīṇā and renounced the householder's life. The 500 gandharvas who had accompanied Supriya invited the Lord to enter their city and when he approached they welcomed him with their various instruments, the vīṇā, the mṛdaṅga, the veṇu, the paṇava and others and attended him with food. The Lord then declared to

Ānanda that these gandharvas would, in the distant future, become pratekabuddhas, called varṇasvaras." (Feer 1891 and Speyer 1902)

4. The names of the seven scale degrees in ascending order are ṣaḍja (sa), ṛṣabha (ri), gāndhāra (ga), madhyama (ma), pañcama (pa), dhaivata (dha), and niṣāda (ni).

5. In his experiment on two vīṇās, Bharata describes how the pitch of one instrument is lowered successively by one śruti and compared with the unchanged pitch of the other, after the first lowering, he says "punar api tad evapakarsat" (lower just that much again) (28.22f).

6. "je rāgamā je svara nahi levāno hoyā, te, te rāgano vivādī kahevāya che. vivādī svara, rāgano duśmana kahevāya che, kemake jo bhūlathī rāgamā vivādī svara lāgī jaya, to rāga bagaḍī jaya che, ne gānāra mūrkhā ṭhare che. pan vaī ketāḷaka kuśala gavaiyāo jāṇī joine moṭī khubīthī vivādī svara rāgamā āṇe che tyāre te ghaṇū śobhe che. paṇ tema karavā māte lāmbā vakhatanī prekaṭīsa tathā sārū jñāna joie."

7. "pakai ccuramēṅpatu virotamuḷḷa curaṅkaḷaiyam (naṭpu ṅpatu ṅṅrukṅṅru nērunkinaṭāka pṅṅrunti niṅkum curaṅkaḷaiyum) kuṅikkum. vivāti ṅṅpatai ccilar irākkatiṅ ḷaḷakai mikaipata ccēyatēṅrum kūṅukinṅṅar. atu karunāṭaka caṅkīṭattirku pṅṅruntātat'ākum."

8. This chart is based on the Mela Rāga Mālikā, 1937:xvi-xviii.

9. Both editions of the Nāṭyaśāstra (Kāshī and Kāvyaṃālā) are somewhat garbled in the prose passage following śl. 32 (Kāshī) and the equivalent passage following śl. 35 (Kāvyaṃālā). We are thus accepting the version emended by A.A. Bake: "dvividhaikamūrchanāsiddhiḥ. tatra ṣaḍjagrāme dvīśrutiprakaṛṣād dhaivatīkrte gāndhāre mūrchanā grāmayor anyataratvaṃ. śrutyantaram pañcamadhaivatasyos tadvat. gāndhārotkaṛṣāc catuḥśrutikaṃ antaram bhavati. tadvaśān madhyamādayo yathāśaṅkhyena niṣādādi-(ma)-tvam pratipadyante. madhyamagrāme dhaivatamārdavād dvaividhyaṃ bhavati tulyaśrutyantaratvāc ca. śeṣāś cāpi niṣādaṣaḍjaṛṣabhādayo madhyamāditvam prāpnuvanti tulyaśrutyantaratvāt. antaradarśanam api śrutinidarśane

proktaṃ." (A means to make a mūrcchanā have a twofold function: by tuning up gāndhāra in the ṣaḍjagrāma making it into dhaivata (of the madhyamagrāma), the mūrcchanā can belong to the other of the two grāmas. The śruti interval between pañcama and dhaivata should remain the same, but by tuning up the gāndhāra a four śruti interval appears, by the force of which madhyama and the following take the place of niṣāda and the following in succession. In the madhyamagrāma the ambivalence arises by the tuning down of dhaivata on account of the sameness of śruti content. The others, niṣāda and the following, take the place of madhyama and so on by the sameness of śruti content. By this demonstration of śrutis the definition of the intervals has been given.)

10. "...saptanavakatrāyodaśāntaḥ saṃvādinah" (as far as seven, nine, and thirteen śrutis is saṃvādī).

## REFERENCES CITED

Ahobala

1884 Saṅgīta Pārijātaḥ. Calcutta: Jīvanandavidyāsāgara-bhaṭṭāchārya edition.

Bake, A. A.

1957a "Bharata's Experiment with the Two Vīṇās." Bulletin of the School of Oriental and African Studies 20:62-67.

1957b "Indische Musik." Die Musik in Geschichte und Gegenwart. Friedrich Blume, ed. Kassel: Barereiter 6:1157-63.

Bharata

1929 Nāṭyaśāstra. Benares: Kashi Sanskrit Series (no. 60) Chowkhamba.

1943 Nāṭyaśāstra. Pandit Kedarnath, ed. Bombay: Kavyamala Nirnaya-Sargar Press.

Bhatkhande, V. N.

1939 Hindusthānī Saṅgīta Paddhati: Kramika Pustakamālikā (Marathi). B.S. Sukhankar, ed. Bombay: B.S. Sukhankar.

Coomaraswamy, Ananda

- 1930 "The Parts of a Vina." Journal of the American Oriental Society 50:244-253.

Cowell, E. B.

- 1895 Tr. and ed. The Jātakas. Cambridge: Cambridge University Press.

Danielou, Alain

- 1949 Northern Indian Music. London: Halcyon Press and Christopher Johnson.

Feer, L.

- 1891 Tr. "Avadānaçātaka." Annales du Musée Guimet 18.

Fox Strangways, A. H.

- 1914 The Music of Hindustan. London: Oxford University Press.

Helmholtz, Hermann L. F.

- 1954 On the Sensations of Tone as a Physiological Basis for the Theory of Music. Alexander J. Ellis, tr. and ed. New York: Dover Publications.

Ilango, Adigal

- 1965 Shilappadikāram (The Ankle Bracelet). Alain Danielou, tr. New York: New Directions Press.

Jairazbhoy, N. A.

- 1958 "Bharata's Concept of Sādhāraṇa." Bulletin of the School of Oriental and African Studies 21:54-60.
- 1971 The Rāgs of North Indian Music: Their Structure and Evolution. Middletown, CT: Wesleyan University Press.
- 1972 "Factors Underlying Important Notes in North Indian Music." Ethnomusicology 16(1):63-81.
- 1975 "An Interpretation of the 22 Śrutis." Asian Music 6:38-59.

Jairazbhoy, N.A. and A. W. Stone

- 1963 "Intonation in Present-Day North Indian Classical Music." Bulletin of the School of Oriental and African Studies 26:119-132.

Keith, A. B.

- 1920 History of Sanskrit Literature. London: Oxford University Press.

Levy, Mark

- 1981 Intonation in North Indian Music: A Select Comparison of Theories with Contemporary Practice. New Delhi: Biblia Impex Pvt. Ltd.

Matanga

- 1928 Bṛhaddeśī. Trivandaram: Anantasayana Samskrita Granthavalih (No. 94).

Monier-Williams, Monier

- 1899 Sanskrit-English Dictionary. Delhi: Munshiram Mancharlal Publishers.

Mulla, K. T.

- 1930 Deśī Saṅgītanī Paddhati (Gujarati). Bombay: The Author.

Panini

- 1962 Aṣṭādhyāyī. Srisas Chandra Vasu, ed. and tr. Delhi: Motilal Banarsidas (2 volumes).

Pillai, K. Ponnaiya

- 1948 Icaiyiyal (Tamil). Madras: Annamalai University.

Sarngadeva

- 1943 Saṅgīta Ratnākara. Benares: Adyar Library Series (No. 30).

Sastri, S. Subrahmanya

- 1937 Ed. Mela Rāga Mālika. Benares: Adyar Library Series.

Speyer, J. S.

- 1902 Ed. "Avadānaṅātaka." Bibliotheca Buddhica 3.

Vijayadevji, Maharana

- 1933 Saṅgīta Bhāva. Bombay: D. B. Taraporvala Sons and Co.

AN ETHNOMUSICOLOGICAL INDEX TO  
THE NEW GROVE DICTIONARY OF MUSIC AND MUSICIANS

Part One

Kenneth Culley

This index, part one of which is presented in this issue, is an aid for those who wish to determine the ethnomusicological topics in The New Grove Dictionary of Music and Musicians.<sup>2</sup> Although only the geographical and author listings are included in this part of the index, these introductory remarks have a bearing on the entire list. An outline is therefore included here to help elucidate the remarks in this introduction and to demonstrate the range of categories which have been included.

The index is meant as a quick reference to entries on world areas, genres, instruments, scholars, performers, composers, terms, disciplines, institutions, notation, and musical techniques.

Differing from the excellent and useful appendix in volume 20 of the dictionary, this index lists items with separate entries and groups them together under various headings. In contrast, the New Grove indexes, for the most part, terms which lack separate entries.

The New Grove has assembled an impressive array of authors for ethnomusicological entries and it follows that the dictionary is a key to current scholarship. It is hoped that the index will be useful as a window on this scholarship and that it may provide a tool for future revision of the dictionary.

The Classification

This index includes entries on jazz, popular music, gospel, and hymnody as well as articles concerning more "ethnic" topics. Readers will note among the entries recorded here that some items may be considered within the provenance of the study of Western art music. For example, such subjects as "iconography," "analysis," "musicology," and "archives and music," cross disciplinary boundaries but are included since they are among the interests of most ethnomusicologists. An index of this kind serves to reinforce Seeger's oft-repeated contention that the

segregation of Western art music from any other music is artificial at best.

The outline below is a summary of the classification that evolved from compiling this index. There are five principal categories (excluding the author listing) with subdivisions within each. Although the organization and content of the articles in the dictionary are often suggestive of a classification scheme, this index includes categories that may or may not be treated as separate subjects in the New Grove. For example, there is no article titled "genres" in the dictionary. Similarly, there is no separate entry for "religious/ritual" music, nor for "vocal" music.

The "geographical" classification which is included here is among the most problematic. There is an implicit classification apparent in the New Grove. Africa and Asia, for example, have been subdivided according to points of the compass. This is consistent with the opening sentences of many articles where authors have described the country as a "State in southern Africa" (Angola, 1:431) or as a "West African Republic" (Cameroon, 3:647).

Not every article has such convenient directions for geographical classification. In formulating the outline used here, an attempt was made to stay as close as possible to a points-of-the-compass rubric. Therefore, where it is possible, a geographic designation takes precedence over a cultural or ethnic designation.

The following discussion treats each of the geographical subdivisions and points out the peculiarities of this classification.

Asia. The New Grove indicates the standard subdivisions for this continent (that is, East, Central, South, and South-East). Although a great portion of the Soviet Union lies physically in Asia, it tends to be treated in the literature as part of Eastern Europe. The Union of Soviet Socialist Republics is therefore to be found under "Europe, East" and is an exception from the geographical bias which, it was hoped, would inform this classification. These portions of the country which are clearly Central Asian are cross-referenced.

Europe. A simple East/West division is fairly standard in treating Europe even though the musics of two "Eastern European" countries such as Poland and Bulgaria have little in common. When it came time to include the music of Greece with that of

Scotland, the need for a new category "Mediterranean" was conceived. This last category includes the southern portions of Europe and the Mediterranean islands.

America. Points of the compass are used again for these continents, and the additional "Caribbean" subdivision has been included to separate the predominantly African-derived styles of the islands of the Caribbean.

The dictionary has many references to "Latin America" and, indeed, devotes a substantial article to the music of this cultural area. In keeping with the geographical preference of this index, however, the points-of-the-compass framework prevails.

Pacific Islands. The designation "Oceania," it appears, has been retired and will now appear only on antique maps of early explorers. There is a cross-reference in the dictionary that directs readers from "Oceania" to "Pacific Islands." Australia and New Zealand are included in this category.

Near East. The term "Near East" has superceded "Middle East," although the latter enjoys wide currency in newspapers and popular publications. Neither term is really applicable since the notion of "far" or "near" has a great deal to do with relative positions. "Western Asia" is perhaps a better designation, but it lacks currency.

Scandinavia. This designation likewise is not one to be found in the dictionary. It was introduced to provide a slot for Denmark, Sweden, Finland, Norway, and Iceland.

No doubt readers will find other entries which ought to be included. The author would welcome any additions or corrections. The index is "on-line" and an expanded listing could be possible with reader contributions and comments.

Outline of the Index

1. Authors of Articles

2. Geographical Index

a. Africa

- i. General
- ii. Central
- iii. East
- iv. North
- v. South
- vi. West

b. America

- i. Caribbean
- ii. Central
- iii. North
- iv. South

2. Geographical Index (cont.)
  - c. Asia
    - i. General
    - ii. Central
    - iii. East
    - iv. South
    - v. South-East
  - d. Europe
    - i. General
    - ii. East
    - iii. West
  - e. Mediterranean
  - f. Near East
  - g. Pacific Islands
  - h. Scandinavia
  
3. Instruments
  - a. General
  - b. Miscellaneous
  - c. Aerophones
  - d. Chordophones
  - e. Electrophones
  - f. Idiophones
  - g. Lamellaphone
  - h. Membranophone
  
4. Other
  - a. Composers
  - b. Disciplines
  - c. Institutions
  - d. Notation
  - e. Performers
  - f. Techniques
  
5. Scholars and Collectors
6. Genres

## NOTES

1. The groundwork for this index was accomplished during a project undertaken by the author as a research assistant for UCLA's Ethnomusicology Archive. It is presented with the permission of the editors of the New Grove.

2. Part two of the index will appear in Pacific Review of Ethnomusicology, volume 3, 1986.

AUTHOR LISTING

- Abraham, Gerald  
USSR, IX. Russian SFSR, 1(i-iii), Art music to 1917 19:380-384
- Adams, Charles  
Lesotho 10:690-692
- Adkins, Cecil  
Monochord 12:495-496
- Adriaansz, W.  
Japan, IV. Instruments and their music, 2. Koto 9:526-532
- Agerkop, T.  
Surinam 18:374-377
- Aldema, Gil with William Y. Elias  
Israel, II. Folk and popular music, 2. Jewish folk and popular music  
9:358-361
- Alexandru, Tiberiu  
Romania, II. Folk music 16:129-139
- Allorto, Riccardo  
Education in music VI. From 1800 B. Western and Northern Europe  
8. Italy 6:39-40
- Anderson, Lois Ann  
Uganda, I. General 19:310-316
- Anderson, Robert  
Egypt, I. Ancient music 6:70-75
- Anderson, Warren  
Education in music I. Classical antiquity 6:1-4
- Anonymous  
Abdias (see Jewish music I, 2(iv)) 1:9  
Abwāq 1:30  
Adderley, Cannonball [Julian Edwin] 1:103  
African Music Forum 1:153  
al-Mawṣilī 1:285  
Alalá 1:191  
Alboreá 1:221  
Alegriá 1:242  
'Alenu 1:243  
'Alī ibn Muḥammad al-Jurjānī 1:257  
Anenayki (see Russian and Slavonic church music) 1:417  
Anhemitonic 1:436  
Apotomē 1:506  
Arṣrāy (see Ethiopian rite, music of the) 1:543  
Arba'ann-naqūs (see Coptic rite, music of the) 1:544  
Asia (see Central Asia, East Asia, India, Subcontinent of, South-East  
Asia and Near East) 1:655  
Asian Music Forum 1:655  
'Asor (see Jewish music I, 4(iv)) 1:658  
Atnaḥ 1:669  
Austral Islands (see Polynesia, 4(ii) and Pacific Islands) 1:728  
Awshīya (see Coptic rite, music of the) 1:753  
Azbuki (see Russian and Slavonic church music, 2) 1:758  
Balalaika 2:56  
Bandurria 2:110  
Bendīr 2:468  
Besoyan, Rick [Richard] (Vaugh) 2:659  
Biwa 2:748-749  
Black Bottom [Black shuffle] 2:769  
Bolon 3:10  
Bothy ballad 3:88  
Bow harp 3:136  
Breakdown 3:244  
Brel, Jacques 3:253-254

## Anonymous (cont.)

- Bryant, Dan(iel Webster) 3:400  
Cash, Johnny [John R.] 3:856  
Cha cha cha 4:100  
Chang 4:129  
Charleston (ii) 4:159-160  
Cheng 4:201  
Child ballad 4:230  
Christensen, Dieter 4:361  
Coleman, Cy [Kaufman, Seymour] 4:526  
Colotomic structure 4:584-585  
Conga 4:658  
Congo, Republic of the 4:659  
Corrido 4:804  
Davul 5:284  
De Hen, Ferdinand Joseph 5:326  
Dräger, Hans Heinz 5:602  
Dutar 5:759  
Elschek, Oskár 6:143  
Epic song 6:212  
Erlanger, Baron François Rodolphe d' 6:234  
Fandango 6:378  
Farandole 6:394  
Folk hymn 6:693  
Folk-song Society 6:693  
Fox, Roy 6:737  
Foxtrot 6:739  
French Guiana 6:820  
Gadulka 7:76  
Gaita 7:90  
Gamelan 7:142  
Ghazal 7:332  
Graf, Walter 7:612-613  
Gusle 7:855  
Guyana 7:857-858  
Haley, Bill [Clifton, William John] 8:46  
Herman, Jerry [Gerald] 8:507  
Hoerburger, Felix 8:613-614  
Hsaing-waing 8:751  
Hsiao 8:751  
Hsien Hsing-hai 8:751  
Huang-chung 8:752  
International Society for Jazz Research 9:275-276  
International Society for Music Education 9:276  
Jitterbug 9:652  
Kaufmann, Walter 9:833  
Kaval 9:834  
Khat-tali 10:50  
Khōng wong 10:51  
Klusen, (Karl Heinrich) Ernst 10:115-116  
Koran reading 10:191  
Koto 10:216  
Krakowiak 10:238  
Kujawisk 10:304  
Kyōgen 10:330  
Lach, Robert 10:346-347  
Leigh, Mitch 10:631  
Lindy 11:5-6  
Ling, Jan Nils 11:6  
Lü 11:292  
Mačák, Ivan 11:409

## Anonymous (cont.)

- Malagueña 11:549  
 Mambo 11:592  
 Mbira 11:873  
 Metre 12:222  
 Mijwiz 12:287  
 Mydaṅgam 12:756  
 Nāgasvaram 13:14  
 Nattiez, Jean-Jacques 13:76  
 Near East 13:87  
 Niger 13:235  
 One-step 13:543  
 Pan-Pacific Pop 14:158  
 Peacock, Kenneth Howard 14:318  
 Pentatonic 14:353-354  
 Percussion instruments 14:364  
 P'i-p'a 14:761  
 Pibroch 14:718  
 Pop music 15:85  
 Punk rock (see Popular music III, 7) 15:455  
 Qālā (see Syrian church music) 15:488  
 Qāthā (see Syrian church music) 15:488  
 Qaşaba 15:489  
 Race record 15:525  
 Raga 15:536-537  
 Ranāt 15:580  
 Redowa 15:663  
 Revival spiritual 15:776  
 Rhodes, Willard 15:803  
 Rice, 'Daddy' [Thomas Dartmouth] 15:835  
 Ruwet, Nicholas 16:352  
 Santūr 16:486  
 Sanza 16:487  
 Sārangī 16:496  
 Sarod 16:499-500  
 Saron 16:500  
 Savoy Orpheans 16:529  
 Schifrin, Lalo (Boris) 16:644  
 Shahnāī 17:213  
 Shake-a-leg 17:213  
 Shakubyōshī 17:218  
 Shakuhachi 17:218  
 Shalishim 17:218  
 Shamisen 17:219  
 Sheng 17:248  
 Sho 17:261  
 Shou-pan 17:275  
 Skiffle 17:365  
 Slit-drum 17:382-383  
 Smetana, Robert 17:408  
 So-na 17:479  
 Songwriter 17:525  
 Spasm band 17:818  
 Spike fiddle 17:832  
 Spike lute 17:832  
 Spouge 18:27  
 Steel drum 18:89  
 Strouse, Charles (Louis) 18:293  
 Suppan, Wolfgang 18:371  
 Surnāy 18:377  
 Tala 18:538

## Anonymous (cont.)

- Tamburā 18:555
- Tap dance 18:571-572
- Tār [ed. Frame drum] 18:574
- Tār [ed. Lute] 18:574
- Taranta 18:575
- Tchoung-tou 18:638
- Tirana 19:11
- Two-step 19:296-297
- Uganda, III. Modern developments 19:318-319
- 'Ugab 19:310
- Vetterl, Karel 19:690
- Vodušek, Valens 20:53
- Waulking song 20:235
- Whistle flute 20:382
- Whizzing bow 20:391
- Yotsudake 20:577
- Yüeh-ch'in 20:585
- Zamr 20:636
- Appelstein, Aaron
  - Webster, J(oseph) P(hilbrich) 20:282
- Aretz, Isabel
  - Argentina, II. Folk music 1:566-571
  - Ecuador, II. Folk music 5:830-834
  - Latin America, I. Indian music 10:505-515
  - Paraguay 14:175-178
  - Peru, II. Folk music 14:559-566
- Arnold, Denis
  - Education in music V. Conservatories 6:18-21
- Arnott, D. W.
  - Fulani music 7:23-25
- Arom, Simha
  - Central Africa Republic 4:57-61
- At'ayan, Robert
  - Komitas [Comidas; Soghomonian] 10:166-168
  - USSR, I. Armenia, 2. Folk music 19:336-349
- Atmadibrata, Enoch
  - Indonesia, VI. West Java, 3. Dance 9:211-215
- Atwood, Kathy Scholz
  - Sri Lanka 18:32-35
- Ayestarán, Alejandro
  - Uruguay, II. Folk music 19:472-474
- Babbitt, Milton
  - Kenton, Stan [Newcomb, Stanley] 9:866
  - Shaw, Artie [Arshawsky, Arthur] 17:232
- Baines, Anthony C.
  - Alphorn 1:290
  - Cow horn 5:14
  - Drone 5:637
  - Hornpipe 8:719-720
  - Kazoo 9:839
  - Shawm 17:237-243
- Baines, Francis with E.A. Bowles
  - Hurdy-gurdy 8:814-818
- Bandem, I. Made
  - Indonesia, III. Bali, 2. Dance 9:187-189
- Barandiaran, Gaizka de
  - Basque music 2:242-246
- Barsova, Inna
  - Kastal'sky, Alexandr Dmitriyevich 9:823

- Bate, Philip  
 Air column 1:183  
 Baines, Anthony C(uthbert) 2:39  
 Bore 3:47  
 Mahillon, Victor-Charles 11:504-505  
 Psalmodikon 15:336  
 Reed 15:663-664  
 Resonator 15:757  
 Saxophone 16:534-539
- Baumann, Max Peter  
 Switzerland, II. Folk music 18:416-422
- Becker, Judith  
 Burma, 2. Instrumental ensembles 3:475-479  
 6. Twentieth Century 3:485
- Béhague, Gerard  
 Alvarenga, Oneyda (Paoliello de) 1:298  
 Aretz (de Ramon y Rivera), Isabel 1:563-564  
 Ayestarán, Lauro 1:754  
 Azevedo, Luiz Heitor Corrêa de 1:758-759  
 Baqueiro Foster, Geronimo 2:126  
 Bossa-nova 3:77-78  
 Brazil, II. Folk music 3:223-244  
 Campbell Batista, Ramón 3:655  
 Campos, Rubén M(arcos) 3:661-662  
 Cascudo, Luiz da Camara 3:851  
 Choro 4:340  
 Chula 4:382  
 Côco 4:514  
 Danneman (Rothstein), Manuel 5:228-229  
 Gallet, Luciano (1893-1931) 7:102-103  
 Grebe, María Ester (b. 1928) 7:657  
 Latin America, II. Folk music 10:516-522  
 III. Afro-American music, 4. Folk music 10:526-528  
 IV. Popular music 10:529-534  
 Lira Espejo, Eduardo 11:22  
 Liscano, Juan 11:26  
 Martí [Martínez], Samuel 11:712  
 Maxixe 11:851  
 Mayer-Serra, Otto 11:856  
 Minas Gerais 12:331-332  
 Modinha 12:454  
 Perdomo Escobar, José Ignacio 14:365  
 Pereira Salas, Eugenio 14:365  
 Ramón y Rivera, Luis Felipe 15:575-576  
 Romero, Jesús C(arlos) 16:163  
 Salaz Viú, Vicente 16:410  
 Saldívar, Gabriel 16:413  
 Samba 16:447-448  
 Sordo Sodi, (Mariadel) Carmen 17:535  
 Stevenson, Robert M(urrell) 18:136-137  
 Tango 18:563-565  
 Vega, Carlos 19:588-589
- Béhague, Gerard with N. Fraser  
 Almeida, Renato 1:286  
 Andrade, Mário (Raul) de (Morais) 1:402
- Bell, James F.  
 Helmholtz, Hermann (Ludwig Ferdinand) von 8:466-467
- Bell, James with C. Truesdell  
 Physics of music 3 - 6. 14:666-677
- Benkő, András  
 Szenik, Ilona 18:493

- Bent, Ian D.  
Analysis 1:341-388  
Notation, I. General 13:333-336  
II. Notational systems 13:336-344  
Semiology 17:123-124
- Berendt, Joachim E.  
Dauner, Wolfgang 5:254  
Kühn, Rolf 10:297  
Mangelsdorff, Albert 11:616  
Schoof, Manfred 16:731
- Berger, D. P.  
Japan, IV. Instruments and their music, 3. Shakuhachi 9:532-534
- Bergsagel, John  
Emsheimer, Ernst 6:159  
Schjørring, Nils 16:655
- Berlász, Melino with J. Weissmann  
Lajtha, László 10:377-378
- Berner, Alfred  
Harmonium 8:169-175
- Bezić, Jerko  
Yugoslavia, II. Folk music, 3. Croatia 20:594-599
- Bierley, Paul E.  
Sousa, John Philip 17:755-757
- Binnington, Doreen with M. Liang  
Eskimo music 6:247-248  
North America, II. Indian and Eskimo traditions, 4. Eskimo 13:318-320
- Blacking, John  
Venda music 19:596-602
- Blades, James  
Bongos 3:19  
Boobams 3:39  
Cabaca 3:567-568  
Castanets 3:864  
Chinese woodblock 4:283  
Clappers 4:427-428  
Claves 4:457-458  
Conga drums 4:658  
Cowbells 5:8  
Cymbals 5:112-116  
Drum, 1. General 5:639-642  
Frame drum 6:739  
Friction drum 6:844-845  
Gong 7:521-523  
Gourd 7:591  
Güiro 7:825  
Kettledrum 10:7  
Lithophone 11:80-81  
Maracas 11:639-640  
Marimba, 2. Latin America and the orchestral marimba 11:682-683  
Marimbaphone 11:684  
Metallophone 12:214  
Nakers 13:16-17  
Rattle 15:600-602  
String drum 18:276  
Tablā 17:506  
Tambour 18:551  
Timbales 18:823  
Tom-tom 19:49  
Turkish crescent 19:279  
Woodblock 20:520  
Xylophone 20:562-564

- Blades, James with H. G. Farmer  
Janissary music 9:496-498
- Blake, Ran  
Monk, Thelonious (Sphere) 12:490-491
- Blum, Stephen  
Central Asia, II. Western 4:67-75  
Iran, II. Folk music 9:300-309
- Boehmer, Konrad  
Sociology of music 17:432-439
- Bolcom, William with R. Kimball  
Johnson, James P(rice) 9:678  
Waller, 'Fats' [Thomas Wright] 20:179
- Bónis, Ferenc  
Bartay, András 2:191  
Szabolcsi, Bence 18:484-485
- Borbolla, Carlos  
Cocoyé 4:514  
Cuba, II. Folk music 5:85-89
- Borrel, Eugene  
Calinda 3:623
- Borsai, Ilona  
Coptic rite, music of the 4:730-734
- Borwick, John  
Sound recording, transmission and reproduction,  
6. The history of Gramophone recording 17:573-578  
7. Gramophone record manufacture 17:578-579  
8. Gramophone record reproduction 17:579-582  
9. Tape and tape recording 17:582-584  
10. Film recording 17:584  
11. Videotape recording and television 17:584-585
- Bourligueux, Guy  
Azkue (Aberasturi), Resurrección María de 1:759  
Daniel, Francis (Alberto Clemente) Salvador 5:224-225
- Bowers, Roger with F. Lesure  
Archives and music 1:552-554
- Bowles, Edmund A. with F. Baines  
Hurdy-gurdy 8:814-818
- Boyd, Malcolm  
National anthems 18:46-75
- Boydell, Brian  
Bunting, Edward 3:455-456
- Boyden, David D.  
Bridge 3:277-278
- Boynon, Ivor with G. Romani  
Accordion 1:38-41
- Brandilly, Monique  
Chad 4:102-105
- Brandon, James R.  
South-east Asia, II. Theatre 17:767-779
- Branscombe, Peter  
Gassenhauer 7:177-178
- Brashovanova, Lada  
Bukureshtliev, Angel 3:430  
Dzhudzhev, Stoyan 5:797  
Kachulev, Ivan 9:763  
Kamburov, Ivan 9:785  
Katsarova (-Kukudova), Rayna 9:826-827  
Kaufman, Nikolai 9:832  
Kutev, Philipp 10:326  
Stoin, Elena 18:164  
Stoin, Vassil 18:164-165

- Braun, Joachim  
   Ciurlionytė, Jadvyga 4:422-423  
   Melngailis, Emīlis 12:111  
   USSR, VI. Latvia, 1. Art music 19:368-369  
   USSR, VII. Lithuania, 1. Art music 19:372-373  
   Vitolinš, Jēkabs 20:21-22
- Breathnach, Breandan  
   Ireland, II. Folk music 9:316-325
- Bridges, Doreen  
   Education in music VI. From 1800 A. The English-speaking countries  
     3. Australia and New Zealand 6:34-35
- Brook, Barry S.  
   Répertoire International de Littérature Musicale 15:747  
   Répertoire International d'Iconographie Musicale 15:749
- Brown, A. Peter  
   Hawaii 8:319-320
- Brown, David  
   Kashin, Daniil Nikitich 9:816-817
- Brown, Howard Mayer  
   Aerophone 1:118-119  
   Chordophone 4:339  
   Electrophone 6:111  
   Fife 6:540-541  
   Fipple flute 6:603  
   Flageolet 6:623-624  
   Flute, 1. General 6:664-666  
   Iconography of music 9:11-18  
   Idiophone 9:19  
   Membranophone 12:130  
   Sachs, Curt 16:374-375  
   Whistle 20:382  
   Wind-cap instruments [reed-cap shawms] 20:447-450
- Buchner, Alexandr  
   Mechanical instrument 12:2-9  
   Musical box 12:814-815
- Bujčić, Bojan  
   Kuhač [Koch], Franjo Žaver 10:293-294  
   Kumer, Zmaga 10:305  
   Rihtman, Cvjetko 16:23
- Burt, Amanda  
   Iceland, II. Folk music, 4. 20th Century 9:10
- Byrnside, Ronald with D. L. Root  
   Rodgers, Richard (Charles) 16:90-91
- Cambra, Zaneta Ho'oulu  
   Polynesia, 5. Hawaii 15:62-65
- Campbell, Richard  
   Mandolin 11:606-609
- Carlisle, Roxane Connick  
   Canada, II. Folk music 3:569-575
- Carner, Mosco  
   Ländler 10:435-536
- Carpenter, Nan C.  
   Education in music II. The Middle Ages, 3. Universities 6:5-6  
     III. The Renaissance, 1. Universities 6:8-9
- Černušák, Gracian with Andrew Lamb  
   Polka 15:42-44
- Charlton, David with J. A. Fuller-Maitland  
   Wallaschek, Richard 20:178
- Chenowith, Vida  
   Melanesia, 5. Papua New Guinea 12:88-92

- Chew, Geoffrey  
   Semantron 17:122
- Chianis, Sotirios  
   Greece, IV. Folk music 7:675-682
- Chkhikvadze, Grisol  
   USSR, V. Georgia 19:360-368
- Christensen, Dieter  
   Polynesia, 8. Tuvalu 15:69
- Christensen, Dieter with Gerd Koch  
   Micronesia, 3. Kiribati 12:275-276
- Ciurlionyte, Jadvyga  
   USSR, VII. Lithuania, 2. Folk music 19:373-377
- Clapham, John  
   Košetieký, Jiří Evermond 10:213
- Cockrell, Dale  
   Beatles, The 2:321-322
- Cocks, William A.  
   Bagpipe 2:19-32
- Cohen, Dalis  
   Melograph 12:127-129
- Colby, Edward E.  
   Discography 5:495-496  
   Sound archives 17:563-565
- Colles, H. C. (revised by F. Howes)  
   Fox-Strangways, A(rthur) H(enry) 6:737-738
- Colles, H. C. with F. Howes  
   Kennedy-Fraser, Marjorie 9:864
- Collinson, Francis  
   Reel 15:667-668  
   Scotland, II. Folk music 17:70-81  
   Strathspey 18:202
- Colwell, Richard with James W. Pruett  
   Education in music VI. From 1800 A. The English-speaking countries  
     2. USA 6:27-34
- Conner, William J.  
   Farmer, Henry George 6:400-401
- Conner, William J. with Milfie Howell  
   Arghül 1:572  
   Daff 5:145  
   Darabukka 5:239  
   Kamancha 9:785  
   Mizmār 12:373-374  
   Naffr 13:14  
   Naqqāra 13:36-37  
   Nāy 13:84-85  
   Rabāb 15:521-522  
   Tabl 18:506
- Conomos, Dmitri  
   Karas, Simon 9:802
- Cooke, Peter  
   Burns, Robert 3:492-493  
   Burundi 3:495-496  
   Harp-lute 8:211  
   Lamellaphone, 6. Latin America 10:406-407  
   Notched flute 13:420  
   Pygmy music 15:482-483  
   Water-drum 20:228  
   Yodel 20:574  
   Zurna 20:720-721
- Cooke, Peter with Ernst Heins  
   Drum-chime 5:649

- Cooke, Peter with Klaus Wachsmann  
Africa 1:144-153
- Cordero, Roque  
Panama 14:151-154
- Cosma, Viorel  
Brediceanu, Tiberiu 3:248-249  
Bursda, T(eodor) 3:458  
Drăgoi, Sabin V(asile) 5:607  
Lajtha, László 10:377-379  
Lakatos, István 10:379-380
- Crawford, Michael  
Indonesia, V. East Java 9:201-207
- Crawford, Richard  
Holyoke, Samuel (Adams) 8:668-669  
Mann, Elias 11:620
- Crossley-Holland, Peter  
Bard 2:147  
Buddhist music 3:417-421  
Central Asia, I. Eastern 4:61-67  
Tibet 18:799-811  
Wales 20:159-171
- Crowe, Peter with Derek A. Rawcliffe  
Melanesia, 4. New Hebrides 12:86-88
- Cunningham, Martin  
Spain, II. Folk music,  
1. General and history; 2. Musical characteristics 12:790-793  
4. Text 12:795  
6. Dance; 7. Regional characteristics; 8. History of folk music  
collecting 12:797-805
- Dalby, Winifred  
Mali, 1. Music and society; 2. Manding music 11:573-575
- Dale, Kathleen with Malcolm Turner  
Andersson, Nils 1:401
- Dapogny, James  
Bechet, Sidney 2:330-331  
Beiderbecke, Leon Bix 2:417-418  
Berigan, 'Bunny' [Roland Bernard] 2:553  
Dorsey [Family] 5:579  
Freeman, Bud [Lawrence] 6:815  
Hines, Earl (Kenneth) ['Fatha'] 8:587-588  
Holiday, Billie [Lady Day; Fagan; Eleanor] 8:645  
Lang, Eddie [Massaro, Salvatore] 10:442  
Mole, 'Miff' [Irving Milfred] 12:464  
Nichols, 'Red' [Ernest Loring] 13:206  
Rushing, Jimmy [James Andrew] 16:334  
Russell, 'Pee Wee' 16:335-336  
Webb, Chick [William] 20:237-238
- De Ren, F. J.  
Low Countries, II. Folk music 11:276-283
- De Vale, Sue Carole  
Boas, Franz 2:823-824  
Fewkes, Jesse Walter 6:518  
Fillmore, John Comfort 6:547-548  
Fletcher, Alice Cunningham 6:639  
Gilman, Benjamin Ives 7:382-383  
Harps, African 8:213-216
- Deutsch, Walter  
Austria, II. Folk music 1:736-740  
Pommer, Josef 15:73
- Dickow, Robert  
Sun Ra [Bourke, Sonny; Le Sony'r Ra] 18:369-370

- Dobbs, Jack Percival Baker  
Malaysia, I. West Malaysia 11:555-562
- Dobszay, László  
Rajeczky, Benjamin 15:548-549
- Domokos, Maria  
Domokos, Pál Péter 5:540  
Martin, György 11:718  
Olsvai, Imre 13:538-539
- Dostrovsky, Sigalia  
Physics of music 1. To Mersenne 2. From Huygens to Sauveur and Newton  
14:664-666
- Downey, James  
Spiritual, I. White 18:1-4
- Drabkin, William  
Sondheim, Stephen (Joshua) 17:509
- Drew, David  
Weill, Kurt (Julian) 20:300-310
- Duckels, Vincent  
Musicology 12:836-839
- Durán, Lucy  
Baud-Bovy, Samuel 2:296-297  
Jairazbhoy, Nazir A(1i) 9:465-466  
Jones, Arthur Morris 9:697  
Lloyd, A(lbert) L(ancaster) 11:97-98  
Picken, Laurence (Ernest Rowland) 14:732-733  
Tracey, Hugh (Travers) 19:107
- Durić-Klajn, Stana  
Djordjević, Vladimir R. 5:513-514  
Milojević, Miloje 12:328
- Dürr, Walter  
Rhythm I. The nature of rhythm 15:805-810
- Dyen, Doris J.  
Jackson, Judge 9:438  
Kurath, Gertrude Prokosch 10:313-314
- Dyen, Doris J. with Willard Rhodes  
North America, I. Folk music 13:292-295
- Echezona, W. W. C.  
Igbo music 9:20-23
- Edgebrecht, Hans Heinrich  
Bose, Fritz 3:75  
Günther, Robert 7:849  
Kuckertz, Josef 10:291  
Reinhard, Kurt 15:721-722  
Wiora, Walter 20:459-460
- Ehrlich, Cyril  
Hipkins, Alfred (James) 8:590
- El Kholy, Samha  
Abdel-Rahim, Gamal 1:8  
Abdel-Wahab, Muhammed 1:8-9  
Atrash [El Atrash] Farid 1:673  
Hafez, Abdel-Halim 8:21  
Ismail, Aly 9:349  
Kalthum, Ibrahim Um 9:785  
Osman [Ultman], Muhammed 14:5-6  
North Africa 13:287-292
- Elias, William Y.  
Adler, Israel 1:108  
Gerson-Kiwi, (Esther) Edith 7:305-306  
Shiloah, Amnon 17:256-257  
Stmuelli, Herzl 17:259-260  
Stutschewsky, Joachim 18:313

- Elias, William Y. with Gil Aldema  
 Israel, II. Folk and popular music, 2. Jewish folk and popular music  
 9:358-361
- Ellis, Catherine I.  
 Australia, II. Folk music, 3. Aboriginal music and dance in Southern  
 Australia 1:722-728
- Elschek, Oskar  
 Czechoslovakia, II. Folk music, 2. Slovakia 5:131-137
- Emsheimer, Ernst  
 Gusli 7:855  
 Kantele 9:796-797
- Engberg, Gudrun  
 Ekphonic notation 6:99-103
- Eöszé, László  
 Kodály, Zoltán 10:136-145
- Epstein, Dena L.  
 Garrison, Lucy McKim 7:169-170
- Eskeu, Harry  
 Carden, Allen D(ickenson) (see Shape-note hymnody) 3:773  
 Davisson, Ananias 5:284  
 Everett, Asa Brooks 6:320  
 Funk, Joseph 7:32  
 Gospel music, I. Hymnody 7:549-554  
 Hauser, William 8:313  
 Kiefer, Aldine S(illman) 10:54  
 Little, William 11:83  
 McIntosh, Rigdon McCoy 11:440  
 Shape-note hymnody 17:223-228  
 Smith, William (ii) 17:420  
 Stamps, V(irgil) O(liver) 18:67  
 Swan, Marcus Lafayette 18:396  
 Vaughan, James D(avid) 19:568  
 White, Benjamin Franklin 20:382  
 Woodbury, Isaac Baker 20:520  
 Wyeth, John 20:553-554
- Euba, Akin  
 Yoruba music 20:576
- Farhat, Hormoz  
 Iran, I. Art music 9:292-300
- Farmer, H. G.  
 Abū l-Ṣalt Umayya 1:30  
 Al-Rāzī, Abū Bakr 1:290  
 'Alluyah 1:284  
 'Amr ibn Bāna 1:332-333  
 Būq 3:458  
 Ibn 'Abd Rabbihi 9:3  
 Ibn al-Khatīb 9:3  
 Ibn Bājja 9:3-4  
 Ibn Rushd 9:4  
 Lozkhy 9:292  
 Qānūn 15:488-489
- Farmer, H. G. [revised]  
 Al-Āmulī 1:193  
 Mushāqa, Miḥā'Tī 12:799  
 Ṣabrah, Wadī 16:368-369  
 'ūd 19:306-307  
 Yūnus al-Kātīb 20:607  
 Zalzal 20:629
- Farmer, H. G. with James Blades  
 Janissary music 9:496-498

- Fellinger, Imogen  
Periodicals 14:407-535
- Fenlon, Iain  
Education in music II. The Middle Ages,  
1. Christian schools; 2. Monastic and cathedral schools 6:4-8  
Education in music III. The Renaissance 2. Renaissance and  
Reformation 6:9-11
- Fiske, Roger  
Bedford, Arthur 2:345-346
- Fleischmann, Aloys  
Celtic rite, music of the 4:52-54
- Flood, W. H. G. [revised]  
Patterson, Annie (Wilson) 14:301
- Fortun, Julia  
Bolivia 2:872-876
- Fox, Charles  
Barber, (Donald) Chris(topher) 2:133  
Dankworth, John [Johnny] (Philip William) 5:228  
Gibbs, Michael 7:360  
Lyttelton, Humphrey 11:403-404  
Scott, Ronnie [Ronald] 17:83-84  
Westbrook, Mike [Michael] 20:371
- Fraser, Norman with Gérard Behague  
Almeida, Renato 1:286  
Andrade, Mário (Raul) de (Morais) 1:402
- Frémot, Marcel  
Monaco 12:476-477
- Freudenberger, Berthold with Albert Wellek  
Stumpf, (Friedrich) Carl 18:307-308
- Fuller-Maitland J. A. with David Charlton  
Wallaschek, Richard 20:178
- Gabay, Yuriy  
USSR, II. Azerbaijan, 1. Art music 19:349-350
- Gallusser, Werner  
Ellis [née Caughie], Catherine J(ean) 6:138  
Jones, T(revor) A(ian) 9:704-705  
Moyle [née Brown], Alice (Marshall) 12:660-661
- Gansemans, J.  
Rwanda 16:354-357
- Garfias, Robert  
Burma, 1. Hill peoples 3:474  
3. Classical vocal music; 4. Theory 3:479-481  
Japan, III. Theatre and courtly genres, 1. Gagaku 9:510-515  
V. Notation systems 9:536-540
- Gay, Bram with Harold C. Hind  
Brass band 3:209-213
- Geiringer, Karl with Malcolm Turner  
Becking, Gustav (Wilhelm) 2:342
- Gelles, George  
Levant, Oskar 10:699
- Gerson-Kiwi, Edith  
Cheironomy 4:191-196  
Engel, Joel 6:167-168  
Idelsohn, Abraham Zvi 9:18-19  
Israel, II. Folk and popular music, 1. Arab folk music 9:358-359  
Jewish music, II. Secular,  
1. Nature of Jewish folksong 9:634-635  
2. Historical aspects 9:635-636  
3. Song types 9:636  
4. Oriental communities, (v-ix) 9:637-639  
6. Ashkenazic (1) Up to c1850 9:641-642

- Gerson-Kiwi, Edith (cont.)  
 Lachmann, Robert 10:348-349  
 Solmization, II. Ancient and non-European systems 17:462-467
- Gianturco, Carolyn M.  
 Carpitella, Diego 3:821  
 Nattaletti, Giorgio 13:44
- Ginzburg, Lev  
 Shneerson, Grigory Mikhaylovich 17:260
- Giradot, Anne  
 Beclard d'Harcourt, Marguerite 2:344
- Glasser, Stanley  
 Davashe, Mackay 5:258  
 Kente, Gibson 9:865  
 Matshikiza, Todd T. 11:826  
 Nrumalo, Gideon N. N. 13:455
- Gojowy, Detlef  
 Uspensky, Viktor Alexandrovich 19:479
- Goquingco, Leonor Orosa  
 Philippines, I. General, 3. Dance 14:634-636
- Gradante, William  
 Aguinaldo 1:118-119  
 Baguala 2:32  
 Baile 2:35  
 Bailecito 2:35  
 Bambuco 2:103  
 Bunde 3:454  
 Cachua 3:582  
 Chunchus-collas 4:382  
 Copla 4:718-719  
 Coumbite songs 4:832-833  
 Curruáo 5:99  
 Danzón 5:236  
 Décima 5:315  
 Estilo 6:263  
 Galerón 7:96  
 Guajira 7:767  
 Guaracha 7:769-770  
 Huayno 8:752  
 Marinera 11:685  
 Mejorana 12:79  
 Merengue 12:180  
 Milonga 12:328  
 Pasillo 14:261  
 Plena 15:6  
 Seis 17:114  
 Tamborito 18:551  
 Vals 19:509  
 Vidala 19:711
- Gradante, William with Deane L. Root  
 Rumba 16:329
- Gradenwitz, Peter  
 Touma, Habib Hassan 19:93-94
- Graesvold, Hans Magne  
 Elling, Catharinus 6:135-136
- Grame, Theodore  
 Morocco 12:587-589
- Grebe, Maria Ester  
 Chile, II. Folk music 4:232-240
- Griffiths, Ann with Joan Rimmer  
 Harp 8:190-210

- Guenther, Robert A.  
 Schneider, Marius 16:687-689
- Guignard, Michel  
 Mauritania 11:844-846
- Gushee, Lawrence  
 New Orleans Jazz 13:169  
 Oliver, King [Joe] 13:533-534
- Haefler, J. R.  
 North America, II. Indian and Eskimo Traditions, 3. Representative  
 tribes (i-viii) 13:312-317
- Hage, Louis  
 Lebanon 10:573-576
- Haglund, Rolf  
 Harteveld, (Julius Napoleon) Wilhelm 8:261
- Hamayon, Roberte  
 Mongol music 12:482-485
- Hamilton, Alasdair  
 Richard, Cliff 15:841  
 Who, The 20:391
- Hamilton, H. V. [revised]  
 Habanera 8:8
- Hannick, Christian  
 Ethiopian rite, music of the 6:272-275  
 Georgian rite, music of the 7:241-243
- Harrell, Max  
 Indonesia, VI. West Java, 1. Classical music 9:207-210
- Harrison, Max  
 Chaloff, Serge 3:111  
 Charles, Teddy [Cohen, Theodore Charles] 4:158  
 Dameron, Tadd [Tadley Ewing] 5:171-172  
 Desmond [Breitenfeld], Paul 5:392  
 Haig, Al [Allan Warren] 8:30  
 Jazz 9:561-579  
 Johnson, 'J. J.' [James Louis] 9:678  
 Lewis, John (Aaron) 10:707  
 Navarro, 'Fats' [Theodore] 13:82  
 New Orleans Rhythm Kings 13:169-170  
 Rodgers [Rajonski], Shorty [Milton M.] 16:104  
 Russell, Luis (Carl) 16:335  
 Solal, Martial 17:448  
 Symphonic jazz 18:428  
 Tatum, Art [Arthur] 18:593-594  
 Taylor, Cecil (Perceval) 18:604  
 Tristano, Lennie [Leonard Joseph] 19:154  
 West Coast Jazz 20:371  
 Whiteman, Paul 20:388
- Harvey, L. P. with Jack Sage  
 Zajal 20:626-627
- Harwood, Ian  
 Fret 6:836-837  
 Lute, 3. Structure of Western lute; 4. History 11:344-351
- Hassan, Scheherazade Qassim  
 Iraq 9:309-315
- Heck, Thomas F.  
 Guitar (Bibliography) 7:825-843
- Heins, Ernst  
 Angklung 1:427  
 Gambang 7:139  
 Gambus 7:142  
 Gong-chime 7:523

## Heins, Ernst (cont.)

- Indonesia, I. General, 5. Libraries and archives 9:173
- II. Instrumental ensembles 9:173-179
- IV. Central Java, 2. Folk music 9:196-197
- VI. West Java, 2. Folk music 9:210-211
- VII. Sumatra, 2. Contemporary traditions 9:216
- Kacapi 9:762-763
- Kendang 9:862
- Klèdi 10:99
- Rabana 15:522
- Suling 18:355
- Tarompet 18:581
- Heins, Ernst with Peter Cooke
  - Drum-chime 5:649
- Helffer, Mireille
  - Neumatic notations, VIII: Tibetan Buddhist 13:151-154
- Henderson, Clayton W.
  - Minstrelsy, American 12:351
- Herzog, Avigdor
  - Samaritan music 16:446
- Hewitt, Robert L.
  - Bushman music 3:504
- Hind, Harold C. with Bram Gay
  - Brass band 3:209-213
- Hitchcock, H. Wiley
  - Cakewalk 3:611
  - Chase, Gilbert 4:178
  - Foster, Stephen Collins 6:730
- Hodair, André
  - Ellington, Duke [Edward Kennedy] 6:136-137
  - Evans, Gil [Green, Ernest Gilmore] 6:319
  - Jackson, Milt(on) ['Bags'] 9:438-439
- Hofman, Shlomo
  - Badhan 2:8
  - Klezmer 10:108-109
- Hood, Mantle
  - Indonesia, I. General,
    1. Background 9:167-169
    2. Historical perspective 9:169-171
    3. Export of gong-chime instruments 9:171-172
    4. Comparison of modern Javanese and Balinese traditions 9:172-173
  - Indonesia, VII. Sumatra, 1. Historical background 9:215-216
  - Indonesia, VIII. Outer Islands 9:217-220
  - Kunst, Jaap 10:307-309
  - South-East Asia, 1. Music 17:762-767
- Hornbostel, Erich M. von with Curt Sachs
  - Instruments, classification of: Appendix 9:241-245
- Hoshovsky, Volodymyr
  - USSR, X. Ukraine, 2. Folk music 19:408-413
- Hosiasson, José
  - Bigard, Barney [Albany Leon] 2:700
  - Brubeck, Dave [David W.] 3:349
  - Carney, Harry (Howell) 3:800
  - Cool jazz 4:714
  - Hodges, Johnny [John Cornelius; 'Rabbit'] 8:612
  - Miller, (Alton) Glenn 12:322
  - Ory, 'Kid' [Edward] 13:878
  - Rich, Buddy [Bernard] 15:838
  - Strayhorn, Billy [William] 18:265
  - Webster, Ben(jamin Francis) 20:282
  - Williams, Cootie [Charles Melvin] 20:433

- Howe, Hubert S. Jr.  
 Electronic instruments 6:106-107
- Howell, Milfie with William J. Conner  
 Arghūl 1:572  
 Daff 5:145  
 Darabukka 5:239  
 Kamancha 9:785  
 Mizmar 12:373-374  
 Nafir 13:14  
 Naqqāra 13:36-37  
 Nāy 13:84-85  
 Rabāb 15:521-522  
 Tabl 18:506
- Howes, Frank  
 Broadwood, Lucy Etheldred 3:325  
 Karpeles, Maud 9:813  
 Sharp, Cecil (James) 17:231-232
- Howes, Frank with H. C. Colles  
 Kennedy-Fraser, Marjorie (1857-1930) 9:864
- Hugill, Stan  
 Shanty 17:221-223
- Hultin, Randi  
 Garbarek, Jan 7:151  
 Rypdal, Terje 16:359
- Hurd, Michael  
 Coward, Sir Noël (Pierce) 5:7-8
- Husmann, Heinrich  
 Syrian church music 18:472-481
- Hutchings, Arthur  
 Education in music VI. From 1800 1. Great Britain 6:22-24
- Hutchings, Arthur with Bernarr Rainbow  
 Education in music VI. From 1800 A. The English-speaking countries  
 1. Great Britain 6:22-27
- Ismail, Mahi  
 Sudan 18:327-331
- Jabbour, Alan  
 USA, II. Folk music, 6. After 1950 19:447-448
- Jackson, Richard  
 Bernstein, Leonard 2:629-631  
 Jackson, George Pullen (1874-1953) 9:438
- Jairazbhoy, Nazir A.  
 Bake, Arnold Adriaan 2:44  
 Improvisation, II. Asian art music 9:52-56  
 India, Subcontinent of, III. Thumri and ghazal 9:141-143
- James, Michael  
 Ayler, Albert 1:754-755  
 Carter, Benny [Lester, Bennett] 3:831  
 Cherry, Don(ald E.) 4:203  
 Coltrane, John 4:586-587  
 Davis, Miles (Dewey) 5:282  
 Ellis, Don(ald Johnson) 6:138-139  
 Giuffre, Jimmy [James Peter] 7:413  
 Graves, Milford 7:649  
 Hawkins, Coleman ['Hawk,' 'Bean'] 8:321-322  
 Konitz, Lee 10:178  
 Mingus, Charles 12:334-335  
 Mulligan, Gerry [Gerald Joseph] 12:775  
 Murray, Sonny [James Arthur] 12:792  
 Peterson, Oscar (Emmanuel) 14:578  
 Reinhardt, Django 15:723  
 Surman, John (Douglas) 18:377

- Jersild, Margareta with M. Ramsten  
Sweden, II. Folk music 18:401-406
- Jifi, Vysloužil  
Bartoš, František 2:230
- Johnson, David  
Leyden, John 10:709-710
- Johnson, David with Frank Kidson  
Thomas, William 18:789
- Johnson, John William  
Somalia 17:472-473
- Johnston, Thomas F.  
Tsonga music 19:232-235
- Jones, Trevor  
Australia, II. Folk music, 1. General 1:711-713  
Didjeridu 5:461-462
- Josephson, David  
Grainger, (George) Percy (Aldridge) 7:614-619
- Kachulev, Ivan with L. Brashovanova  
Stoin, Elena 18:164  
Stoin, Vassil 18:164-165
- Kaeppler, Adrienne L.  
Pacific Islands, 2. Dance 14:57-62  
Polynesia, 7. Tonga 15:68-69
- Kahl, Willi  
Bolero 2:870-871
- Kälin, Paul  
Education in music VI. From 1800 B. Western and Northern Europe  
12. Switzerland 6:43
- Kanazawa, Masakata  
Abe, Kōmei 1:9  
Hayashi, Kenzō 8:327  
Japan, VII. Music since 1868, 1. Western music and Japan 9:549-550  
Kikkawa [Sutō], Eishi 10:59  
Kishibe, Shigeo 10:83  
Koizumi, Fumio 10:156  
Machida, Yoshiaki 11:483  
Mingagawa, Tatsuo 12:331  
Miyagi, Michio 12:371-372  
Nomura, Yosio (Francesco) 13:266  
Shibata, Minsao 17:252-253  
Tanabe, Hisao 18:557  
Tsuji, Shōichi 19:235  
Yoshida, Tsunezō 20:577
- Karpeles, Maud  
Cushion dance 5:105-106  
England, II. Folk music 6:182-191  
English Folk Dance and Song Society 6:198-199  
International Folk Music Council 9:273
- Kasilag, Lucrecia R.  
Abdon, Bonifacio 1:9  
Maceda, José 11:423
- Katz, Israel J.  
Barbeau, Charles Marius 2:131-132  
Capmany i Farres, Aurelio 3:754  
Danckert, Werner 5:219-220  
Flamenco 6:625-630  
Gil García, Bonifacio 7:375  
Hemsi (Chicurel), Alberto 8:477  
Herzog, George 8:527-528  
Hornbostel, Erich Moritz von 8:716-717

- Katz, Israel J. (cont.)  
 Jewish music, II. Secular, 5. Sephardic 9:639-641  
 Ledesma, Damsó 10:596
- Katz, Israel J. with J. B. Trend  
 Cante hondo 3:719
- Kauffman, Robert A.  
 Lamellaphone, 1. General 10:401-402
- Kaufman, Nikolai  
 Bulgaria, II. Folk music 3:431-438
- Kecskeméti, István  
 Kárpáti, János 9:812-813
- Keldish, Yury  
 Belyayev, Viktor Mikhaylovich 2:458-459
- Kennedy, Raymond F.  
 Micronesia, 2(III) Ponape 12:273-274  
 4(i) Chamorro 12:277-278
- Keren, Zvi  
 Hajdu, André 8:38-39
- Kettlewell, David  
 Bandura 2:110  
 Bell harp 2:442-443  
 Dulcimer 5:695-707
- Kidson, Frank with Deane L. Root  
 Vamp 19:516
- Kidson, Frank with David Johnson  
 Thomson, William 18:789
- Kikkawa, Eishi  
 Japan, VII. Music since 1868, 3. Traditional music, 20th-Century  
 9:552
- Kimball, Robert with William Bolcom  
 Johnson, James P(rice) 9:678
- King, Anthony  
 Algaita 1:255-256  
 Ganga 7:145-147  
 Goge 7:496  
 Hausa music 8:309-312  
 Hourglass drum 8:737-738  
 Kakaki 9:772-773  
 Kora 10:188-190  
 Lamellaphone, 5. West Africa 10:406  
 Nigeria 13:235-243  
 Talking drum 18:540  
 Tambari 18:550
- Kishibe, Shigeo  
 China, II. Court traditions (ya-yueh) 4:250-253  
 Japan, I. General 9:504-506  
 III. Theatre and courtly genres, 2. Noh 9:515-519
- Kjellberg, Eric  
 Hallberg, Bengt 8:53  
 Domnerus, Arne 5:539  
 Gullin, Lars 7:845
- Kneif, Tibor  
 Hermeneutics 8:511
- Knight, Roderic C.  
 Gambia 7:139-142
- Knudsen, Thorkild  
 Denmark, II. Folk music, 5. 20th century trends and Folkemusikhus  
 5:372-373
- Koch, Cerd with Dieter Christensen  
 Micronesia, 3. Kiribati 12:275-276

- Koch, Klaus-Peter  
 Nomadic peoples of Europe and Asia (Ancient) 13:264-266  
 Persia 14:549-552
- Koizumi, Fumio  
 Japan, IV. Instruments and their music, 1. Biwa 9:524-526  
 VI. Folk music, 1. Japanese folk music 9:540-543  
 VII. Music since 1868, 2. Popular music 9:550-552
- Kolehmainen, Ilkka  
 Finland, II. Folk music 6:586-592
- Kolinsky, Mieczyslaw  
 Haiti 8:33-37
- Kotlyaryov, Boris  
 USSR, VIII. Moldavia 19:377-380
- Krader, Barbara  
 Ethnomusicology 6:275-282  
 Gippius, Evgeny Vladimirovich 7:403-404  
 Janković [Family] 9:499-500  
 Kolessa, Filaret (Mykhaylovych) 10:160-161  
 Kvitka, Klyment 10:329  
 Linyova, Ergeniya (Eduardovna Papritz) 11:12  
 Roberts, Helen (Heffron) 16:69  
 Sirola, Božidar 17:352-353  
 Society for Ethnomusicology 17:431  
 Žganec, Vinko 20:671-672
- Kramlich, Raymonde S.  
 Bailey, Mildred 2:35  
 Carmichael, Hoagy [Hoagland] (Howard) 3:799
- Kroeger, Karl  
 Hutchinson [Family] 8:827  
 Moravians, American 12:562-564
- Kubik, Gerhard  
 Angola 1:431-435  
 Cameroon 3:647-649  
 Kwele 10:329-330  
 Lamellaphone, 2. Marimba types, 3. Mbira types, 4. Likembe types  
 10:402-440  
 Malawi 11:550-555  
 Marimba, 1. Africa 11:681-682  
 Mvet 13:3  
 Tanzania 18:567-571
- Kunz, H.  
 Yun, Isang 20:606-607
- Kurath, Gertrude Prokosh  
 North America, II. Indian and Eskimo traditions, 2. Dance 13:307-312
- Lah, Ronald  
 Ethiopia 6:267-272
- Lamb, Andrew  
 Barn dance 2:165  
 Cancan 3:678-679  
 Davies, Harry Par 5:274  
 Lancers 10:424  
 Monckton, (John) Lionel (Alexander) 12:478-479  
 Musical comedy 12:815-823  
 Music hall 12:831-834  
 Polka 15:42-44  
 Popular music 15:87-121  
 Revue 15:778-780  
 Sullivan, Sir Arthur (Seymour) 18:355-364  
 Waltz 20:200-206  
 Wilson, Sandy [Alexander] (Galbraith) 20:444

- Lampert, Vera  
 Arma, Paul 1:595-596  
 Bartók, Béla, 1. Childhood and student years 2:197-199  
 2. Discoveries: Strauss, folk music, Debussy 2:199-201  
 3. Neglect and success, 1910-20 2:201-202  
 4. Concert tours 2:202-203  
 5. Last years 2:203-205  
 Marothy, Janos 11:696
- Lampila, Hannu Ilari  
 Lounis [Lindberg], Armas (Emanuel) 10:546
- Langwill, Lyndesay G.  
 Barrel Organ 2:181-185
- Larrea Palacin, Arcadio de  
 Spain, II. Folk music,  
 3. Instruments 17:793-795  
 5. Song 17:795  
 6. Dance 17:795-799
- LaRue, Jan  
 Japan, VI. Folk music, 2. Okinawa 9:543-548
- Lebeau, Elisabeth  
 Weckerlin, Jean-Baptiste (Théodore) 20:284
- Ledang, Ola Kai  
 Groven, Eivind 7:755-756
- Lee, Byong Won  
 Korea 10:192-208
- Lee, Byong Won with Robert C. Provine  
 Korea (Bibliography) 10:208
- Lefkowitz, Murray  
 Rant 15:586
- Lehmann, Dieter  
 Kazachok 9:837-838
- Leotsakos, George S.  
 Hadjidakis, Manos 8:17
- Lesure, François with Roger Bowers  
 Archives and music 1:552-554
- Leuchtmann, Horst  
 Ditfurth, Franz Wilhelm 5:499  
 Haxthausen, August (Franz Ludwig Maria) 8:326
- Lewin, Olive  
 Calypso 3:634-635  
 Jamaica 9:466-470  
 Mento 12:166-167
- Leydi, Roberto  
 Italy, II. Folk music 9:382-392
- Liang, Ming-yüeh  
 China, V. Instruments,  
 1. Cheng 4:262-264  
 3. Hu-ch'in 4:269-270
- Liang, Ming-yüeh with Doreen Binnington  
 Eskimo music 6:247-248  
 North America, II. Indian and Eskimo traditions, 4. Eskimo 13:318-320
- Libby, Dennis  
 Carol 3. Post-reformation 3:812
- Libin, Laurence  
 Instruments, collections of 9:245-254
- Lieberman, Fredric  
 Amiot, Jean Joseph Marie 1:326  
 Nepal 13:107-109
- Lindley, Mark  
 Mean tone 11:875  
 Pythagorean intonation 15:485-487

- Lindley, Mark (cont.)  
 Zither, 1. Generic term 20:698-703
- List, George  
 Columbia, II. Folk music 4:570-581
- Lloyd, A. L.  
 Europe, II. Eastern 6:301-312  
 Hora lunga [doina] 8:694-695  
 Lament 10:407-410
- Lloyd, Llewelyn S.  
 Ocarina 13:487  
 Pitch notation 14:786-789
- Loh, I-to  
 Hsu, Tsang-houei 8:751-752  
 Taiwan, 18:529-533
- López-Calo, José  
 Education in music VI. From 1800 B. Western and Northern Europe,  
 11. Spain and Portugal 6:42-43
- Lortat-Jacob, Bernard  
 Berber music 2:517-518
- Luederwaldt, Andreas  
 Samish music 16:449-452
- Lui, Tsun-yuen  
 China, V. Instruments, 4. P'i-p'a 4:270-272
- Lukanyuk, Bogdan  
 Leontovych, Mykola Dmytrovich (1877-1921) 10:678  
 Lyudkevych, Stanislav Pylypovych 11:404-405
- Maceda, José  
 Kulintang 10:304  
 Philippines, I. General,  
 1. Introduction 14:631-633  
 2. Music 14:633-634  
 Philippines, II. Indigenous and Muslim-influenced traditions  
 14:636-650
- Machavariani, Evgeny  
 Arakishvili, Dimitri Ignat'yevich 1:540  
 Mahvelidze, Shalva Mikhaylovich 12:756-757  
 Paliashvili, Zakhary Petrovich 14:137
- Mackerras, Colin  
 Ch'eng Chang-keng 4:201  
 China, III. Musical drama and narratives,  
 1. Regional opera 4:253-254  
 2. Peking opera 4:254-258  
 China, V. Instruments, 5. Other instruments 4:272-278  
 Mei Lan-fang 12:71  
 T'an Hsin-p'ei 18:565  
 Wei Ch'eng-sheng 20:293
- Maier, Elisabeth  
 Education in music VI. From 1800 B. Western and Northern Europe  
 5. Austria 6:36
- Makun, Kazadi Wa  
 Congolese music 4:659-661
- Malm, William P.  
 East Asia 5:803-807  
 Hood, Mantle 8:682-683  
 Japan, III. Theatre and Courtly genres,  
 3. Bunraku 9:519-522  
 4. Kabuki 9:522-524  
 Japan, IV. Instruments, 4. Shamisen 9:534-536
- Malone, Bill  
 Cowboy song 5:8  
 Cajun 3:611

- Malone, Bill (cont.)  
 Hillbilly music 8:561  
 Honky tonk music 8:682  
 Nashville sound 13:41  
 Rodgers, Jimmie [James] (Charles) 16:89  
 Western swing 20:375  
 Williams ('King') Hank [Hiram] 20:433
- Maniates, Maria Rika  
 Street cries 18:265-266
- Mapoma, Mwesa Isaiah  
 Zambia 20:630-635
- Marcel-Dubois, Claudie  
 France, II. Folk music 6:756-764
- Matthiessen, Ole  
 Tchicai, John (Martin) 18:638
- May, James  
 South Africa, II. Afrikaans music 17:760-762
- McAllister, Rita  
 USSR, IX. Russian SFSR, 1. (iv-v) Political background and Soviet music 19:384-388
- McKinnon, James W.  
 Aulos 1:699-702  
 Kithara 10:88-89  
 Lur 11:338-339  
 Lute, 2. Ancient 11:344  
 Lyre, 2. Ancient Greece 11:399-401  
 Panpipes 14:159-160  
 Psaltery 1. Ancient Greek and Latin terms 15:383-385  
 Sistrum 17:354  
 Syrinx 18:481
- McLean, Mervyn  
 New Zealand, II. Folk music,  
 1. Maori vocal music 13:192-194  
 2. Maori instruments 13:194-196  
 Polynesia, 2. Cook Islands 15:55-57
- McLeod, Norma  
 Malagasy Republic 11:547-549
- Menon, Narayana  
 Balasaraswati, Thanjavur 2:58  
 Khan, Ali Akbar 10:49  
 Lal, Chatur 10:380  
 Shankar, Ravi 17:219-220  
 Shankar, Uday 17:220-221  
 Subbulakshmi, Madurai Shanmukhavadiu 18:322
- Mensah, Atta  
 Highlife 8:550-551
- Merino, Luis  
 Education in music VI. From 1800 D. Other countries  
 17. Latin America 6:50-51
- Merriam, Alan P.  
 Zaïre 20:621-626
- Michel, Paul  
 Education in music VI. From 1800 C. Russia (USSR), Eastern Europe  
 13. Up to 1917; 14. After 1917 6:43-48
- Michelsen, Kari  
 Eggen, Erik 6:65  
 Ledang, Ola Kai 10:592
- Mill, Rodney H.  
 Yasser, Joseph 20:572
- Miller, Terry E.  
 Laos 10:460-465

- Mishori, Nathan  
Alexander, Charles McCollom 1:246
- Montagu, Jeremy  
Shofar 17:261-262
- Moore, Sylvia  
Malta 11:589-590
- Morgan, Paula  
Béhague, Gerard Henri 2:415-416  
Crossley-Holland, Peter 5:63-64  
Katz, Israel Joseph 9:828  
Krader, Barbara 10:229  
LaRue, (Adrian) Jan (Pieters) 10:473  
Malm, William Paul 11:587  
Merriam, Alan P(arkhurst) 12:187  
Nettl, Bruno 13:118-119  
Powers, Harold Stone 15:179-180  
Southern, Eileen 17:779  
Wachsmann, Klaus Philipp 20:94-95
- Morrocco, W. Thomas  
Kremenliev, Boris 10:252  
Mancini, Henry 11:603  
McPhee, Colin (Carhart) 11:449
- Morton, David  
Thailand 13:712-722
- Moyle, Alice M.  
Australia, II. Folk music, 2. Aboriginal music and dance of North  
Australia 1:712-722  
Corroboree 4:804-805
- Moyle, Richard N.  
Polynesia, 6. Samoa 15:65-68
- Mundell, Felicia M.  
Botswana 3:88-90
- Murray, Edward  
Chou Wen-chung 4:359
- Myers, Helen with Luis Felipe Ramón y Rivera  
Costa Rica 4:823  
El Salvador 6:142  
Honduras 8:678-679  
Nicaragua 13:202-203
- Nelson, Veronique  
Sardana 16:497
- Nettl, Bruno  
North America, II. Indian and Eskimo traditions, 1. Music 13:295-307
- Neubauer, Eckhard  
Al-Ghazālī 1:256-257  
Al-Isfahānī 1:259  
Al-Kahīlī ibn Ahmad 1:263-264  
Ibn al-Nadīm 9:3  
Ibrāhīm al-Mawsilī 9:4-5  
Ibrāhīm ibn al-Mahdī 9:5  
Ishāq al-Mawsilī 9:339  
Islamic religious music 9:342-349  
Majd al-Dīn al-Ghazālī 9:542  
Ziryāb 20:698
- Nielsen, Frede V.  
Education in music VI. From 1800 B. Western and Northern Europe  
10. Scandinavia 6:40-42
- Nikiprowetzky, Tolia  
Senegal 17:127-129  
Tuareg music 19:236-237

- Nketia, J. H. K.  
 Ashanti music 1:651-652  
 Ghana 7:326-332
- Nöhl, Günther  
 Education in music VI. From 1800 B. Western and Northern Europe  
 7. Germany 6:37-39
- Norris, Geoffrey  
 Danilov, Kirsha 5:227-228
- O'Brien, Linda L.  
 Guatemala, II. Folk music 7:776-780  
 Son guatemalteco 17:524
- O'Loughlin, Niall  
 Cossetto, Emil 4:815
- Odell, Jay Scott  
 Banjo 2:118-121  
 Ukelele 19:323-324
- Oliver, Paul  
 Barrelhouse 2:181  
 Blues 2:812-819  
 Boogie-woogie 3:39  
 Broonzy, Big Bill [Conley, William Lee] 3:334  
 Carr, Leroy 3:823  
 Cleveland, James 4:496  
 Davis, Gary ['Blind Gary'] 5:22  
 Dorsey, Thomas A(ndrew) ['Georgia Tom'] 5:578-579  
 Fuller, Blind Boy [Fulton, Allen] 7:27  
 Gospel music, II. Performance 7:554-559  
 Hooker, John Lee 8:686  
 Hopkins, Lightnin' [Sam] 8:690  
 Hurt, Mississippi John 8:821  
 Jefferson, Blind Lemon 9:583  
 Jive 9:652  
 Johnson, 'Blind' Willie 9:676  
 Johnson, Robert (ii) 9:682-683  
 Ledbetter, Huddie ['Leadbelly'] 10:595-596  
 Little Walter [Jacobs, Walter] 11:84  
 McTell, 'Blind' Willie 11:452  
 Memphis Minnie [Douglas, Minnie] 12:131  
 Muddy Waters [Morganfield McKinley] 12:759  
 Patton, Charley 14:304  
 Smith, (Clarence) 'Pine Top' 17:417-418  
 Smith, Bessie 17:411  
 Songster 17:524  
 Spiritual, II. Black 18:4-7  
 Tharpe, 'Sister' Rosetta 18:725  
 Walker, 'T-Bone' [Aaron Thibeaux] 20:174  
 Ward, Clara 20:210  
 Washboard band 20:224  
 Williamson, 'Sonny Boy' [John Lee] 20:439
- Olsvai, Imre  
 Borsai, Ilona 3:68-69  
 Halmos, István 8:59-60  
 Vikár, László 19:761
- Olt, Harry  
 USSR, IV. Estonia, 1. Art music 19:357-358
- Omondi, Washington A.  
 Kenya 9:867-870
- Ornstein, Ruby  
 Indonesia, III. Bali, 1. Music 9:179-187
- Orrego-Salas, Juan A.  
 Allende(-Saron), Pedro Humberto 1:282

- Orrego-Salas, Juan A. (cont.)  
 Lara, Agustín 10:467  
 Lavin, Carlos 10:554
- Ottosson, R. A.  
 Iceland, II. Folk music,  
 1. Instruments 9:7  
 2. Vocal music 9:7-9
- Oven, Cootje van  
 Sierra Leone 17:302-304
- Paap, Wouter  
 Education in music VI. From 1800 B. Western and Northern Europe  
 9. Low Countries 6:39-40
- Pacholczyk, Josef  
 Arab music, I. Art music, 5. Art music after 1900 1:521-526  
 Egypt, II. Folk music 6:75-76
- Palmer, Christopher  
 Butterworth, Gerge 3:521-522
- Patrick, James  
 Parker, Charlie [Charles Christopher, Jr.; Bird, Yardbird] 14:228-230
- Pendleton, Aline  
 Education in music VI. From 1800 B. Western and Northern Europe  
 6. France 6:36-37
- Perz, Mirosław  
 Koleda [Colenda] 10:158-159
- Pescatello, Ann M.  
 Seeger [Family] 17:101-103
- Petrović, Radmila  
 Yugoslavia, II. Folk music,  
 1. Introduction 20:587-588  
 4. Serbia, Macedonia and Montenegro 20:299-304
- Pian, Rulan Chao  
 China, I. General 4:245-250
- Pleasants, Henry  
 Berry, Chuck [Charles Edward Anderson] 2:631  
 Charles, Ray 4:158  
 Crooning 5:60  
 Crosby, Bing [Harry Lillis] 5:60  
 Fitzgerald, Ella 6:621  
 Garland, Judy [Gumm, Frances Ethel] 7:167  
 Jackson, Mahalia 9:438  
 Jolson, Al [Yoelson, Asa] 9:689  
 King, B. B. [Riley B.] 10:65  
 Lee, Peggy [Egstrom, Norma Delores] 10:599  
 Presley, Elvis (Aaron) 15:218  
 Sinatra, Frank [Francis Albert] 17:333-334  
 Waters, Ethel 20:233-234
- Polunin, Ivan with Tany Polunin  
 Malaysia, II. Sabah 11:562-563
- Pope, Isabel  
 Kanazawa, Masakata 9:792
- Porter, James  
 Europe, I. Western 6:296-301  
 Europe, Prehistoric 6:312-315
- Potvin, Gilles  
 Leclerc, Félix 10:592  
 Vigneault, Gilles 19:756
- Foulton, Diana  
 Lute, 5. Technique, 6. Ornamentation, 7. Repertory 11:351-365  
 Vihuela 19:757-761
- Powers, Harold S.  
 Bhatkhande, Vishnu Narayan 2:669-670

- Powers, Harold S. (cont.)  
 India, Subcontinent of, I. The region, its music and music history  
 9:69-91  
 II. Theory and practice of classical music 9:91-141  
 Kashmir 9:817-819  
 Mode, I. The term 12:376-378  
 Mode, IV. Modal scales and folksong melodies 12:418-422  
 Mode, V. Mode as musicological concept 12:422-450
- Price, Percival  
 Bell 2:424-437  
 Chimes 4:242-245  
 Handbell 8:80-83
- Proctor, George A.  
 Education in music VI. From 1800 A. The English-speaking countries  
 4. Canada 6:35-36
- Provine, Robert C. with Byong Won Lee  
 Korea (Bibliography) 10:208
- Pruett, James W. with Richard Colwell  
 Education in music VI. From 1800 A. The English-speaking countries  
 2. USA 6:27-34
- Purcell, Joanne B. with Ronald C. Purcell  
 Portugal, II. Folk music 15:141-148
- Purcell, Ronald C. with Joanne B. Purcell  
 Portugal, II. Folk music 15:141-148
- Qureshi, Regula  
 India, Subcontinent of, IV. Chanted poetry 9:143-144  
 India, Subcontinent of, V. Popular religious music, 2. Muslim  
 9:145-147  
 Pakistan 14:104-112
- Racy, Ali Jihad  
 Druze music 5:652-656
- Rainbow, Bernarr with Arthur Hutchings  
 Education in music VI. From 1800 A. The English-speaking countries  
 1. Great Britain 6:22-27
- Ramón y Rivera, Luis Felipe  
 Dominican Republic 5:535-538  
 Quijongo 15:505  
 Venezuela, II. Folk music 19:606-613
- Ramón y Rivera, Luis Felipe with Helen Myers  
 Costa Rica 4:823  
 El Salvador 6:142  
 Honduras 8:678-679  
 Nicaragua 13:202-203
- Ramsten, Märta with M. Jersild  
 Sweden, II. Folk music 18:401-406
- Rastall, Richard  
 Education in music II. The Middle Ages, 4. Professional training  
 6:6-7
- Rawcliffe, Derek A. with P. Crowe  
 Melanesia, 4. New Hebrides 12:86-88
- Reed, Addison W.  
 Joplin, Scott 9:708-709
- Reinhard, Kurt  
 Turkey 19:268-278
- Remnant, Mary  
 Hardanger fiddle 8:158  
 Husla 8:824  
 Psaltery, 2. The instrument 15:385-387
- Reynolds, William H.  
 Olsen, Poul Rovsing 13:537

- Rhodes, J. J. K. with W. R. Thomas  
 Ellis [Sharpe], Alexander J(ohn) 6:138
- Rhodes, Willard  
 Densmore, Frances 5:375  
 Haywood, Charles 8:418
- Rhodes, Willard with Doris J. Dyen  
 North America, I. Folk music 13:292-295
- Richter, Lukas  
 Diesis (ii) 5:466-467
- Rihtman, Cvjetko  
 Yugoslavia, II. Folk music, 2. Bosnia and Hercegovina 20:588-594
- Rijavec, Andrej  
 Education in music VI. From 1800 C. Russia (USSR), Eastern Europe  
 5. Yugoslavia 6:48-49
- Rimmer, Joan  
 Cláirseach 4:425  
 Crwth 5:75-77  
 Hornmel 8:676-677  
 Irish harp 9:328-329  
 Nyckelharpa 13:455  
 Pibgorn 14:719  
 Steel ban 18:89  
 Zither, 2. Modern Alpine, 3. Other fretted zithers 20:698-703
- Rimmer, Joan with Ann Griffiths  
 Harp 8:190-210
- Ringer, Alexander L.  
 Education in music IV. 1600-1800 6:12-17  
 Melody 12:118-127
- Roberts, John Storm  
 Salsa 16:430
- Robinson, Bradford  
 Blue note 2:812  
 Catlett, Sid 4:12  
 Dixieland jazz 5:512  
 Dodds, 'Baby' [Warren] 5:519  
 Electric jazz 6:105-106  
 Evans, Bill [William J.] 6:318  
 Free jazz 6:815  
 Garner, Errol (Louis) 7:167  
 Granz, Norman 7:640  
 Grappelli [Grappelly] Stephane 7:640  
 Hampton, Lionel ['Hamp'] 8:80  
 Jones, Jo [Jonathan] 9:701  
 Komeda [Trzcinski], Krzysztof 10:165  
 Modal jazz 12:376  
 Modern Jazz Quartet 12:453  
 Page, Walter (Sylvester) 14:92  
 Powell, Bud [Earl] 15:172-173  
 Riff 16:13  
 Rolling Stones 16:117-118  
 Scat singing 16:580  
 Stride 18:270  
 Swing 18:416  
 Traditional jazz 19:110-111  
 Trent, Alphonso [Alphonse] 19:132  
 Wilson, Teddy [Theodore] 20:445  
 Yancey, Jimmy [James Edward] 20:569-570
- Robinson, Bradford with Ross Russell  
 Basie, Count (aka Red Bank) 2:236
- Romani, G. with Ivor Boynon  
 Accordion 1:38-41

- Root, Deane L.  
   Arlen, Harold 1:593-594  
   Barbershop harmony 2:137  
   Barnard, Charlotte Alington 2:165  
   Berlin, Irving [Baline, Irving] 2:578-579  
   Brown, Nacio Herb 3:334  
   Donaldson, Walter 5:541  
   Dresser [Dreiser], Paul 5:629  
   Dylan, Bob [Zimmerman, Robert Allen] 5:795  
   Henderson, Ray [Brost, Raymond] 8:478  
   Jones, Spike [Lindley Armstrong] 9:704  
   Lane, Burton 10:441  
   Lauder, Sir Harry (MacLennan) 10:543  
   McHugh, Jimmy [James] (Francis) 11:439-440  
   Porter, Cole (Albert) 15:135-136  
   Rainger, Ralph 15:546  
   Revel, Harry 15:775  
   Rice, Edward Everett 15:835  
   Rome, Harold (Jacob) 16:162  
   Rumba 16:329  
   Square dance 18:30  
   Tierney, Harry (Austin) 18:817  
   Vallee (Vallée) Rudy (Hubert Prior) 19:502  
   Van Heusen, Jimmy [James] [Babcock, Edward Chester] 19:525  
   Von Tilzer [Gumm], Albert 20:77  
   Von Tilzer [Gumm], Harry [Harold] 20:78  
   Warren, Harry (Salvatore) 20:215  
   Wenrich, Percy 20:342  
   Willson [Reiniger], (Robert) Meredith 20:442  
 Root, Deane L. with R. Byrnside  
   Rodgers, Richard (Charles) 16:90-91  
 Root, Deane L. with Frank Kidson  
   Vamp 19:516  
 Root, Deane L. with Andrew Lamb  
   Revue 15:778-780  
 Rorem, Ned  
   Harrison, Lou 8:255  
 Rosellini, Jim  
   Upper Volta 19:456-460  
 Rosenberg, Neil V.  
   Bluegrass music 2:812  
   Monroe, Bill [William] (Smith) 12:499-500  
 Rosse, Michael D.  
   Tagore, Sir Sourindro Mohun 18:525-526  
 Rouget, Gilbert  
   Benin 2:487-493  
   Brăiloiu, Constantin 3:193-194  
   Guinea 7:819-823  
 Rovsing Olsen, Poul  
   Arabian Gulf 1:513-514  
   Greenland 7:688-689  
 Roy, James G., Jr.  
   Russell, George (Allan) 16:334-335  
 Russell, Ross with Bradford Robinson  
   Basie, Count (aka Red Bank) 2:236  
 Rycroft, David K.  
   Gora 7:535-536  
   Ground-harp 7:751  
   Hottentot music 8:730-733  
   Musical bow 12:811-814  
   Ngumi music 13:197-202

- Rycroft, David K. (cont.)  
 Ramkie 15:574-575
- Saaduddin, Abul H.  
 Bangladesh 2:110-117  
 Tagore, Rabindranath 18:525
- Sachs, Curt with Erich von Hornbostel  
 Instruments, classification of: Appendix 9:241-245
- Sage, Jack  
 Garcia Matos, Manuel 7:156-157  
 Muwashshah 13:1  
 Seguidilla 17:106-108
- Sage, Jack with L. P. Harvey  
 Zajal 20:626-627
- Salgado, Susana  
 Gomez Carrillo, Manuel 7:519
- Sallée, Pierre  
 Gabon 7:49-54
- Salmenhaara, Erkki  
 Ala-Könni, (Martti) Erkki 1:191  
 Donner, Henrik Otto 5:570  
 Krohn, Ilmari (Henrik Reinhold) 10:274-275  
 Väisänen, Armas Otto (Aapo) 19:487-488
- Salter, Lionel  
 Harich-Schneider, Eta 8:161-162
- Samson, Patricia  
 Malaysia, III. Sarawak 11:563-567
- Sansom, Chris  
 Electric guitar 6:104-105
- Sarkisian, Svetlana  
 Tigranyan, Nikoghayos Fadeyi 18:819-820  
 USSR, I. Armenia, 1. Art music 19:334-336
- Sárosi, Bálint  
 Gypsy music 7:865-870  
 Hungary, II. Folk music 8:803-811  
 Kerényi, György 9:872-873  
 Király, Ernő 10:71  
 Kiss, Lajos 10:84  
 Szomjas-Schiffert, György 18:496-497
- Saumaiwai, Chris Thompson  
 Melanesia, 2. Fiji 12:82-85
- Schaeffner, André  
 Mali, 3. Dogon 11:575-576
- Schechter, John M.  
 Berimbau 2:553-554  
 Birimbao 2:731  
 Caja 3:610-611  
 Charango 4:155  
 Clarín 4:429  
 Erke 6:229-230  
 Garay, Narciso 7:151  
 Garrido, Pablo 7:169  
 Guachara 7:764  
 Guacharaca 7:763  
 Mejoranera 12:79  
 Pincullo 14:752  
 Quepa 15:489  
 Quena 15:503  
 Trutruka 19:230  
 Yaravi 20:570

- Schjorring, Nils  
 Denmark, II. Folk music,  
 1. Medieval ballads and song 5:370-371  
 2. Popular song of the 16th to 18th C.  
 5:371-372  
 3. Instrumental music 5:372  
 4. Collection and research 5:372
- Schuller, Gunther  
 Afro-Cuban jazz 1:153  
 Break 3:244  
 Eckstine, Billy [Eckstein, William Clarence] 5:827  
 Eldridge, (David) Roy 6:104  
 Jam session 9:473  
 Moten, Bennie [Benjamin] 12:617  
 Stop time 18:179  
 Third Stream 18:773  
 Tin Pan Alley 18:841  
 Vaughan, Sarah 19:568  
 Walking bass (1,2) 20:174
- Schwartz, Charles  
 Gershwin, George 7:302-304
- Scott, A. C.  
 China, VI. Since 1949 4:279-283
- Scott, David  
 Galpin, Francis W(illiam) 7:133-134  
 Harrison, Frank [Francis] L(ewellyn) 8:254
- Scullion, Fionnuaghla  
 Lambeg drum 10:394
- Seeger, Charles  
 USA, II. Folk music,  
 1. The study of folk music in the USA 19:436-438  
 2. General characteristics 19:438-440  
 3. British-American folk music 19:440-446  
 4. Folk music of 'foreign-language' minorities  
 19:446  
 5. Folk music in composition 19:446-447
- Seeger, Horst  
 Elsner, Jürgen 6:145  
 Stockmann, (Christine) Doris 18:162  
 Stockmann, Erich 18:162-163
- Sevag, Reidar  
 Norway, II. Folk music 13:322-328
- Shibata, Minao  
 Education in music VI. From 1800 D. Other countries  
 16. Japan 6:49-50
- Shiloh, Amnon  
 Arab music, II. Folk music 1:528-539  
 Kurdish music 10:314-318
- Shorter, D. E. L.  
 Sound recording, transmission and reproduction,  
 1. The signal 17:567-568  
 2. Microphone characteristics 17:568-569  
 3. Microphone construction 17:569-571  
 4. Microphone placing 17:571-572  
 5. Studio techniques 17:572-573  
 12. Radio transmission 17:585-587  
 13. Sound reproduction 17:587-590
- Shuter-Dyson, Rosamund  
 Psychology of music, IV. Assessment 15:421-427

- Simon, Robert  
 India, Subcontinent of, V. Popular religious music, 1. Hindu 9:144-145
- Slobin, Mark  
 Afghanistan 1:136-144  
 USSR, IX. Russian SFSR, 4. Volga-Ural peoples 19:401-406  
 USSR, XI. Central Asian peoples 19:413-424
- Smith, Barbara  
 Himeŋi 8:571  
 Hula 8:772  
 Melanesia, 1. Introduction 12:81-82  
 Melanesia, 3. New Caledonia 12:85-86  
 Micronesia, 1. Introduction 12:271-272  
 Micronesia, 2(iv) Truk, (v) Yap 12:274-275  
 Micronesia, 2(i) Ifaluk 12:272  
 Micronesia, 4(ii) Guam 12:278  
 Micronesia, 5. Marshall Islands 12:278-279  
 Pacific Islands, 1. Introduction 14:57  
 Pacific Islands, 3. Music, 4. Instruments 14:62-65  
 Polynesia, 1. Introduction 15:54-55  
 Polynesia, 3. Easter Islands 15:57-58  
 Polynesia, 4. French Polynesia 15:58-62
- Smith, Hale  
 Henderson, (James) Fletcher 8:478
- Smith, N. N.  
 North America, II. Indian and Eskimo traditions, 3. Representative tribes, (ix) Wabanaki 13:317-318
- Smith, Patrick J.  
 Hurok, Solomon (Israelovich) 8:821
- Somfai, László  
 Bartók, Béla,  
 6. Early works (1889-1907) 2:205-206  
 7. Establishment of the mature style (1908-1911) 2:207-209  
 8. Years of extension (1911-1927) 2:209-212  
 9. Classical middle period (1926-1937) 2:212-217  
 10. Last works (1938-1945) 2:217-218
- Sordo Sodi, Carmen  
 Moncada (García), Francisco 12:478
- Southall, Geneva  
 Bethune (Green), Thomas [Blind Tom] 2:663-664
- Southern, Eileen  
 Blake, Eubie [James Hubert] 2:775-776  
 Bland, James (ii) 2:780  
 Burleigh, Henry Thacker 3:471-472  
 Cook, Will Marion 4:708  
 Cunningham, Arthur 5:97  
 Davis, Gussie (Lord) 5:282  
 Dawson, William Levi 5:286  
 Handy, William Christopher 8:144  
 Johnson, J(ohn) Rosamund 9:680  
 Smith, Hale 17:414  
 USA, II. Folk music, 7. Afro-American music 19:448-451
- Sparshott, F. E.  
 Adorno, Theodore W. 1:112  
 Aesthetics of music 1:120-134  
 Education in music VII. Conceptual aspects 6:54-58
- Spector, Johanna  
 USSR, II. Azerbaijan, 2. Folk music 19:350-354
- Spencer, Jennifer  
 Andreyev, Vasily Vasil'yevich 1:413

- Spencer, Jennifer (cont.)  
 Ribakov, Sergey Gavrilovich 15:826-827
- Spender, Natasha  
 Absolute pitch 1:27-29  
 Music therapy 12:863-864  
 Psychology of music, I. Background and theories, II. Perception,  
 III. Memory 15:388-421
- Spiessens, Godelieve  
 Collaer, Paul 4:533
- Spieth-Weissenbacher, Christiane  
 Daniélou, Alain 5:226  
 Devoto, Daniel 5:410  
 Gergely, Jean 7:251  
 Hodeir, André 8:610-611  
 Marcel-Dubois, Claudie 11:647  
 Rouget, Gilbert 16:267  
 Schaeffner, André 16:586-587  
 Trần Văn Khê 19:121-122
- Squire, William Barclay [revised]  
 Halling 8:57
- Stanford, E. Thomas  
 Ensaladilla 6:209  
 Jacaro 9:435  
 Jarana 9:555  
 Mendoza (Gutiérrez), Vicente T(edúlo) 12:160-161  
 Mexico, II. Folk music 12:228-240  
 Negrillo 13:96-97  
 Sandunga 16:469  
 Villancico, 3. Latin America 19:769-770
- Stauder, Wilhelm  
 Mesopotamia 12:196-201
- Steingrímsson, Hrefinn  
 Iceland, II. Folk music, 3. Rimur 9:9-10
- Steszewski, Jan  
 Poland, II. Folk music 15:29-39
- Stevens, John  
 Carol, 1. Origins, 2. Pre-reformation 3:802-811
- Stevens, Kate  
 China, III. Musical drama and narratives, 3. Popular narratives  
 4:258-259
- Stevenson, Robert  
 Alomía Robles, Daniel 1:289  
 Aztec music 1:760-761  
 Caramba, La 3:7  
 Christy, Edwin Pearce 4:377  
 Inca music 9:56-57  
 Latin America, III. Afro-American music, 1. Colonial period  
 10:522-525  
 Léon, Argeliers 10:669  
 Maya music 11:853-854  
 Zamacola, Juan Antonio (Iza) [Don Preciso] 20:629
- Stockmann, Doris with Erich Stockmann  
 Albania 1:197-202
- Stockmann, Erich with Doris Stockmann  
 Albania 1:197-202
- Stone, Ruth M.  
 Liberia 10:715-718
- Sударsono  
 Indonesia, IV. Central Java, 3. Dance 9:197-201
- Surugue, B.  
 Songhay music 17:523-524

- Susilo, Hardja  
Indonesia, IV. Central Java, 1. Classical music 9:189-196
- Sutton, Julia  
Matachin 11:816-818
- Szekeres-Farkhas, Marto  
Seprödi, János 17:140
- Szweykowski, Zygmunt M.  
Chybiński, Adolf (Eustachy) 4:385  
Czekanowska, Anna 5:138  
Sobieska, Jadwiga 17:429  
Sobieski, Marian (Bazyli) 17:429  
Stęszewski, Jan 18:130-131
- Tampere, Herbert  
USSR, IV. Estonia, 2. Folk music 19:358-360
- Tanimoto, Kazuyuki  
Japan, VI. Folk music, 3. Ainu 9:548-549  
USSR, IX. Russian SFSR, 3. Siberian folk music 19:398-400
- Tari, Lujza M.  
Sárosi, Bálint 16:500  
Vargyas, Lajos 19:535-536
- Tarr, Edward H.  
Trumpet, 1. Terminology and classification 19:211-213
- Taylor, Charles  
Sound 17:545-563
- Taylor, J. R.  
Bolden, Buddy [?Charles] 2:870  
Christian, Charlie [Charles] 4:361  
Dodds, Johnny 5:519-520  
Johnson, Bunk [William Geary] 9:676  
Kirk, Andy [Andrew Dewey] 10:78-79  
Lewis [Zeno], George (Louis Francis) 10:706  
Miley, 'Bubber' [James Wesley] 12:304  
Roberts, Luckey [Charles Luckeyth (Luckeyeth)] 16:70
- Thieme, Darius L.  
Cantometrics 3:736  
Lomax, Alan 11:139-140
- Thomas, W. R. with J. J. K. Rhodes  
Ellis, Alexander John 6:138
- Thompson, Donald  
Castillo, Jesús 3:873  
Puerto Rico, II. Folk music 15:443-446
- Thompson, J. M.  
New Zealand, II. Folk music, 3. European folk music 13:196
- Tirro, Frank  
Getz, Stan(ley) 7:324  
Rollins, Sonny [Theodore Walter] 16:118
- Tracey, Hugh  
African Music Society 1:153
- Tran, Quang Hai  
Kampuchea 9:789-792
- Trần, Van Khê  
Vietnam 19:744-752
- Trend, J. B. with Israel J. Katz  
Cante hondo 3:719
- Trevitt, John  
Laloy, Louis 10:390
- Trojan, Jan  
Cernik, Josef 4:77
- Truesdell, C. with James F. Bell  
Physics of music 3 - 6. 14:666-677

- Tsitovich, Gennady  
USSR, III. Belorussia 19:354-357
- Turnbull, Harvey  
Anatolia 1:388-393  
Guitar 7:825-843
- Turner, Malcolm with Karl Geiringer  
Becking, Gustav (Wilhelm) 2:342
- Turner, Malcolm with Kathleen Dale  
Andersson, Nils 1:401
- Tyrrell, John  
Dumka 5:711  
Kirby, Percival Robson 10:71-72  
Plicks, Karel 1:13  
Vojáček, Hynek (Ignác František) 20:68
- Várnai, Péter P.  
Avars 1:743
- Vatsyayan, Kapila  
India, Subcontinent of, VII. Dance 9:158-166
- Velimirović, Miloš  
Russian and Slavonic church music 16:337-346
- Vetterl, Karel  
Czechoslovakia, II. Folk music, 1. Bohemia and Moravia 5:127-131
- Viorel, Cosma  
Alexandru, Tiberiu 1:249
- Vītolīnš, Jekabs  
Jurjans, Andrejs 9:754-755  
Kalniņš, Aldonis 9:782-783  
USSR, VI. Latvia, 2. Folk music 19:369-372
- Vodušek, Valens  
Yugoslavia, II. Folk music, 5. Slovenia 20:604-606
- Vysloužil, Jiří  
Bartoš, František (I) 2:230
- Wachsmann, Klaus  
Bullroarer 3:450-451  
Cabaret 3:570-572  
Folk music 6:693  
Instruments, classification of 9:237-241  
Lute, 1. Generic term 11:342-344  
Lyre, 1. General 11:397-399  
Reed instruments 15:665-666  
Uganda, II. Buganda 19:316-318  
Africa 1:144-153
- Wade, Bonnie C.  
India, Subcontinent of, VI. Folk music 9:147-158
- Wang, Richard  
Gillespie, Dizzy [John Birks] 7:379-380  
Goodman, Benny [Benjamin] (David) 7:529-530
- Wangermée, Robert  
Fétis, François-Joseph 6:511-514
- Warren, M. Robin  
Guthrie, 'Woody' [Woodrow Wilson] 7:856-857
- Waterhouse, D. B.  
Japan, II. Religious music 9:506-510
- Wegner, Max  
Kodon 10:145
- Weissman, John S.  
Járdányi, Pál 9:555-556  
Tárogató 18:580-581  
Verbunkos 19:629-630
- Weissmann, John S. [revised]  
Csárdás 5:82

- Weissmann, John S. with Melinda Berlasz  
Lajtha, Laszlo 10:377-378
- Wellek, Albert with Berthold Freudenberger  
Stumpf, Friedrich Carl 18:307-308
- Werner, Eric  
Jewish music, I. Liturgical music 9:614-634
- White, Christopher  
Blakey, Art [Abdullah Ibn Buhaina] 2:776
- Williams, Martin  
Allen, Henry (James) 'Red' 1:28  
Ammons, Albert 1:330  
Coleman, Ornette 4:526-552  
Lewis, Meade (Anderson) ['Lux'] 10:707  
Morton, 'Jelly Roll' [Ferdinand Joseph] 12:595-596  
Norvo, 'Red' [Noville, Kenneth] 13:321  
Original Dixieland Jazz Band [Dixie Jazz Band] 13:822  
Pepper, Art (hur Edward) 14:356  
Silver, Horace (Ward Martin Tabares) 17:319  
Singleton, 'Zutty' [Arthur James] 17:347  
Young, Lester (Willis) ['Pres', 'Prez'] 20:580
- Williamson, Muriel C.  
Burma, 5. Burmese harp 3:481-485
- Wilson, G. B. L.  
Laban, Rudolf von 10:334
- Wilson, Oily  
Brown, Clifford 3:341  
Clarke, Kenny [Spearman, Kenneth; 'Klook'] 4:448  
Jones, Elvin (Ray) 9:699  
Roach, Max [Maxwell] 16:65
- Wlora, Walter [revised by Wolfgang Suppan]  
Germany, II. Folk music 7:283-289
- Wirsta, Aristide  
USSR, X. Ukraine, 1. Art music 19:406-408
- Witmer, Robert  
Motown 12:649  
Reggae 15:681  
Rhythm and blues 15:824  
Ska 17:361  
Soul music 17:545
- Wright, John  
Jew's harp 9:645-646
- Wright, O.  
Al-Fārābī 1:251-252  
Al-Ḥasan ibn Aḥmad 1:257  
Al-Kindī 1:264  
Al-Lādhiqī 1:264-265  
Al-Munajjim 1:288  
Arab music, I. Art music,  
1. Early history 1:514-516  
2. Theory 1:516-519  
3. Musical characteristics; 4. Instruments  
1:519-521  
Ibn Sīnā 9:4  
Ibn Zayla 9:4  
Ikhwān al-Ṣafā' ['Brethren of Purity'] 9:24  
Qutb al-Dīn 15:518  
Saff al-Dīn 16:381-382  
Sharh Mawlānā Mubarak Shāh bar adwār 17:231
- Yamaguchi, Osamu  
Micronesia 2. 11. Palau 12:272-273

- Yellin, Victor Fell  
 Shakers, American 17:213-214  
 Yener, Faruk  
 Alnar, Hasan Ferit 1:288-289  
 Rey, Cemal Resit 15:782  
 Saygun, Ahmet Adnan 16:540  
 Yung, Bell N.  
 China, IV. Theory 4:260-262  
 Zemp, Hugo  
 Ivory Coast 9:431-434  
 Melanesia, 6. Solomon Islands 12:92-95  
 Zemtsovsky, Izaly  
 USSR, IX. Russian SFSR, 2. Folk music 19:388-398  
 Zohar, Yehoshua  
 Glantz, Leib 7:421-422

GEOGRAPHICAL

## AFRICA - GENERAL

- Africa 1:144-153  
 African Music Forum 1:153  
 African Music Society 1:153  
 Bow harp (See Harps, African)  
 3:136  
 Harps, African 8:213-216  
 Kaffir piano 9:766  
 Marimba, I. Africa 11:681-682  
 Mbila 11:872-873  
 Mbira 11:873  
 Quijongo 15:505  
 Sanza 16:487  
 Talking drum 18:540  
 Thumb piano (see Lamellaphone)

## AFRICA - CENTRAL

- Algaita 1:255-256  
 Angola 1:431-435  
 Belgian Congo (see Zaire)  
 Burundi 3:495-496  
 Central African Republic 4:57-61  
 Chad 4:102-105  
 Congo, Republic of the (see also  
 Angola, Cameroon, Central  
 African Republic, Congolese  
 music, Gabon, Pygmy music,  
 Zaire) 4:659  
 Congolese music 4:659-661  
 Ground harp 7:751  
 Mvet 13:3  
 Pygmy music 15:482-483  
 Rwanda 16:354-357  
 Zaire 20:621-626  
 Zambia 20:630-635  
 Zimbabwe 20:683-685

## AFRICA - EAST

- Abyssinian rite, music of the  
 (see Ethiopian rite, music of  
 the)  
 Arārāy (see Ethiopian rite,  
 music of the) 1:543  
 Bahari (see Coptic rite, music of  
 the) 2:32  
 Bol 2:869  
 Buganda (see Uganda, II)  
 Dabtarā (see Ethiopian rite,  
 music of the) 5:143  
 Deggwā (see Ethiopian rite,  
 music of the) 5:322  
 Drum chime 5:649  
 Ethiopia 6:267-272  
 Ethiopian rite, music of the  
 6:272-275  
 Kabaro 9:762  
 Keddase 9:841  
 Kene 9:862  
 Kenya 9:867-870  
 Khedase 10:50  
 Mackwawya 11:547  
 Malagasy Republic 11:547-549  
 Maqāmiyā 11:638  
 Maqwāmiyā (see Ethiopian rite,  
 music of the) 11:638  
 Maraged (see Ethiopian rite,  
 music of the) 11:640  
 Mawāše'et 11:850  
 Me'eraf 12:59  
 Meleket 12:103  
 Mozambique 12:662-667  
 Pawelos 14:315  
 Pygmy music 15:482-483  
 Qeddase 15:489  
 Šanššēl (see Ethiopian rite, music  
 of the) 16:461

## AFRICA - EAST (cont.)

- Şef'at (see Ethiopian rite, music of the) 17:103  
 Serayu (see Ethiopian rite, music of the) 17:159  
 Somalia 17:472-473  
 Tanzania 18:567-571  
 Tārīqa (see Coptic rite, music of the) 18:580  
 Tasbiha (see Coptic rite, music of the) 18:588  
 Uganda 19:310-319  
 Zēmā (see Ethiopian rite, music of the) 20:665  
 Zemmāmē (see Ethiopian rite, music of the) 20:666  
 Zemmārē (see Ethiopian rite, music of the) 20:666

## AFRICA - NORTH

- Arba'ann-naqūs (see Coptic rite, music of the) 1:544  
 Awshīya (see Coptic rite, music of the) 1:753  
 Bahārī 2:32  
 Bendīr 2:468  
 Berber music 2:517-519  
 Būlus (see Coptic rite, music of the, and Epistle) 3:453  
 Coptic rite, music of the  
 4:730-734  
 Difnār 5:473  
 Egypt, I. Ancient music 6:70-75  
 II. Folk music 6:75-76  
 Ermeneia 6:237  
 Evangelion (see Coptic rite, music of the, and Gospel) 6:291  
 Ewangelīyūn (see Coptic rite, music of the, and Gospel) 6:321  
 Hōs 8:727  
 Ibsālīya 9:5  
 Kabaro 9:762  
 Mauritania 12:844-846  
 Moorish music (see Mauritania)  
 Morocco 12:587-589  
 North Africa 13:287-292  
 Qām (see Ethiopian rite, music of the) 15:515  
 Sudan 18:327-331  
 Ṭabl 18:506  
 Tuareg music 19:236-237  
 Tunisia (see Arab music and North Africa)

## AFRICA - SOUTH

- Angola 1:431-435  
 Botswana 3:88-90  
 Bushman music 3:504

## AFRICA - SOUTH (cont.)

- Davashe, Mackay 5:258  
 Gibbs, Michael 7:360  
 Gora 7:535-536  
 Hottentot music 7:730-733  
 Kente, Gibson 9:865  
 Kwela 10:329-330  
 Lesotho 10:690-692  
 Malawi 11:550-555  
 Matakikiza, Todd T. 11:826  
 Nguni music 12:197-202  
 Nxumalo, Gideon N. N. 13:455  
 Ramkie 15:574-575  
 South Africa, II. Afrikaans music 17:760-762  
 Tsonga music 19:232-235  
 Venda music 19:596-602  
 Zulu music (see Nguni music)

## AFRICA - WEST

- Algaita 1:255-256  
 Ashanti music 1:651-652  
 Benin 2:487-493  
 Bolon 3:10  
 Cameroon 3:647-649  
 Fulani music 7:23-25  
 Gabon 7:49-54  
 Gambia 7:139-142  
 Ganga 7:145-147  
 Ghana 7:326-332  
 Goge 7:496  
 Ground harp 7:751  
 Guinea 7:819-823  
 Harp-lute (i), 8:211  
 Hausa music 8:309-312  
 Highlife 8:550-551  
 Ibo music (see Igbo music)  
 Igbo music 9:20-23  
 Ivory Coast 9:431-434  
 Kakaki 9:772-773  
 Kora 10:188-190  
 Lamellaphone, V. West Africa 10:406  
 Liberia 10:715-718  
 Mali 11:573-577  
 Niger 13:235  
 Nigeria 13:235-243  
 Pygmy music 15:432-433  
 Senegal 17:127-129  
 Sierra Leone 17:302-304  
 Songhay music 17:523-524  
 Tambari 18:550  
 Upper Volta 19:456-460  
 Yoruba music 20:576

## AMERICA - CARIBBEAN

- Afro-American music (see Latin America, III; U.S.A., II, 2(111))

## AMERICA - CARIBBEAN (cont.)

- Afro-Cuban jazz 1:153  
 Bongos 3:19  
 Calypso 3:634-635  
 Cha cha cha 4:100  
 Claves 4:457-458  
 Cocoyé 4:514  
 Conga 4:658  
 Conga drums 4:658  
 Cuba, II. Folk music 5:85-89  
 Danzón 5:236  
 Dominican Republic 5:535-538  
 Guajira 7:767  
 Guaracha 7:769-770  
 Güiro 7:825  
 Habanera 8:8  
 Haiti 8:33-37  
 Hispaniola (see Dominican Republic and Haiti)  
 Jamaica 9:466-470  
 Negrillo 13:96-97  
 Pans 14:160  
 Plena 15:6  
 Puerto Rico, II. Folk music 15:443-446  
 Reggae 15:681  
 Salsa 16:430  
 Samba 16:447-448  
 Spouge 18:27  
 Steel band 18:89  
 Steel drum 18:89  
 Timbales 18:823  
 Trinidad and Tobago 19:146-150  
 West Indies (see Cuba, Dominican Republic, Haiti, Jamaica, Puerto Rico, Trinidad and Tobago)

## AMERICA - CENTRAL

- Aztec music 1:760-761  
 Bandurria 2:110  
 Belize 2:424  
 Bimbas 2:731  
 Caja 3:610-611  
 Central America (see Latin America and under individual countries)  
 Corrido 4:804  
 Costa Rica 4:823  
 Combite songs 4:832-833  
 Cuatro (see Colombia, II, 4; Mexico, II, 2(11); Puerto Rico, II, 3-4) 5:84  
 El Salvador 6:142  
 Ensaladilla 6:209  
 Guáchara 7:764  
 Guatemala 7:776-780  
 Güiro 7:825  
 Honduras 8:678-679  
 Jarana 9:555

## AMERICA - CENTRAL (cont.)

- Lamellaphone, VI. Latin America 10:406-407  
 Lara, Agustín 10:467  
 Latin America 10:505-534  
 Mariachi 11:678  
 Marimba, II. Latin America and the orchestral marimba 11:682-683  
 Matachin 11:816-818  
 Maya music 11:853-854  
 Mejorana 12:79  
 Mejorana 12:79  
 Mento 12:166-167  
 Mexico, II. Folk music 12:228-240  
 Nicaragua 13:202-203  
 Panama 14:151-154  
 Quijada (see Rattle) 15:505  
 Salsa 16:430  
 Sandunga 16:469  
 Seis 17:114  
 Ska 17:361  
 Son guatemalteco 17:524  
 Spouge 18:27  
 Tamborito 18:551  
 Villancico, 3. Latin America 19:769-770

## AMERICA - NORTH

- Adderly, Cannonball [Julian Edwin] 1:103  
 Afro-America music (see Latin America, III; USA, II, 2(11) and Canada, II, 4)  
 Allen, Henry (James) 'Red' 1:28  
 Ammons, Albert 1:330  
 Appalachian dulcimer 1:506-507  
 Arlen, Harold 1:593-594  
 Ayler, Albert 1:754-755  
 Bailey, Mildred 2:35  
 Banjo 2:118-121  
 Barbershop harmony 2:137  
 Barn dance 2:165  
 Barrelhouse 2:181  
 Basie, Count (aka Red Bank) 2:236  
 Bechet, Sidney 2:330-331  
 Beiderbecke, Leon Bix 2:417-418  
 Berigan, 'Bunny' [Roland Bernard] 2:553  
 Berlin, Irving [Baline, Irving] 2:578-579  
 Bernstein, Leonard 2:629-631  
 Berry, Chuck [Charles Edward Anderson] 2:631  
 Besoyan, Rick [Richard] (Vaugh) 2:659

## AMERICA - NORTH (cont.)

- Bethune (Green), Thomas [Blind Tom] 2:663-664  
 Bigard, Barney [Albany Leon] 2:700  
 Black bottom [Black shuffle] 2:769  
 Black shuffle (see Black bottom)  
 Blackface minstrelsy (see Minstrelsy, American)  
 Blake, Eubie [James Hubert] 2:775-776  
 Blakey, Art [Abdullah Ibn Buhaina] 2:776  
 Bland, James (ii) 2:780  
 Bliss, Philip Paul 2:794  
 Bluegrass music 2:812  
 Blues 2:812-819  
 Bock, Jerry [Jerrold] (Lewis) 2:833  
 Bolden, Buddy [Charles] 2:870  
 Boobams 3:39  
 Boogie woogie 3:39  
 Bop 3:41  
 Brewster, William Herbert 3:273  
 Broonzy, Big Bill [Conley, William Lee] 3:334  
 Brown, Clifford ['Brownie'] 3:341  
 Brown, Nacio Herb 3:344  
 Brubeck, Dave [David W.] 3:349  
 Bryant, Dan(iel Webster) 3:400  
 Burleigh, Henry Thacker 3:471-472  
 Cajun 3:611  
 Cakewalk 3:611  
 Caldwell, William (see Shape-note hymnody) 3:618  
 Calinda 3:623  
 Camp-meeting spiritual (see Spiritual, I, 2) 3:660  
 Canada, II. Folk music 3:669-675  
 Carmichael, Hoagy [Hoagland] (Howard) 3:799  
 Carney, Harry (Howell) 3:800  
 Carr, Leroy 3:823  
 Carrell, James P. 3:825  
 Carter, Benny 3:831  
 Carter Family 3:837-838  
 Cash, Johnny [John R.] 3:856  
 Catlett, Sid 4:12  
 Chaloff, Serge 3:111  
 Charles, Ray 4:158  
 Charles, Teddy [Cohen, Theodore Charles] 4:158  
 Charleston (ii) 4:159-160  
 Cherry, Don(ald E.) 4:203  
 Christian, Charlie [Charles] 4:361  
 Christy, Edwin Pearce 4:377  
 Clarke, Kenny [Spearman, Kenneth; 'Klook'] 4:448  
 Cleveland, James 4:496

## AMERICA - NORTH (cont.)

- Clog dance (see USA, II, 2(111) and Jig) 4:501  
 Cole, Nat King 4:525  
 Coleman, Cy [Kaufman, Seymour] 4:526  
 Coleman, Ornette 4:526-527  
 Coltrane, John 4:586-587  
 Cook, Will Marion 4:708  
 Cowboy song 5:8  
 Crooning 5:60  
 Crosby, Bing [Harry Lillis] 5:60  
 Crosby, Fanny Jane 5:60  
 Crouch, Andrae Edward (see Gospel music, I) 5:68  
 Cunningham, Arthur 5:97  
 Dameron, Tadd [Tadley Ewing] 5:171-172  
 Davis, Gary ['Blind Gary'] 5:22  
 Davis, Gussie (Lord) 5:282  
 Davis, Miles (Dewey) 5:282  
 Davisson, Ananias 5:284  
 Dawson, William Levi 5:286  
 Desmond [Breitenfeld], Paul 5:392  
 Dixie jass (see Original Dixieland Jazz Band) 5:512  
 Dodds, 'Baby' [Warren] 5:519  
 Dodds, Johnny 5:519-520  
 Donaldson, Walter 5:541  
 Dorsey [Family] 5:579  
 Dorsey, Thomas A(ndrew) ['Georgia Tom'] 5:578-579  
 Dresser [Dreiser], Paul 5:629  
 Dylan, Bob [Zimmerman, Robert Allen] 5:795  
 East Coast jazz 5:808  
 Eckstine, Billy [Eckstein, William Clarence] 5:827  
 Eldridge, (David) Roy 6:104  
 Ellington, Duke [Edward Kennedy] 6:136-137  
 Ellis, Don(ald Johnson) 6:138-139  
 Eskimo music 6:247-248  
 Evans, Bill [William J.] 6:318  
 Evans, Gil [Green, Ernest Gilmore] 6:319  
 Everett, Asa Brooks 6:320  
 Folk hymn 6:693  
 Foster, Steven Collins 6:730  
 Fox, Roy 6:737  
 Freeman, Bud [Lawrence] 6:815  
 Fuller, Blind Boy [Fulton, Allen] 7:27  
 Funk, Joseph 7:32  
 Gabriel, Charles Hutchison (see Gospel music, I) 7:54

## AMERICA - NORTH (cont.)

Garland, Judy [Gumm, Frances Ethel] 7:167  
 Garner, Errol (Lewis) 7:167  
 Gershwin, George 7:302-304  
 Getz, Stan(ley) 7:324  
 Gillespie, Dizzy [John Birks] 7:379-380  
 Gluffe, Jimmy [James Peter] 7:413  
 Goodman, Benny [Benjamin] (David) 7:529-530  
 Gospel music 7:549-559  
 Granz, Norman 7:640  
 Graves, Milford 7:649  
 Guthrie, Woody [Woodrow Wilson] 7:856-857  
 Haig, Al [Allan Warren] 8:30  
 Haley, Bill [Clifton, William John] 8:46  
 Hammerstein, Oscar (Greeley Clendenning) 8:77  
 Hampton, Lionel ['Hamp'] 8:80  
 Handy, William Christopher 8:144  
 Hard bop (see East Coast jazz) 8:158  
 Hart, Lorenz 8:260  
 Hauser, William 8:313  
 Hawkins, Coleman ['Hawk', 'Bean'] 8:321-322  
 Henderson, (James) Fletcher 8:478  
 Henderson, Ray [Brost, Raymond] 8:478  
 Herman, Jerry [Gerald] 8:507  
 Herman, Woody [Woodrow] (Charles) 8:508  
 Hillbilly music 8:561  
 Hines, Earl (Kenneth) ['Fatha'] 8:587-588  
 Hodges, Johnny [John Cornelius; 'Rabbit'] 8:612  
 Hoedown 8:612  
 Holiday, Billie [Lady Day; Fagan; Eleanora] 8:645  
 Honky tonk music 8:682  
 Hookey, John Lee 8:686  
 Hopkins, Lightnin' [Sam] 8:690  
 Hurok, Sol(omon Israelovich) 8:821  
 Hurt, Mississippi John 8:821  
 Hutchinson [Family] 8:827  
 Jackson, Judge 9:438  
 Jackson, Mahalia 9:438  
 Jackson, Milt(on) ['Bags'] 9:438-439  
 Jefferson, 'Blind Lemon' [Lemon] 9:583  
 Jive 9:652  
 Johnson, 'Blind' Willie 9:676  
 Johnson, 'J. J.' [James Louis] 9:678

## AMERICA - NORTH (cont.)

Johnson, Bunk [William Geary] 9:676  
 Johnson, J(ohn) Rosamund 9:680  
 Johnson, James P(rice) 9:678  
 Johnson, Robert (iii) 9:682-683  
 Jolson, Al [Yoelson, Asa] 9:689  
 Jones, Elvin (Ray) 9:699  
 Jones, Jo (Jonathan) 9:701  
 Jones, Spike [Lindley Armstrong] 9:704  
 Joplin, Scott 9:708-709  
 Kenton, Stan [Newcomb, Stanley] 9:866  
 Kentucky dulcimer (see Appalachian dulcimer) 9:867  
 Kiefer, Aldine S(illman) 10:54  
 King, E. J. 10:65  
 King, B. B. [Riley B] 10:65  
 Kirk, Andy [Andrew Dewey] 10:78-79  
 Konitz, Lee 10:178  
 Lane, Burton 10:441  
 Lang, Eddie [Massaro, Salvatore] 10:442  
 Leadbelly (see Ledbetter, Huddle)  
 Leclerc, Felix 10:592  
 Ledbetter, Huddle ['Leadbelly'] 10:595-596  
 Lee, Peggy [Egstrom, Norma Delores] 10:599  
 Leigh, Mitch 10:631  
 Lerner, Alan Jay 10:685  
 Levant, Oskar 10:699  
 Lewis [Zeno], George (Louis Francis) 10:706  
 Lewis, John (Aaron) 10:707  
 Lewis, Meade (Anderson) ['Lux'] 10:707  
 Lindy 11:5-6  
 Little Jazz (see Eldridge, Roy)  
 Little Walter [Jacobs, Walter] 11:84  
 Little, William 11:83  
 Mancini, Henry 11:603  
 Mann, Elias 11:620  
 McGranahan, James 11:426  
 McHugh, Jimmy [James] (Francis) 11:439-440  
 McIntosh, Rigdon McCoy 11:440  
 McTell, 'Blind' Willie 11:452  
 Memphis Minnie [Douglas, Minnie] 12:131  
 Miley, 'Bubber' [James Wesley] 12:304  
 Miller, (Alton) Glenn 12:322  
 Mingus, Charles 12:334-335  
 Minstrelsy, American 12:351

## AMERICA - NORTH (cont.)

Modern Jazz Quartet 12:453  
 Mole, 'Miff' [Irving Milfred]  
 12:464  
 Monk, Thelonious (Sphere)  
 12:490-491  
 Monroe, Bill [William] (Smith)  
 12:499-500  
 Moravians, American 12:562-564  
 Morton, 'Jelly Roll' [Ferdinand  
 Joseph] 12:595-596  
 Moten, Bennie [Benjamin] 12:617  
 Motown 12:649  
 Mountain dulcimer (see  
 Appalachian dulcimer)  
 Muddy Waters [Morganfield,  
 McKinley] 12:759  
 Mulligan, Gerry [Gerald Joseph]  
 12:775  
 Murray, Sonny [James Arthur]  
 12:792  
 Musical comedy 12:815-823  
 Nashville sound 13:41  
 Navarro, 'Fats' (Theodore) 13:82  
 Negro minstrels (see Minstrelsy,  
 American)  
 New Orleans jazz 13:169  
 New Orleans Rhythm Kings  
 13:169-170  
 Nichols, 'Red' [Ernest Loring]  
 13:206  
 North America, I. Folk music  
 13:292-295  
 II. Indian and Eskimo traditions  
 13:295-320  
 Norvo, Red [Noville, Kenneth]  
 13:321  
 Oliver, King [Joe] 13:533-534  
 Original Dixieland Jazz Band  
 [Dixie Jass Band] 13:822  
 Ory, 'Kid' [Edward] 13:878  
 Page, Walter (Sylvester) 14:92  
 Parker, Charlie [Charles  
 Christopher, Jr.; Bird; Yardbird]  
 14:228-230  
 Patent notes (see Shape-note  
 hymnody) 14:299  
 Patton, Charley 14:304  
 Pepper, Art(hur Edward) 14:356  
 Peterson, Oscar (Emmanuel) 14:578  
 Phillips, Philip 14:661  
 Porter, Cole (Albert) 15:135-136  
 Powell, Bud [Earl] 15:172-173  
 Powwow (see North America, II,  
 2(iv)) 15:180  
 Presley, Elvis (Aaron) 15:218  
 Race record 15:525  
 Ragtime 15:537-540  
 Revival spiritual 15:776

## AMERICA - NORTH (cont.)

Rhythm Kings (see New Orleans  
 Rhythm Kings)  
 Rice, 'Daddy' [Thomas  
 Dartmouth] 15:835  
 Rice, Edward Everett 15:835  
 Rich, Buddy [Bernard] 15:838  
 Roach, Max [Maxwell] 16:65  
 Roberts, Luckey [Charles  
 Luckeyth (Luckeyeth)] 16:70  
 Rodger [Rajonski], Shorty  
 [Milton M.] 16:104  
 Rodgers, Jimmie [James]  
 (Charles) 16:89  
 Rodgers, Richard (Charles)  
 16:90-91  
 Rollins, Sonny [Theodore  
 Walter] 16:118  
 Rome, Harold (Jacob) 16:162  
 Rushing, Jimmy [James Andrew]  
 16:334  
 Russell, George (Allan)  
 16:334-335  
 Russell, Luis (Carl) 16:335  
 Russell, 'Pee Wee' [Charles  
 Ellsworth] 16:335-336  
 Sacred Harp singing 16:377  
 Sankey, Ira David 16:472  
 Scat singing 16:580  
 Schifrin, Lalo (Boris) 16:644  
 Schmidt, Harvey (Lester)  
 16:673  
 Seeger [Family] 17:101-103  
 Shakers, American 17:213-214  
 Shape-note hymnody 17:223-228  
 Shaw, Artie [Arshawsky, Arthur]  
 17:232  
 Shimmy 17:257  
 Silver, Horace (Ward Martin  
 Tabares) 17:319  
 Sinatra, Frank [Francis Albert]  
 17:333-334  
 Singleton, 'Zutty' [Arthur  
 James] 17:347  
 Smith, (Clarence) 'Pine Top'  
 17:417-418  
 Smith, Hale 17:414  
 Smith, William (ii) 17:420  
 Sondheim, Stephen (Joshua)  
 17:509  
 Songster 17:524  
 Songwriter 17:525  
 Soul music 17:545  
 Spasm band 17:818  
 Spiritual, I. White 18:1-4  
 II. Black 18:4-7  
 Square dance 18:30  
 Stamps, V(irgil) O(liver) 18:67  
 Stebbins, George Coles 18:86

## AMERICA - NORTH (cont.)

Strayhorn, Billy [William] 18:265  
 Stride 18:270  
 Strouse, Charles (Louis) 18:293  
 Sun Ra [Bourke, Sonny; Le Sony'r Ra] 18:369-370  
 Sunday school hymnody 18:368  
 Swan, Marcus Lafayette 18:396  
 Symphonic jazz 18:428  
 Tatum, Art [Arthur] 18:593-594  
 Taylor, Cecil (Perceval) 18:604  
 Tharpe, 'Sister' Rosetta 18:725  
 Tierney, Harry (Austin) 18:817  
 Tin Pan Alley 18:841  
 Tindley, Charles Albert 18:840  
 Towner, Daniel Brink 19:104  
 Trent, Alphonso [Alphonse] 19:132  
 Tristano, Lennie [Leonard Joseph] 19:154  
 United States of America, II.  
   Folk music 19:436-452  
 Vallee (Vallee) Rudy (Hubert Prior) 19:502  
 Van Heusen, Jimmy [James] [Babcock, Edward Chester] 19:525  
 Vaughan, James D(avid) 19:568  
 Vaughan, Sarah 19:568  
 Vigneault, Gilles 19:756  
 Von Tilzer [Gumm], Albert 20:77  
 Von Tilzer [Gumm], Harry [Harold] 20:78  
 Walker, 'T-Bone' [Aaron Thibeaux] 20:174  
 Waller, 'Fats' [Thomas Wright] 20:179  
 Ward, Clara 20:210  
 Warren, Harry (Salvatore) 20:215  
 Washboard band 20:224  
 Waters, Ethel 20:233-234  
 Webb, Chick [William] 20:237-238  
 Webster, Ben(jamin Francis) 20:282  
 Webster, J(oseph) P(hilbrich) 20:282  
 Weill, Kurt (Julian) 20:300-310  
 Wenrich, Percy 20:342  
 Western swing 20:375  
 White, Benjamin Franklin 20:382  
 Whiteman, Paul 20:388  
 Williams, Cootie [Charles Melvin] 20:433  
 Williams ('King') Hank [Hiram] 20:433  
 Williamson, 'Sonny Boy' [John Lee] 20:439  
 Willson [Reiniger], (Robert) Meredith 20:442  
 Wilson, Teddy [Theodore] 20:445  
 Woodbury, Isaac Baker 20:520

## AMERICA - NORTH (cont.)

Wyeth, John 20:553-554  
 Yancy, Jimmy (James Edward) 20:569-570  
 Young, Lester (Willis) ['Pres', 'Prez'] 20:580

## AMERICA - SOUTH

Aquinaldo 1:118-119  
 Argentina, II. Folk music 1:566-571  
 Baguala 2:32  
 Bailecito 2:35  
 Bambuco 2:103  
 Berimbau 2:553-554  
 Bimbrim 2:731  
 Bolivia 2:872-876  
 Bossa Nova 3:77-78  
 Brazil, II. Folk music 3:223-244  
 Cabaca 3:567-568  
 Cachua 3:582  
 Caja 3:610-611  
 Charango 4:155  
 Chile, II. Folk music 4:232-240  
 Choro 4:340  
 Chula 4:382  
 Chunchus-collas 4:382  
 Clarín 4:429  
 C8co 4:514  
 Colombia, II. Folk music 4:570-581  
 Copla 4:718-719  
 Cuatro 5:84  
 Cufca 5:95  
 Currulao 5:99  
 Décima 5:315  
 Ecuador, II. Folk music 5:830-834  
 Erke 6:229-230  
 Estilo 6:263  
 French Guiana 6:820  
 Galerón 7:96  
 Guacharaca 7:764  
 Guyana 7:857-878  
 Huayno 8:752  
 Inca music 9:56-57  
 Kashua (see Cachua)  
 Kaswa (see Cachua)  
 Kultrun 10:305  
 Latin America 10:505-534  
 Marinera 11:685  
 Maxixe 11:851  
 Milonga 12:328  
 Minas Gerais 12:331-332  
 Modinha 12:454  
 Paraguay 14:175-178  
 Pasillo 14:261

## AMERICA - SOUTH (cont.)

- Peru, II. Folk music 14:559-566  
 Pincullo 14:752  
 Qquepa 15:489  
 Quena 15:503  
 Quijada (see Rattle) 15:505  
 Reco-reco (see Guiro and Brazil  
 II, 1(iv) 15:658  
 Reso-reso (see Guiro) 15:757  
 Samba 16:447-448  
 South America (see Latin  
 America and under names of  
 individual countries)  
 Surinam 18:374-377  
 Trutruka 19:230  
 Uruguay, II. Folk music  
 19:472-474  
 Vals 19:509  
 Venezuela, II. Folk music  
 19:606-613  
 Vidala 19:711  
 Yaraví 20:570

## ASIA - GENERAL

- Asia (see Central Asia, East  
 Asia, India, Subcontinent of,  
 Southeast Asia) 1:655  
 Epic song 6:212  
 Nomadic peoples of Europe and  
 Asia (ancient) 13:264-266

## ASIA - CENTRAL

- Afghanistan 1:136-144  
 Armenia (see USSR, I) 1:596  
 Azerbaijan (see USSR, II) 1:758  
 Balalsika 2:56  
 Bandura 2:110  
 Central Asia, I. Eastern 4:61-67  
 II. Western 4:67-75  
 Dōmbra (see Afghanistan 3, 12;  
 Balalsika; Central Asia, I, 7;  
 II, 2 and 5; USSR XI, 4, 9(1))  
 5:532  
 Dutar 5:759  
 Eskimo music 6:247-248  
 Huns, music of the (see Nomadic  
 peoples of Europe and Asia)  
 Kazakhstan (see Central Asia, II  
 and USSR, XI, 4) 9:838  
 Kirghizia (see Central Asia and  
 USSR, XI, 5) 10:78  
 Lozhky 11:292  
 Mongolia (see Mongol music)  
 Siberia (see USSR, IX, 3)  
 Soviet Union (see USSR)  
 Tajikstan (see USSR, XI, 6) 18:533  
 Tambura 18:555

## ASIA - CENTRAL (cont.)

- Turkmenia (see Central Asia, II  
 and USSR, XI, 9) 19:279  
 Uzbekistan (see Central Asia,  
 II and USSR, XI, 9) 19:480

## ASIA - EAST

- Abe, Kōmei 1:9  
 Biwa 2:748-749  
 Buddhist music 3:417-421  
 Bunraku (see Japan, III, 3)  
 3:455  
 Cheng 4:201  
 Ch'in 4:245  
 China 4:245-283  
 Chinese woodblock 4:283  
 Ch'ing (see Lithophone; see  
 also China, V, 5(1))  
 Ching-hu (see China V, 3(11);  
 see also China, III, 2(iv),  
 and V, 3(1), (11))  
 East Asia 5:803-807  
 Gagaku (see Japan, III, 1) 7:79  
 Hichiriki 8:546  
 Hsiao 8:751  
 Hsien Hsing-hai 8:751  
 Hu-ch'in 8:729  
 Huang-chung 8:752  
 Huns, music of the 8:812  
 Hyōboshi [hyōshigi] 8:852  
 Japan 9:504-552  
 Kabuki 9:762  
 Komun'go 10:171  
 Korea 10:192-208  
 Koto 10:216  
 Kyōgen 10:330  
 Lii 11:292  
 Mei Lan-fang 12:71  
 Miyagi, Michio 12:371-372  
 Mongol music 12:483-485  
 Mongolia (see Mongol music)  
 Nagaya, Kenzō (see Hayashi,  
 Kenzō)  
 Nan-hu 13:19  
 Nao po 13:22  
 Noh 13:263  
 Osaka 14:1  
 P'ansori 14:160  
 Peking opera (see China, III,  
 2) 14:342  
 P'i-p'a 14:761  
 Pien ch'ing (see Lithophone)  
 14:736  
 San-hsien 16:472  
 Shakuyōshi 17:218  
 Shaku-hachi 17:218  
 Shamisen 17:219  
 Sheng 17:248  
 Shō 17:261

## ASIA - EAST (cont.)

- Shou-pan 17:275  
 So-na 17:479  
 Taiwan 18:529-533  
 Tanabe, Hisao 18:557  
 Tchoung-tou 18:638  
 Tibet 18:799-811  
 Wei Ch'eng-sheng 20:293  
 Yotsudake 20:577  
 Yüeh-ch'in 20:585  
 Yun, Isang 20:606-607  
 Zeami, Motokiyo 20:656

## ASIA - SOUTH

- Balasaraswati, Thanjavur 2:58  
 Bali (see Sri Lanka) 2:69  
 Bangladesh 2:110-117  
 Bengali music (see Bangladesh)  
 BIn [double clarinet] 2:707  
 BIn [stick zither] 2:707  
 Dholak (see India, Subcontinent  
 of II, 6(iii); Nepal; Pakistan  
 4, V(vi); Surinam, 4) 5:413  
 Dhrupad 5:414  
 Gaine, music of the (see Nepal)  
 Hindustani music 8:587  
 India, Subcontinent of 9:69-166  
 Kashmir 9:817-819  
 Kathakali 9:826  
 Khan, Ali Akbar 10:49  
 Khayāl 10:50  
 Kirtana 10:83  
 Lal, Chatur 10:380  
 Mṛdaṅgam 12:765  
 Nāgasvaram 13:14  
 Nāṭya-śāstra 13:76  
 Nepal 13:107-109  
 Oḍissi (see India, Subcontinent  
 of VII, 4(iv)) 13:533-534  
 Pakistan 14:104-112  
 Rāga 15:536-537  
 Sāraṅgī 16:496  
 Sarod 16:499-500  
 Shahnāī 17:213  
 Shankar, Ravi 17:219-220  
 Shankar, Uday 17:220-221  
 Sikkim, music of the (see Nepal)  
 Sitār 17:354  
 South Asia (see Bangladesh,  
 India, Subcontinent of, and  
 Pakistan) 17:762  
 Sri Lanka 18:32-35  
 Subbulakshmi, Madurai  
 Shanmukhavadiyu 18:322  
 Tablā 18:506  
 Tagore, Rabindranath 18:525  
 Tagore, Sir Sourindro Mohun  
 18:525-526  
 Tāla 18:538

## ASIA - SOUTH (cont.)

- Tamburā 18:555  
 Tanburā (see Tamburā)  
 Tanpurā (see Tamburā)  
 Thumrī (see India, Subcontinent  
 of, II, 4(ii); III, 1;  
 Surinam, 4) 18:796

## ASIA - SOUTH-EAST

- Angklung 1:427  
 Borneo (see Indonesia, VII, 2;  
 Malaysia, II-III)  
 Bronze drum 3:332-333  
 Burma 3:474-485  
 Cambodia (see Kampuchea)  
 Colotomic structure 4:584-585  
 Drum chime 5:649  
 Flores (see Indonesia, VIII, 3)  
 Gambang 7:139  
 Gambus 7:142  
 Gamelan 7:142  
 Gēṅṅang 7:230  
 Gēnder 7:230  
 Gong-chime 7:523  
 Hsain-waing 13:751  
 Indonesia 9:167-220  
 Kacapi 9:752-763  
 Kalimantan (see Indonesia,  
 VIII, 2) 9:776  
 Kampuchea 9:789-792  
 Kēṅṅang 9:862  
 Khmer Republic (see Kampuchea)  
 Khōng wong 10:51  
 Kiribati (see Micronesia, 3)  
 10:78  
 Klēdi 10:99  
 Kulintang 10:304  
 Laos 10:460-465  
 Malaysia 11:555-567  
 New Guinea 13:162  
 Nias (see Indonesia, VIII, 1)  
 Paṭṭet 14:300  
 Philippines 14:631-652  
 PI phāt 14:765  
 Ranana 15:522  
 Ranāt 15:580  
 Saron 16:500  
 Saṅg-gauk (see Burma, 5)  
 16:523  
 Singapore (see Malaysia and  
 South East Asia)  
 Solomon Islands (see Melanesia,  
 6)  
 South-East Asia 17:762-779  
 Suling 18:355  
 Sumatra (see Indonesia, VII)  
 Tarompel 18:581  
 Thailand 18:712-722  
 Vietnam 19:744-752

## EUROPE - GENERAL

- Bell harp 2:442-443  
 Europe, Prehistoric 6:312-315  
 Hurdy-gurdy 8:814-818  
 Husla 8:824  
 Nomadic peoples of Europe and Asia (Ancient) 13:264-266  
 Whithorn 20:388

## EUROPE - EAST

- Albania 1:197-202  
 Andreyev, Vasily Vasil'yevich 1:413  
 Anenayki (see Russian and Slavonic church music) 1:417  
 Avars 1:743  
 Azbuki (see Russian and Slavonic church music, 2) 1:758  
 Bohemia (see Czechoslovakia) 2:851  
 Bol'shoy raspev 3:10  
 Bulgaria, II. Folk music 3:431-438  
 Cimbalom 4:403  
 Cossetto, Emil 4:815  
 Creli (see Georgian rite, music of the) 5:30  
 Csárdás 5:82  
 Czechoslovakia, II. Folk music 5:127-137  
 Dumka 5:711  
 Epic song 6:212  
 Estonia (see USSR, IV) 6:263  
 Europe, II. Eastern 6:301-312  
 Gadülka 7:76  
 Georgia (see USSR, V) 7:240  
 Georgian rite, music of the 7:241-243  
 Gusle 7:855  
 Gusli 7:855  
 Gypsy music 7:864-870  
 Hopak 8:688  
 Hora lunga [doina] 8:694-695  
 Hungary, II. Folk music 7:803-811  
 Kaval 9:834  
 Kazachok 9:837-838  
 Koleda [colenda] 10:158-159  
 Komeda [Trzcinski], Krzysztof 10:165  
 Krakowiak 10:238  
 Kujawiak 10:304  
 Kutev, Philipp 10:326  
 Lament 10:407-410  
 Latvia (see USSR, VI) 10:536  
 Lithuania (see USSR, VII) 11:81  
 Moldavia (see USSR, VIII and Romania) 12:463  
 Moravia (see Czechoslovakia) 12:561  
 Poland, II. Folk music 15:29-39

## EUROPE - EAST (cont.)

- Redowa 15:663  
 Romania, II. Folk music 16:129-139  
 Russia (see USSR, IX)  
 Russian and Slavonic church music 16:337-346  
 Soviet Union (see USSR)  
 Tambura 18:555  
 Tárogató 18:580-581  
 Ukraine (see USSR, X) 19:324  
 Union of Soviet Socialist Republics  
 I. Armenia 19:334-349  
 II. Azerbaijan 19:349-354  
 III. Belorussia 19:354-357  
 IV. Estonia 19:357-360  
 V. Georgia 19:360-368  
 VI. Latvia 19:368-372  
 VII. Lithuania 19:372-377  
 VIII. Moldavia 19:377-380  
 IX. Russian SFSR 19:380-406  
 X. Ukraine 19:406-413  
 XI. Central Asian Peoples 19:413-424  
 Verbunkos 19:629-630  
 Yugoslavia, II. Folk music 20:587-606

## EUROPE - WEST

- Alphorn 1:290  
 Austria, II. Folk music 1:736-740  
 Banduria 2:110  
 Banjolin (see Mandolin)  
 Barber, (Donald) Chris(topher) 2:133  
 Barnard, Charlotte Alington 2:165  
 Beatles, The 2:321-322  
 Belfast 2:421  
 Belgium (see Low Countries) 2:422  
 Bothy ballad 3:88  
 Brel, Jacques 3:253-254  
 Burns, Robert 3:492-493  
 Cancan 3:678-679  
 Céilidh 4:48  
 Celtic rite, music of the 4:52-54  
 Cláirseach 4:425  
 Cláirsach (see also Irish harp and Cláirseach) 4:449  
 Coward, Sir Noël (Pierce) 5:7-8  
 Crwth 5:75-77  
 Dankworth, John(ny) 5:228  
 Dauner, Wolfgang 5:254  
 Davies, Harry Parr 5:274

## EUROPE - WEST (cont.)

- England, II. Folk music  
6:182-191  
English Folk Dance and Song  
Society 6:198-199  
Europe, I. Western 6:296-301  
Farandole 6:394  
France, II. Folk music 6:756-764  
Gassenhauer 7:177-178  
Germany, II. Folk music 7:283-289  
Grappelli [Grappelly] Stephane  
7:640  
Hodeir, André 8:610-611  
Hommel 8:676-677  
Hurdy-Gurdy 8:814-818  
Ireland, II. Folk music 9:316-325  
Irish harp 9:328-329  
Italy, II. Folk music 9:382-392  
Kuhn, Rolf 10:297  
Lambeg drum 10:394  
Lancers 10:424  
Landler 10:435-436  
Lauder, Sir Harry (MacIennan)  
10:543  
Lennon, John (Winston Ono) 10:665  
Low Countries, II. Folk music  
11:276-283  
Luxembourg (see Low Countries, I,  
6) 11:377  
Lyttelton, Humphrey 11:403-404  
Malagueña 11:549  
Mangelsdorff, Albert 11:616  
Marizápalos 11:691  
Marshall, William 11:708  
Matachin 11:816-817  
Modinha 12:454  
Monckton, (John) Lionel  
(Alexander) 12:478-479  
Morris dance (see England, II,  
6(1)) 12:592  
Music hall 12:831-834  
Musical comedy 12:815-823  
Noordsche balk 13:274  
Northern Ireland (see Belfast and  
Ireland)  
One-step 13:543  
Penillion 14:351  
Pibcorn (see Pibgorn)  
Pibgorn 14:719  
Pibroch 14:718  
Piobaireachd 14:760  
Portugal, II. Folk music  
15:141-148  
Psalmody 15:336  
Reel 15:667-668  
Reinhardt, Django 15:723  
Rolling Stones 16:117-118  
Savoy Orpheans 16:529  
Schoof, Manfred 16:731

## EUROPE - WEST (cont.)

- Scotland, II. Folk music  
17:70-81  
Scott, Ronnie [Ronald] 17:83-84  
Seguidilla 17:106-108  
Sevillana (see Flamenco, Table  
1, and Spain II, 6, 7(xi))  
17:204  
Skiffle 17:365  
Solal, Martial 17:448  
Spain, II. Folk music  
17:790-805  
Starr, Ringo [Starkey, Richard]  
18:80  
Strathspey 18:202  
Street cries 18:265-266  
Sullivan, Sir Arthur (Seymour)  
18:355-364  
Surman, John (Douglas) 18:377  
Switzerland, II. Folk music  
18:416-422  
Tirana 19:11  
Union pipe 19:424  
Vihuela 19:757-761  
Vlier (see Low Countries, II,  
3) 20:51  
Wales 20:159-171  
Waulking song 20:235  
Westbrook, Mike [Michael]  
20:371  
Whithorn 20:388  
Wilson, Sandy [Alexander]  
(Galbraith) 20:444  
Zither harp 20:703

## MEDITERRANEAN

- Alalá 1:191  
Alboreá 1:221  
Alegria 1:242  
Aulos 1:699-702  
Baile 2:35  
Bandurria 2:110  
Basque music 2:242-246  
Bolero 2:870-871  
Caña (see Cante hondo and  
Flamenco, Table 1) 3:667  
Cante hondo 3:719  
Caracole (see Flamenco) 3:768  
Caramba, La 3:7  
Cartagenera (see Flamenco,  
Table 1) 3:830  
Cavaco 4:18  
Cyprus 5:116  
Fandango 6:378  
Flamenco 6:625-630  
Gaita 7:90  
Greece, IV. Folk music  
7:675-682  
Hadjidakis, Manos 8:17

## MEDITERRANEAN (cont.)

- Hittite music (see Anatolia)  
 Jācaro 9:435  
 Kithara 10:88-89  
 Laūd 10:538  
 Livianas 11:94  
 Machete 11:437  
 Malta 11:589-590  
 Monaco 12:476-477  
 Paaltery 15:383-387  
 Rodeña (see Flamenco and Spain, II, 6) 16:172  
 Sardana 16:497  
 Seguiriya (see Seguidilla) 17:108  
 Seguidilla 17:106-108  
 Semantron 17:122  
 Siguidilla (see Seguidilla)  
 Siguriya (see Seguidilla)  
 Silbote 17:316  
 Sistrum 17:354  
 Solea 17:449  
 Spain, II. Folk music 17:790-805  
 Syrinx 18:481  
 Taranta (see Flamenco, Table 1) 18:575  
 Tarantella 18:575-576  
 Tirana 19:11  
 Txistu (see Basque music, 3) 19:297  
 Verdiales 19:665  
 Vihuela 19:757-761

## NEAR EAST

- Abdel-Rahim, Gamal 1:8  
 Abdel-Wahab, Muhammed 1:8-9  
 Abdias (see also Jewish music, I, 2(iv)) 1:9  
 Abwāq 1:30  
 Al-Āmūfī 1:193  
 'Alenū 1:243  
 Al-Ghazālī 1:253  
 Al-Kahlīl ibn Aḥmad 1:263  
 'Amr ibn Bāna 1:332-333  
 Anatolia 1:388-393  
 Arab music 1:514-539  
 Arabian Gulf 1:513-514  
 Arghūl 1:572  
 'Asor (see Jewish music, I, 4(iv)) 1:658  
 Atnaḥ 1:669  
 Atrash [El Atrash] Farid 1:673  
 Badḥan 2:8  
 Bardaisan 2:150  
 Bendīr 2:468  
 Berber 2:517-519  
 Būq 3:458  
 Chaldean rite, music of the (see Syrian church music) 3:110

## NEAR EAST (cont.)

- Chang (see Persia, Iran, Pakistan) 4:129  
 Chassidism (see Jewish music) 4:179  
 Chazzan (see Jewish music, I, 7-9) 4:189  
 Cheironomy 4:191-196  
 Daff 5:145  
 Darabukka 5:239  
 Davul 5:284  
 Dawīdha (see Syrian church music) 5:286  
 Dervish music (see Islamic religious music)  
 Dreux, Jean (see Jewish music) 5:633  
 Druze music 5:652-656  
 Epic song 6:212  
 'Eqbā 6:218  
 Glantz, Leib 7:421-422  
 Hafez, Abdel-Halim 8:21  
 Ḥasidism 8:274  
 Ḥatzotzerot 8:301  
 Ḥazan 8:418  
 Ḥūdhrā 8:761  
 Hullālā 8:773  
 Ibn 'abd Rabbihi 9:3  
 Ibn al-Khatīb 9:3  
 Ibraksīs 9:5  
 Ibqāly 9:5  
 'Idān (see 'Ud)  
 Ikhwān al-'Ṣafā' ['Brethren of Purity'] 9:24  
 Inḡlūl 9:230  
 Iran 9:292-309  
 Iraq 9:309-315  
 Ishaq al-Mawsillī 10:339  
 Islamic religious music 9:342-349  
 Ismā'īl, Aly 9:349  
 Israel, II. Folk and popular music 9:358-361  
 Jacobite rite, music of the (see Syrian church music)  
 Janissary music 9:496-498  
 Jarcha 9:555  
 Jewish music 9:614-645  
 Joseph ibn-Aknin 9:711  
 Kaithros 9:771  
 Kalthum, Ibrahim Um 9:785  
 Kamancha 9:785  
 Kānonā 9:795  
 Karranāy 9:814  
 Kashkul 9:817  
 Kaṣīklar (see Lozhky)  
 Kitāba daqdḥām wadbāthar (see Syrian church music) 10:88  
 Klezmer 10:108-109

## NEAR EAST (cont.)

- Koran reading 10:191  
 Kūba (see Persia, 3(11)) 10:287  
 Kurdish music 10:314-318  
 Kūs (see Persia, 3(11)) 10:324  
 Kuwait (see Arabian Gulf) 10:326  
 Lahn 10:363  
 Lākhumārah 10:380  
 Lebanon 10:573-576  
 Lelyā (see Syrian church music)  
 10:650  
 Libya (see Arab music and North  
 Africa) 10:823  
 Madrāshā 11:547  
 Maimonides (see Jewish music, 1,  
 13(11)) 11:537  
 Mā'irānā 11:540  
 Malabar rite, music of the (see  
 Syrian church music)  
 Malankar rite, music of the (see  
 Syrian church music)  
 Ma'nitha (see Syrian church music)  
 11:619  
 Maqām 11:638  
 Maqwāmiyā 11:638  
 Marmithā (see Syrian church music)  
 11:693  
 Maronite rite, music of the (see  
 Syrian church music)  
 Maskil (see Jewish music, I, 5)  
 11:747  
 Mauritania 11:844-846  
 Māwba (see Syrian church music)  
 11:850  
 Melchite rite, music of the (see  
 Syrian church music)  
 Mena'anīm (see Jewish music, I,  
 4(1)) 12:131  
 Mesopotamia 12:196-201  
 Metziltayim (see Jewish music, I,  
 4(1)) 12:225  
 Middle East (see Near East)  
 Mijwiz 12:287  
 Mimra (see Syrian church music)  
 12:331  
 Missinal melodies (see Jewish  
 music, I, 10) 12:367  
 Mizmār 12:373-374  
 Morocco 12:587-589  
 Mubārak Shah (see Sharḥ Mawlānā)  
 Muḥammad ibn 'Abd al-Ḥamīd (see  
 al-Ladhiqit)  
 Mūsā ibn-Maimūn (see Jewish music)  
 12:794  
 Mushtaḡ (see Persia, 3(11)) 12:800  
 Mūwashshah 13:1  
 Nabla (see Jewish music, I, 4(iv))  
 13:10  
 Nafīr 13:14

## NEAR EAST (cont.)

- Nagah (see Syrian church music)  
 13:14  
 Nakers 13:16-17  
 Naqqāra 13:36-37  
 Nawba 13:84  
 Nāy 13:84-85  
 Nay-ī-rōyīn (see Persia, 3(11))  
 13:85  
 Near East 13:87  
 Nebel (see Jewish music, I,  
 4(iv)) 13:88  
 Nestorian rite, music of the  
 (see Syrian church music)  
 Nfir (see Nafir)  
 Niggun 13:244  
 North Africa 13:287-292  
 Osman [Ultman], Muḥammed 14:5-6  
 Pa'amonīm (see Jewish music, I,  
 4(1)) 14:41  
 Palestine (see Arab music,  
 Islamic religious music,  
 Israel and Jewish music)  
 Peraksīs (see Syrian church  
 music) 14:361  
 Persia 14:549-552  
 Persian Gulf 14:552  
 Psantria 15:387  
 Qālā (see Syrian church music)  
 15:488  
 Qālthā (see Syrian church  
 music) 15:488  
 Qānūn 15:488-489  
 Qanūne yawṇāye (see Syrian  
 church music) 15:489  
 Qarna (see Jewish music, I,  
 4(11)) 15:489  
 Qasaba 15:489  
 Qatar (see Arabian Gulf) 15:489  
 Qawānīn (see Qanun) 15:489  
 Qawma (see Syrian church music)  
 15:489  
 Qene (see Ethiopian rite, music  
 of the) 15:489  
 Qeren (see Jewish music, I,  
 4(11)) 15:489  
 Qibī (see Coptic rite, music  
 of the) 15:489  
 Ququion (see Syrian church  
 music) 15:518  
 Qutb al-Dīn 15:518  
 Rabāb 15:521-522  
 Ramshā (see Syrian church  
 music) 15:579  
 Rey, Cemal Reḡit 15:782  
 Rūbab 16:292  
 Ṣabrā, Wadī 16:368-369  
 Safī al-Dīn 16:381-382  
 Samaritan music 16:446  
 Santūr 16:486

## NEAR EAST (cont.)

- Saprā 16:489  
 Sāsānid Empire, music of the  
 (see Persia)  
 Saudi Arabia (see Arab music  
 and Arabian Gulf) 16:521  
 Sedrā (see Syrian church music)  
 17:100  
 Selah (see Jewish music, I, 5)  
 17:117  
 Sephardic music (see Jewish  
 music, II, 5)  
 Shaipūr (see Persia, 3(11))  
 17:213  
 Shalishim (see Jewish music, I,  
 4(1)) 17:218  
 Sharh Mawlānā Mubārak Shā Bar  
 Adwār 17:231  
 Sheth shā'in (see Syrian church  
 music) 17:252  
 Shhīmtā (see Syrian church music)  
 17:252  
 Shofar 17:261-262  
 Shubāhā (see Syrian church music)  
 17:278  
 Shuchlāfe (see Syrian church  
 music) 17:278  
 Shurāyā (see Syrian church music)  
 17:279  
 Sinj (see Persia, 3(11)) 17:349  
 Sufi music (see Islamic religious  
 music)  
 Sughithā (see Syrian church music)  
 18:332  
 Sumponya (see Jewish music, I,  
 4(iv)) 18:368  
 Surnāy 18:377  
 Sutara (see Syrian church music)  
 18:382  
 Syria (see Arab music and Syrian  
 church music)  
 Syrian church music 18:472-481  
 Tabīra (see Persia, 3(11)) 18:506  
 Tabl 18:506  
 Tambura 18:555  
 Tār 18:574  
 Ṭarīqa 18:580  
 Tās (see Persia, 3(11)) 18:588  
 Tārtā 18:606  
 Teshboṭta 18:702  
 Tlāth shā'in (see Syrian church  
 music) 19:17  
 Tshā' shā'in (see Syrian church  
 music) 19:231  
 Tunbūr (see Persia, 3(11) and Arab  
 music, I, 2(1)) 19:253  
 Tunisia (see Arab music and North  
 Africa)  
 Tupim (see Jewish music) 19:258  
 Turkey 19:268-278

## NEAR EAST (cont.)

- 'Ud 19:306-307  
 'Ugab 19:310  
 United Arab Emirates (see  
 Arabian Gulf) 19:424  
 'Unithā 19:453  
 West Syrian rite, music of the  
 (see Syrian church music)  
 Western Asia, Ancient (see  
 Anatolia and Mesopotamia)  
 Yehuda ha-Levi (see Jewish  
 Music, I, 13(111)) 20:573  
 Yemen (see Arabian Gulf and  
 Arab Music)  
 Yunus al Katib 20:607  
 Zajal 20:626-627  
 Zalzal 20:629  
 Ziryāb 20:698  
 Zulzul (see Zalzal)  
 Zurna 20:720-721

## PACIFIC ISLANDS

- Abdon, Bonifacio 1:9  
 Austral Islands (see Polynesia,  
 4(ii), and Pacific Islands)  
 Australia 1:711-728  
 Bismarck Islands (see  
 Melanesia, 1)  
 Caroline Islands (see  
 Micronesia, 2)  
 Chamorro music (see Micronesia,  
 4(1))  
 Cook Islands (see Polynesia, 2,  
 and Pacific Islands)  
 Corroboree 4:804-805  
 Didjeridu 5:461-462  
 Ellice Islands (see Polynesia,  
 8, and Pacific Islands)  
 Fiji (see Melanesia, 2)  
 Gambier Islands (see Polynesia,  
 4(iii), and Pacific Islands)  
 Guam (see Micronesia, 4(11))  
 Hawaii 8:319-320  
 Hawaiian steel guitar (see  
 Electric Guitar) 8:320  
 Hīmeni 8:571  
 Hula 8:772  
 Ifaluk (see Micronesia)  
 Mangarēva (see Polynesia  
 4(iii), and Pacific Islands)  
 Marquesas Islands (see  
 Polynesia, 4(iv), and Pacific  
 Islands)  
 Marshall Islands (see  
 Micronesia, 5)  
 Melanesia 12:80-96  
 Micronesia 12:271-279  
 New Guinea 13:162

## PACIFIC ISLANDS (cont.)

- New Zealand, II. Folk music  
13:192-196
- Oceania (see Pacific Islands)
- Pacific Islands 14:57-65
- Palau Islands (see Micronesia,  
2(ii))
- Papua New Guinea (see Melanesia,  
5)
- Polynesia 15:54-70
- Shake-a-leg 17:213
- Society Islands (see Polynesia,  
4(v), and Pacific Islands)
- Solomon Islands (see Melanesia, 6)
- Tahiti (see Polynesia, 4(v))
- Tonga (see Polynesia, 7, and  
Pacific Islands)
- Torres Strait Islands (see  
Australia, II, 1(ii))
- Truk Islands (see Micronesia,  
2(iv))
- Tuamotu Islands (see Polynesia,  
4(vi))
- Ukelele 19:323-324
- Yap Islands (see Micronesia,  
2(v))

## SCANDINAVIA

- Denmark, II. Folk music  
5:370-373
- Dodner, Henrik Otto 5:570
- Domérus, Arne 5:539
- Finland, II. Folk music  
6:586-592
- Garbarek, Jan 7:151
- Greenland 7:688-689
- Gullin, Lars 7:845
- Hallberg, Bengt 8:53
- Halling 8:57
- Hardanger fiddle 8:158
- Hardingfele 8:160
- Iceland, II. Folk music 9:7-10
- Kalevala 9:775
- Kantele 9:796-797
- Langeleik 10:448
- Langspil 10:453
- Lappish music (see Samish music)
- Lur 11:338-339
- Norway, II. Folk music  
13:322-328
- Nyckelharpa 13:455
- Rypdal, Terje 16:359
- Samish music 16:449-452
- Sweden, II. Folk music  
18:401-406
- Tchicai, John (Martin) 18:638

## A NOTE ON THE INDEX

### The Editors

The compilation of an ethnomusicological index to The New Grove Dictionary of Music and Musicians has been a laborious task requiring many hours of painstaking effort. It is even more remarkable that one individual has endeavored to complete this chore, partly under the auspices of UCLA's Ethnomusicology Archive.

This index goes further than Appendix A of the New Grove in that it is more than an alphabetical listing of terms. Culley has attempted to consider the various parameters in which ethnomusicologists approach music behavior and has organized the information accordingly. Implicit in this process are epistemological decisions about ethnomusicology (see Sadie 1979 for a discussion of the history of the editorial philosophy on the relevant portions of the New Grove). As editors, we have influenced the compiler's choice of subjects to be included, but by and large it remains as he has planned it. The dictionary has generated considerable discussion on the selection and presentation of its subject matter and on the choice of scholars (and their viewpoints). This index will hopefully serve as an aid in the formulation of informed logical arguments about the nature of ethnomusicology (if not generating discussion of the choices of the compiler).

Culley has maintained much of the organizational format of the New Grove in his index--the use of uppercase and lowercase Roman numerals and the reproduction of punctuation, headings, and subheadings.

The distinction between "see" (directing the reader to a more appropriate entry title) and "see also" (directing the reader to additional information on a topic) is not maintained in the New Grove. In this index the difference is inferred by the inclusion or omission of specific reference locations after a "see" entry.

Finally, we refer interested readers to recent issues of Ethnomusicology for reviews of individual entries in the dictionary.

REFERENCES CITED

Sadie, Stanley

1979 "Ethnomusicology and the New Grove." Ethnomusicology  
23(1):95-102.

1980 Ed. The New Grove Dictionary of Music and Musicians.  
London: Macmillan Publishers, Ltd.

## BOOK SUMMARY AND REVIEW

Chamorro, Arturo. Los instrumentos de percusión en México. Mexico: El Colegio de Michoacán (CONACYT), 1984. 275 pp.

Published by El Colegio de Michoacán (the author's research base) and the Consejo Nacional de Ciencia y Tecnología in Mexico City, Los instrumentos de percusión en México concerns the diversity of percussion instruments used in Mexican music, and includes indigenous and transculturated forms of idiophones, membranophones, and a sole chordophone type--the musical bow. Chamorro presents a compilation of chronological perspectives of Mexican percussion instruments and applies various taxonomic systems in a highly organized methodology that reflects his extraordinary training and knowledge in the field of ethnomusicology.

The author has organized the study into four chapters which describe the historical development of percussion instruments in Mexico. The first chapter begins with a helpful survey of prehistoric antecedents of percussion instruments on the American continent and even includes the human body as an integral percussion instrument.<sup>1</sup> Delineating the various origins and materials of pre-classic (from 2000 B.C. until the common era) indigenous instruments, the chapter emphasizes the importance of the discovery and use of ceramics in the fabrication of musical instruments in MesoAmerica.<sup>2</sup> The narrative progresses to the appearance of metallurgy in the post-classic period (from ca. A.D. 800 until 1521), especially in the construction of percussion instruments. Chamorro proceeds to discuss the diversity of pre-Cortesian musical culture as reflected by the complex social functions and symbolic importance of indigenous percussion instruments such as the Aztec teponaztli and huehuetli.

Importantly, the author consistently relies upon and cites the organizational concepts and theories of recognized scholars in ethnomusicology (Sachs, Nketia, Boilès, Kolinski) while referring to the research of major musicologists who have studied organology in Mexican music. Substantial references are made to Stevenson (1976), Castellanos (1970), Mendoza (1955, 1956), Marti (1968), and Béhague (1979). Included in the first chapter is Castellanos's (1970) useful table which chronologically organizes pre-Hispanic percussion instruments in accordance with historical

periods in Mexico: pre-agricultural (10000-5000 B.C.), proto-agricultural (5000-2000 B.C.), pre-classic (2000-0 B.C.), classic (A.D. 0-ca. 800), and post-classic (ca. A.D. 800-1521).

Additionally, Chamorro incorporates in this same chapter various non-musicological sources and underscores the connection between the diffusion and socialization of Mexico's population and the evolution of percussion instruments and their socio-musical functions. He notes, for example, that the initial contact period between the indigenous world of the Americas and the Iberian tradition was marked by the arrival of musical instruments through the religious evangelization undertaken by the Church.<sup>3</sup> Chamorro also considers the durable effect of Moorish transculturation from northern Africa to southern Spain and on to New Spain. Syncretism, therefore, characterizes the development of Mexico's musical tradition as a result of numerous culture contacts.<sup>4</sup> He further discusses the transplantation of non-indigenous aspects of instrument fabrication such as the tuning of membranophones. The marimba is also presented as an example of the acculturation process. The various theories of its Asian, African, Afro-American, and indigenous origins are reviewed from the perspectives of Izikowitz (1970), Ortiz (1971), Castañeda Paganini (1951), Stevenson (1976), Garfias (1983), Baratta (1952), Armas Lara (1970), and Hernandez (1975). Chamorro notes that the most developed marimba type in Mexico, a chromatic model with resonators, is found in the southeastern states of Tabasco, Chiapas, and Oaxaca and related marimba types are found in adjacent Guatemala and El Salvador.

The first chapter concludes with an insightful transition to Chapter II, an essay focusing on classification systems. He points out that instruments as physical specimens were not the sole or primary media of musical change, but that the variety of musical styles and performance techniques integral to and synonymous with these newly introduced instruments were of equal importance. One example is the practice of sesquialtera, both a formal characteristic and rhythmic performance technique common throughout Mexico in indigenous and mestizo musical traditions. From sesquialtera a great diversity of percussive rhythms have developed.

In Chapter II, Chamorro concentrates on general organological characteristics of selected percussion instruments and their placement within a taxonomy. Citing Hood's (1971:123-124) definition of organology, Chamorro emphasizes the importance of

physical description, acoustics, historic antecedents, performance technique, and function in instrument classification. The author proceeds to develop a classification oriented to the individual aspects of his inventory of percussion instruments, dividing his approach into categories of performance technique, construction materials, and percussion group types (that is, membranophones and idiophones). Preferring the nomenclature of "percussion instruments" as a pragmatic referent, he further subdivides this category into two formats of performance technique: auxiliary instruments (or "percussors") and percussed instruments (or "percussion"). Auxiliary instruments are determined by their striking manner whereas the percussed instruments are identified as those that are receptors of the striking action. Referring to the traditional classification systems developed in Europe by Mahillon (1893) and Hornbostel and Sachs (1914), Chamorro defines in detailed fashion the four primary instrument groups of idiophones, membranophones, chordophones, and aerophones. The author also explains the numerical taxonomy devised by Hornbostel and Sachs and its value as a means of coded classification and cataloguing. Recognizing the limitations of the system, Chamorro warns against its over-generalized use. In this particular study, however, he considers the application of the Hornbostel-Sachs classification as a useful vehicle for cataloguing the historical panorama of percussion instruments in Mexico, and in fact applies it.

Continuing with his analysis of percussion instruments through classification, Chamorro provides descriptions of construction techniques and materials. These include wood, metal, animal gut, and other natural sources. Essential to the construction of many percussion instruments, particularly the teponaztli, are the symbols and representative figures often sculpted into wood or metal portions of the instrument bodies. A detailed illustration of such art work on the teponaztli is included. Also presented are descriptions of the material and construction of tarimas de percusión ("dance platforms"), marimba, castanets, musical bow, metal percussion, machetes, bells, jaw bones, and marímbola (similar to the Afro-Cuban marímbola which evolved from the African mbira or sansa). Other percussion idiophones described include an assortment of rattles, rasps, guiros, and matracas. Membranophones surveyed include the Aztec huehuetl (vertical drum), clay drum, friction drum, and frame drum (pandero). Two varieties of the musical bow are

considered as percussion instruments in Mexico: the triangular bow, found in the northern regions and in the southern state of Guerrero, and the "hunting bow" type, observed by Lumholtz (1960) in his expeditions among the Cora and Tepehuan Indians.<sup>5</sup> Chapter II closes with an evaluation of sound characteristics peculiar to percussion instruments in Mexico.

In Chapter III, Chamorro addresses performance technique as applied to the context of percussion in Mexico. He engages in a discussion of notational practices, especially syllabic and rhythmic inflection. In his observation of percussion instruments, the author emphasizes the common occurrence of bi-rhythms and mono-rhythms. Within the context of bi-rhythms is the aforementioned concept of sesquiáltera, often described as a type of hemiola. The author, however, cites Venezuelan ethnomusicologist Ramon y Rivera's criticism (1980:34-35) of the use of the term "hemiola" to describe sesquiáltera. Problems arise in transcribing sesquiáltera within the framework of hemiola in Western notation. Within this discussion of mono-rhythms, bi-rhythms, and hetero-rhythms, musical transcriptions are provided, clarifying Chamorro's rhythmic analysis of the patterns played by various instruments. The transcriptions excellently illustrate the various rhythmic combinations characterizing different Mexican genres and percussion performance practices.

Another important concept clarified in Chapter III is percussion as a striking action and its effect. Furthermore, bodily movement, the author asserts, is an essential element of dance that must also be considered as percussive--in effect, a gestalt condition of "stimulation and response" (Kolinski 1973:499). Chamorro concludes that three basic elements are integral to the concept of percussion: accentuation, movement, and culture. The author refers to the works of Lomax and Kurath as approaches compatible with his integrated, conceptual framework.

The balance of Chapter III, quite substantial in content, is dedicated to the notion of a symbolic taxonomy and its application to the body of percussion instruments in Chamorro's study. The author uses Hood's organogram format (Hood 1971) as the basis of a far-reaching taxonomy which provides for the schematization of performance practice in addition to socio-cultural aspects of the instrument's use. In employing Hood's organograms, Chamorro communicates in visual symbols the

morphology of the marimba, indigenous drums, the machete, the tarima, matracas, the huehuetl, the conga drum, tumbadora, harps, rattles, and a wide array of other folk and popular percussion instruments used in Mexico.

Chapter IV, the final section, examines the use, function, and contemporary context of instruments in this study. Chamorro distinguishes the multiple influences that have shaped Mexican music from pre-Hispanic contact to the present impact of imported styles and the native musical vanguard. He categorizes these continually evolving influences (on rural indigenous and mestizo music, on popular urban music, and on folklore) as elements that have been integrated into musical composition and education.

Continually present in Chamorro's conceptual perspective of Mexican musical culture is the diverse evolution of indigenous, African, and mestizo genres within the broad framework of folklore, innovation, and oral tradition. The author attests to the probability that the most characteristic feature of the use, function, and contemporary practice of percussion instruments in the rural sector is their essential role within the sacred, magico-religious time-space, that is, in ceremonial ritual. This function extends to a large degree into the urban areas. Conversely, city music has penetrated the rural sector with the transplantation of instruments and musical forms, especially identifiable among the younger generations in the "baile de salon."<sup>6</sup> Augmenting this diffusionary process are the various media of mass communication: television, radio, and sound recordings. It is also within the mass media context that contemporary dances are nurtured and created, and percussion instruments continue to be diffused through an enormous musical network. Chamorro mentions some of the most evident commercial media importations to Mexico within the last 50 years, including such musical styles as rock, salsa, mambo, calypso, danzón, and other dance types. Also well known in Mexico is the música tropical genre which contains influences of Afro-Antillean rhythms and percussion instruments that have been especially dynamic in the contemporary musical culture.

Chamorro proceeds to describe the use and function of various rural-based instruments, especially in dance-related and ceremonial contexts. The use of many of these instruments characterizes indigenous musical practice while the use of other instruments, such as the marimba, characterize a more popular form of folklore produced through a mestizo tradition. The

regional aspects of Mexican musical styles are described in conjunction with many genres and instruments. An assortment of drums, for example, correspond to particular regions throughout southern Mexico, which in many cases is due to the Afro-Antillean influence. The use of the tumbadora ("conga drum"), timbales, and bongós has remained very popular in the urban sectors. Interestingly, Chamorro cites the zapato ("shoe") and the guarache ("slipper") as the most common percussion instruments in Mexico. Throughout the diverse regions of Mexico, dancing to various musical forms of zapateado, especially the son and jarabe, has been a popular practice for more than 300 years.

Also surveyed in Chapter IV is the use and function of various percussion instruments in ceremonial songs of different indigenous groups in Mexico such as the Seris, the Papagos, the Tarahumaras, and the Huicholes. Chamorro includes an survey of percussion instruments used in conjuntos, or group contexts, and provides a chart outlining the use of particular percussion instruments in the various feast cycles, mostly of a religious nature, celebrated throughout Mexico. In terms of use and function within the contemporary context, Chamorro identifies at least 53 basic types of percussion instruments. Fifty percent of these are preferentially used in ceremonial contexts associated with either the Christian feast cycles or magico-religious rituals. The balance of percussion instruments are used in the festivities and functions of a more social context. A comparative table is included which enumerates instrument types according to variety and use in either ritual or social contexts. Also included are three valuable maps of Mexico which illustrate the geographical diffusion of the diverse percussion instruments surveyed in this study.

Chamorro directs some attention to percussion instruments of the urban sector. He notes that the employment of percussion in Mexican cities has developed in two contexts: in popular urban music of the educated class and in music of an academic focus which has developed separately from the nationalistic movement initiated by composers born during the latter part of the nineteenth century. Composers of this movement, including luminaries such as Manuel Ponce, Carlos Chávez, and Silvestre Revueltas, formed a school whose musical philosophy espouses the use of Mexican instruments.

Chamorro traces the development of popular urban music in Mexico, especially in terms of the media and recording

industries. One of the most dominant manifestations since the late nineteenth century porfiriato epoch of elite social dances is the still popular baile de salon, which incorporates various non-indigenous musical forms, particularly those introduced to Mexico through Cuba and other Caribbean areas. Penetrating the eastern seaboard of Veracruz, a variety of Afro-Cuban genres including son montuno, rumba, danzón, and chachachá have become part of Mexico's musical repertoire. Chamorro surveys in substantial detail the specific influential Caribbean musicians and orchestras that have become popular in Mexico within the last 50 years. Also discussed are the performance techniques and diverse repertoire of Afro-Cuban influence assimilated by Mexican musicians primarily through oral tradition, similar to the process that took place in Cuba.

Other recent developments are reviewed and include the marimba orchestra and the growing employment of United States and British percussion equipment (manifested in the use of trap sets). Important is Chamorro's insight into the political nueva canción phenomenon in Mexico which is, to a large degree, influenced by various South American and Cuban musicians who incorporate folk genres from their respective countries. Nueva canción, also known in Mexico as canción de protesta, frequently employs Afro-Cuban percussion.

The integration of percussion instruments into the ballets folklóricos (regional folk dance troupes) is examined in terms of traditional forms that have been preserved and innovatively adapted. It has often been the educational institutions teaching folk dance which have maintained the highest interest in teaching and performing the indigenous percussion instruments of Mexico.

In his quest for a national identity, Carlos Chávez has had a profound influence in pioneering the recognition of Mexican percussion instruments and orchestration within educational institutions in Mexico. As director of the Orquesta Sinfonica Nacional and through the Conservatorio Nacional, Chávez organized, during the years 1928 to 1934, workshops and research seminars that included the study and application of Mexican folk music and instruments. Chamorro makes reference to most of the major twentieth century Mexican composers who have integrated national themes, folk genres, and indigenous instrumentation into their music. He includes extensive description and documentation of specific compositions exhibiting the use of Mexican percussion instruments. Orchestration technique, structural features, and

the merging of various folk genres with appropriate indigenous and/or popular percussion instruments are outlined. Chamorro also cites the important musicological field research by Vicente T. Mendoza, Francisco Domínguez, and Carmen Sordo Sodi.

In conclusion, this is a commendable, well-executed, and insightful study by Arturo Chamorro, especially for those ethnomusicologists with an interest in organology. In addition to his comprehensive review of the pertinent literature, Chamorro continually refers to the work of musicologists involved in Mexican scholarship. He thereby both leads the Latin American reader to European/United States-based methodologies and exposes the ethnomusicologist to a wealth of musical sources related to Mexican organological studies. Furthermore, Chamorro provides an excellent model of contemporary organological method and its application.

Los instrumentos de percusión en México represents ten years of research and fieldwork. The book is an important contribution to the field of ethnomusicology and, more specifically, to the ever-growing landscape of scholastic innovation in Mexico. Perhaps even more important than the study itself and its impact on the field is the fact that this book signals the emergence of a very important ethnomusicologist. Adelante Arturo!

Steve Loza  
University of California,  
Los Angeles

#### NOTES

1. The author cites the musical function of the feet in dance, the clapping of hands, and the use of other parts of the body that have characterized musical practices throughout Mexico.

2. Chamorro (p. 23) notes that "debido a este descubrimiento se multiplicaron y desarrollaron los experimentos iniciados con materiales naturales, se fabricaron sonajas, raspadores, sartales, timbales de olla o de vaso" ("Because of the discovery, there was an increase and development of initial experiments in constructing rattles, rasps, clay drums, etc., from natural materials").

3. See pp. 35-39. Chamorro discusses the Conquest period in Mexico in relation to musical instruments.

4. Describing this convergence of influences in colonial Mexico as a process of acculturation, Chamorro (p. 39) emphasizes the role of musical instruments as "elementos culturales selectivamente aceptados y sincretizados o reinterpretados para ajustarlos a la estructura sociocultural de la Nueva España" ("cultural elements selectively accepted and syncretized or reinterpreted in order to adjust to the socio-cultural structure of New Spain").

5. Chamorro (p. 98) also describes free aerophones commonly used in traditional, indigenous dance, saying that, "cuyo uso se derivó probablemente de la ridiculización de caciques y mayordomos de las haciendas agrícolas en nuestro país, además de alguna función ritual que pueda atribuírsele" ("...its [free aerophones] use was probably derived from farces of Indian leaders and plantation officials in Mexico, in addition to some ritual function which can be attributed to the dance").

6. Baile de salon is a type of social dancing seen in nightclubs.

#### REFERENCES CITED

Armas Lara, Marcial

1970 Origen de la marimba: su desenvolvimiento y otros intrumentos musicales. Guatemala: Tipografía Nacional.

Baratta, Mara de

1952 Cuzcatlán Típico: Ensayo sobre etnofonía de El Salvador. San Salvador: Publicaciones del Ministerio de Cultura.

Béhague, Gerard

1979 Music in Latin America: An Introduction. Englewood Cliffs, New Jersey: Prentice Hall History of Music Series.

Castañeda Paganini, Jorge

- 1951 "La marimba, su origen y evolución." Diario el Imparcial 30(10046-10047):3.

Castellanos, Pablo

- 1970 Horizontes de la música precortesiana. México: Fondo de Cultura Económica (Colección Presencia de México, no. 14).

Garfias, Roberto

- 1983 "La marimba de México y Centroamérica." Sabiduría Popular (Zamora, El Colegio de Michoacán-Copsife):188-208.

Hernandez, Amador

- 1975 El origen de la marimba. México: Impresión particular.

Hood, Mantle

- 1971 The Ethnomusicologist. Los Angeles: Institute of Ethnomusicology, University of California.

Hornbostel, Erich M. Von, and Curt Sachs

- 1914 "Systematik der Musikinstrumente." Zeitschrift für Ethnologie 46:553-590.

Izikowitz, Karl Gustav

- 1970 Musical and Other Sound Instruments of South American Indians. Yorkshire, England: Kingprint LTD Middlesex.

Kolinski, Mieczyslaw

- 1973 "A Cross-cultural Approach to Metro-rhythmic Patterns." Ethnomusicology 17(3):494-506.

Lumholtz, Carl

- 1960 El México Desconocido. México: Editora Nacional.

Mahillon, Victor

- 1893 Catalogue descriptif et analytique du Musée instrumental du Conservatoire de Bruxelles. 5 vols. Brussels (1893-1922).

## Marti, Samuel

- 1968 Instrumentos musicales precortesianos. México:  
INAH-SEP.

## Mendoza, Vicente T.

- 1955 "Folklore de Tlaxcala. Huytlale 3(21):7-18.

- 1956 Panorama de la música tradicional de México. México:  
Instituto de Investigaciones Estéticas, Imprenta  
Universitaria (Estudios y Fuentes del Arte en México,  
Universidad Nacional Autónoma de México, 7).

## Ortiz, Fernando

- 1971 "La afroamericana marimba." Guatemala Indígena  
6(4):9-43.

## Ramon y Rivera, Luis Felipe

- 1980 Fenomenología de la etnomúsica del area  
latinoamericana. Caracas: Consejo Nacional de Cultura,  
Instituto Nacional de Investigacion Documentacion  
Etnomusicologia y Folklor 3.

## Stevenson Robert

- 1976 Music in Aztec and Inca Territory. Los Angeles:  
University of California Press, Library Reprint Series.

## BOOK REVIEW

Litweiler, John. The Freedom Principle: Jazz After 1958. New York: William Morrow and Co., 1984. 324 pp., notes, selected discography, index.

Over the past 40 years ethnomusicologists have been adapting methodologies developed to study non-Western musics to that of American communities. Studies of the musics of European immigrants in North America, for example, have shed light upon broader historical, analytical, and methodological problems (see Porter 1978). They have also delineated music in the urban environment and examined the kinds of social and contextual dynamics that affect its performance (see Such 1981 and Schramm 1982). The study of jazz has been influenced by this trend and has provided an important source of material on musical change and intergroup relations.

Richard Waterman (1952) viewed specific characteristics of West African music (compound meter, off-beat phrasing of melodic accents, dominance of percussion, "metronome sense," and overlapping call-and-response patterns) as "retentions," "syncretisms," and "reinterpretations" in New World Negro music, including jazz. Alan Merriam considered the jazz community an isolated subgroup in American society (Merriam and Mack 1960). "Jazz and Ethnomusicology," furthermore, was the title of a panel at the annual meeting of the Society for Ethnomusicology in 1984, which discussed such diverse topics as jazz style and methodological approaches. Ethnomusicologists with an interest in jazz are deepening their awareness of such basic music-making processes as improvisation, and their research may be useful in cross-cultural comparisons of this topic.

The development of improvisation in the various styles of modern jazz has been marked by a decrease in restrictions placed upon the soloist. In bebop (a style beginning in the early 1940's and continuing today in a slightly altered form, hard bop) the soloist's improvisation is strictly guided by precomposed harmonic and metric frameworks. This style afforded more opportunities and less restrictions than those guiding soloists in the swing groups of the 1920's and 1930's who were basically required to remain close to standard written arrangements. During the middle 1950's and early 1960's several

musicians began experimenting with "free-form" collective improvisation. This style (most commonly known as "free" or "avant-garde" jazz) allows the soloist to explore new ideas and emotions without the restrictions of functional harmony or metric frameworks.

For the researcher, these characteristics make it difficult to define a general avant-garde jazz musical style, for each composer has his own set of rules for harmony, rhythm, and melody. The paradox of musicians incorporating elements of bebop in their avant-garde compositions has spawned numerous interchangeable names for this music, including "free bop," "black classical music," "today music," "the new thing," and "new wave." Avant-garde jazz musicians who use bebop-derived precomposed harmonic and melodic features in their compositions and performances allow improvisational freedom to interact with form. Litweiler in his The Freedom Principle, however, fails to address the question of how these diverse approaches are tolerated within the avant-garde stylistic group.

The most comprehensive critical-historical study available, Litweiler's book pinpoints important stylistic changes or deviations in the transition from bebop to "free" jazz (around 1958) and the latter's subsequent development as a separate style. He also attempts to show how these developments have expanded the range of emotions for soloists and composers in new-found areas of improvisational freedom.

Based largely on out-of-print commercial recordings and published interviews, The Freedom Principle is intended for readers familiar with the general stylistic features of bebop and avant-garde. Litweiler proceeds with descriptive analyses of the ways in which precursors of the "free" style (including Herbie Nichols, Charles Mingus, and Lennie Tristano) began to deviate from the stylistic norms of bebop in the mid 1950's. He then assesses the musical contributions and performance style of such major innovators as Ornette Coleman, Eric Dolphy, John Coltrane, Miles Davis, Sun Ra, Albert Ayler, Cecil Taylor, Anthony Braxton, The Art Ensemble of Chicago, Ronald Shannon Jackson, and others. There are also chapters on "Pop-Jazz Fusion and Romanticism," "Free Jazz in Europe," and "Free Jazz Today."

The term "freedom" in the title of Litweiler's book is examined as an aesthetic parameter in group and solo improvisation, as a gauge for analysis of stylistic change, and as a

point of differentiation among avant-garde and other jazz styles. Litweiler includes in his sampling musicians who have deviated in various ways from the conventional stylistic norms of harmony, melody, and rhythm in bebop. However, many of the musicians mentioned in his study (e.g., Ornette Coleman, Dewey Redman, Charles Tyler) sometimes use bebop-derived, precomposed melodies and harmonic structures. Furthermore, Litweiler does not address Afro-American cultural influence upon the music, the contextual dynamics of the urban environment upon the musicians who perform avant-garde jazz, and the complete worldview of the avant-garde group.

Nonetheless, Litweiler's identification of significant stylistic innovations by "free" musicians, which he places in the overall development of this style, displays remarkable insight and careful reflection. A professional critic who has closely followed jazz for a number of years, Litweiler infers a range of emotions that may guide performers through particular parts of their improvisation and incorporates musician comments about performance style to support this belief. Ornette Coleman's treatment of pitch relationships, for example, is consistent with his observation that "A tempered note is like eating with a fork...if you don't have a fork the food isn't going to taste any different" (pp. 50-51). Though Litweiler's analysis is not supported with musical transcriptions, he successfully penetrates some of the cognitive and semiotic components of avant-garde music.

Aside from the methodological weaknesses mentioned above, scholars, collectors, and listeners of jazz will find this book a welcome addition to their library. One's appreciation of "free jazz" is enhanced by Litweiler's extensive citation of significant recordings, many of which today are out of print and nearly impossible to find.

David G. Such  
University of California,  
Los Angeles

#### REFERENCES CITED

- Merriam, Alan and Raymond W. Mack  
1960 "The Jazz Community." Social Forces 38:211-222.

Porter, James

1978 Ed., Selected Reports in Ethnomusicology 3(1).

Schramm, Adelaida Reyes

1982 "Explorations in Urban Ethnomusicology: Hard Lessons from the Spectacularly Ordinary." Yearbook for Traditional Music 14:1-14.

Such, David G.

1981 "'Out There': A Metaphor of Transcendence Among New York City Avant-Garde Jazz Musicians." New York Folklore 7:83-95.

Waterman, Richard

1952 "African Influence on the Music of the Americas." In Sol Tax, ed., Acculturation in the Americas: Proceedings and Selected Papers of the XXIXth International Congress of Americanists. New York: Cooper Square Publishers, pp. 207-218.