

## World Music / MUSC 102



Tuesday / Thursday 2:00-3:50 p.m. MRF 340  
USC General Education: GE - Arts  
Fall 2018

Instructor – Dr. Scott Spencer [scottspe@usc.edu](mailto:scottspe@usc.edu)

Teaching Assistant - Tina Huynh

# World Music

(Syllabus draft - version August 20, 2018)

## MUSC 102 - 4 Units

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### Catalog Description

Exploration of music and cultures of the world. Engagement with international musicians, global issues, field work and musical diasporas in Los Angeles.

### Prerequisites

This course does not require music literacy, performance ability or course prerequisites. However, it will require active listening, in-depth reading, engaged writing, discussion, experience, and acceptance of the unfamiliar during personal fieldwork. We will incorporate the facilities and people of USC, student engagement, visiting musicians from around the world, and the singular city of Los Angeles and its musical microclimates into our study.

### Overview

We will investigate music from around the world as a social function rooted in local cultural contexts. Viewed through the academic lens of Ethnomusicology, the course will explore musical culture through a variety of means. Beginning with a classic cross-cultural approach, we will comparatively investigate regional music for a broad base of experience. We will gain a working knowledge of musical practices by area (Africa, Asia, Europe, etc.), instrument, and performance realm. We will detail the physical aspects of music (instrument, performance practice, the physics of music, recording technology, etc.). We will then undertake an in-depth study of the uses and functions of music in a variety of social and cultural settings in order to set them in their cultural contexts (politics, entertainment, education, societal norming, rite of passage, etc.).

Throughout the course we will use situations, examples, and student experiences to explore conceptual realities of music (improvisation, mashups, diasporic networks, musical mistakes, copyright, performance, hybridization). We will rely on recordings, videos, performances and musical guests to inform our understanding of music. We will undertake in-depth reading on topics in music and accounts of cross-cultural musical situations. In addition, we will engage with music making through personal fieldwork – both on campus and throughout Los Angeles. Students should prepare to engage with artforms outside their comfort zones.

The course will approach the concept of music as a fluid and dynamic practice rooted in community rather than as a static printed score. We will analyze works and happenings to

understand concepts, and will develop a working knowledge of terms, contexts, technologies, and practices. We will explore the creative process through a deep engagement with music making – in the classroom, in the field, and in our lives. Using modern musical realities, we will take into consideration mediated musical practices and will explore uses of technology as people make music, distribute recordings, collaborate on projects, and express identity. Our goal is to develop a literacy of musical moments in order to better understand humanity, and comfortably engage with the unfamiliar.

As the students and instructor engage with performances and musicians throughout the semester, we will use the class to develop a lasting digital document mapping our encounters with local musical cultures. The resulting interactive digital map will host field notes, images and recordings gathered during the semester, and will serve as a resource for students looking for ethnic music around the USC campus and across Los Angeles.

### **Global Perspectives – Citizenship in a Global Era**

At USC, we are at the crossroads of an increasingly global musical network, and we will take advantage of local diasporic communities to bring academic theory to life. Rooted in the local, our explorations will demonstrate that music as an artform is inherently political and global, and that performances and recordings generated here deeply impact the rest of the world. We will explore global connections and far-flung impact in a wide variety of cultural settings, demonstrating that citizenship in musical communities often transcends mere geopolitical definitions of citizenship. At play will be ideas of musical representation, personal positioning, protest, expression, freedom, and censorship, often through the lens of social justice.

### **Learning Objectives**

**Analysis** - Students will experience personal engagement with musical genres from around the world, with an in-depth analysis of these forms through critical review of academic writing, discussions of their observations, and writing assignments to demonstrate their ability to bridge readings and experiences. Students will also be required to post multiple submissions to a digital mapping tool in which their field observations are paired with class readings and personal analysis.

**Making** - Though not expected to take part in music performance on a regular basis, students will be working closely with musicians throughout this class, and will gain extensive knowledge of the cultural contexts and practical challenges of making music.

**Connectivity** - Students will interact with musical tropes that are artistic manifestations of direct engagement with cultural upheaval in the diaspora, as well as forms of music that function as political protest or religious expression. Musical examples and readings will contextualize the global soundstage that is today's music, and will illustrate the complex webs of communication and influence that constitute today's musical networks.

**Context** - A broad base of academic readings, written by scholars with extensive fieldwork in their areas, will provide cultural context for each musical genre or geographic region covered in class. Listening assignments will provide an aural body of knowledge from which to interpret new musical experiences.

Engagement - No form of music is made in a vacuum. Students will discuss how and why music is being made with the practitioners themselves, often in their own musical communities. Students will engage with the diverse musical resources of the city of Los Angeles, and will make available those interactions to the entire class through interactive digital mapping technology. Our view will be simultaneously local and global, with the understanding that musical practices here often have impact around the world.

## **Readings and Listening Material**

The foundation of this class is music. There is an unusually broad and extensive collection of recordings required in the weekly assignments for this class, and these are found in a number of online and other digital video and audio resources which I will be curating throughout the semester. I will use Blackboard and other digital portals to connect you with these resources, and to all class readings. Expect to spend on average three to four hours per week listening and viewing these primary sources. Additionally, the readings serve a number of important roles including contextualizing the music culturally, situating the music technically, linking these musical traditions to political, religious and social justice issues, serving as examples of case studies and field work, and critically exploring the functions and power of music around the world.

## **Evaluation**

### Field Essays (2) [20% of grade in total]

Field Essays are personal field notes of a musical happening, between 1000-1500 words. A Field Essay should include descriptions of the event, reactions to the event, and any follow-ups on the part of the researcher to better understand the event in its cultural context. An event could include a concert on campus or in greater Los Angeles, a rehearsal, jam session, dance party or any other live happening involving music. The researcher should share temporal space with the event (be there), or justify the mediated nature of the event (explain why you are reporting on an online composing collaboration, an international synchronized iPod event, an online concert). An ideal essay would include a writeup of the researcher's plans and previous knowledge of the music or musicians; a detailed description of the event including time, place, people, crowd, reactions, collective responses, and surprises; further research into what happened and why it happened, which could include interviews with musicians and audience members or further readings.

*Important note to all fieldworkers:* Allow extra time for these projects, as things **will** change in the field. People will be late or will not show up. Events will be cancelled. Be flexible and forgiving. Musicians are usually helpful and cooperative, especially if you approach with respect and interest. Always ask before documenting – especially with video or audio recording devices.

All field essays will be uploaded to an online mapping tool with supporting images or recordings. Through this software, the class will develop an online resource that documents and maps the musical communities of USC and the surrounding city of Los Angeles. Our goal is to provide students in the class (and potentially beyond the bounds of this class) an interactive map with a corpus of local musical knowledge, so that they can better explore and engage with local music and musicians.

### Analytical Essays (2) [20% of grade in total]

This project will involve selecting a reading covered in the course, analyzing the materials and ideas, cross-referencing the theory within the reading with at least two other readings (from the class or outside readings), and applying the ideas to a particular performance, recording or style of music. This project is intended to encourage active engagement with readings and theory and promote awareness of cultural aspects of music. A Readings Response should be relatively brief and concise – roughly 1500 words including quotations, citations and any examples. If possible, use this assignment as a theoretic basis for your final project. I would highly recommend turning in a rough draft of your essay a week prior to the deadline for feedback.

### Midterm / Final Exams [30% of grade in total]

Midterm Exam: in class

Final Exam: during finals week

A midterm and final exam will challenge students to apply class readings and listening experience from the course to fresh examples of music performance. In each test, students will experience a form of musical performance, and will use their skills from class to explain what they have heard, analyze the musical constructions, and place the performance in its social and cultural context. Answers will be written, and will cite course readings where applicable.

### Final Project [30% of grade]

Final project due last week of classes

A final project will be developed in consultation with the instructor. A rough draft is suggested three weeks before the final version. I am open to a variety of platforms for final projects, provided each reflects a rationalized theoretical grounding and incorporates materials and/or fieldwork appropriate to the proposed study. Citations and an academic writing format are necessary. Engagement with musical forms and academic readings is essential. Analysis - as we have learned over the course of the semester - is an innate part of any research. Creative projects will be considered, provided they engage with concepts in music and are accompanied by theoretic groundwork and written reflections. As a guide to scope, a traditional research paper-style final project would need to be a minimum of 2500 words. Creative projects would need to be accompanied by a written self-critique and process reflection.

### **Dates and concerts of interest:**

Thornton School of Music performances listing: <https://music.usc.edu/events/>

USC Vision and Voices series: <http://visionsandvoices.usc.edu>

Course fieldwork mapping tool:

<https://drive.google.com/open?id=1R09vuVZIWHjkIYExMhEzydkHT1fL1EXU&usp=sharing>

## Statement on Academic Conduct and Support Systems

### Academic Conduct

Plagiarism – presenting someone else’s ideas as your own, either verbatim or recast in your own words – is a serious academic offense with serious consequences. Please familiarize yourself with the discussion of plagiarism in *SCampus* in Part B, Section 11, “Behavior Violating University Standards” <https://policy.usc.edu/student/scampus/part-b>. Other forms of academic dishonesty are equally unacceptable. See additional information in *SCampus* and university policies on scientific misconduct, <http://policy.usc.edu/scientific-misconduct>.

Discrimination, sexual assault, intimate partner violence, stalking, and harassment are prohibited by the university. You are encouraged to report all incidents to the *Office of Equity and Diversity/Title IX Office* <http://equity.usc.edu> and/or to the *Department of Public Safety* <http://dps.usc.edu>. This is important for the health and safety of the whole USC community. Faculty and staff must report any information regarding an incident to the Title IX Coordinator who will provide outreach and information to the affected party. The sexual assault resource center webpage <http://sarc.usc.edu> fully describes reporting options. Relationship and Sexual Violence Services <https://engemannshc.usc.edu/rsvp> provides 24/7 confidential support.

### Support Systems

A number of USC’s schools provide support for students who need help with scholarly writing. Check with your advisor or program staff to find out more. Students whose primary language is not English should check with the *American Language Institute* <http://ali.usc.edu>, which sponsors courses and workshops specifically for international graduate students. The *Office of Disability Services and Programs* <http://dsp.usc.edu> provides certification for students with disabilities and helps arrange the relevant accommodations. If an officially declared emergency makes travel to campus infeasible, *USC Emergency Information* <http://emergency.usc.edu> will provide safety and other updates, including ways in which instruction will be continued by means of Blackboard, teleconferencing, and other technology.

## Class Trajectory

**Week 1** Overview, methodologies, introduction of instructor and students, develop syllabus.

**Theory:** Uses and Functions of Music.

**Musical Area:** Various

**Readings:**

- Merriam, Alan. *The Anthropology of Music*. Ch. 1-3, P. 3-62.
- Merriam, Alan. "Uses and Functions [of Music]." P. 209-228.
- Merriam, Alan. "Ethnomusicology: Discussion and Definition of the Field." P. 107-114.

**Listening:** Review your listening device to better understand your listening practices. Look at genre, length, era, most and least played songs, and determine what this says about your sonic life and identity.

## Week 2

**Theory:** Musicology and Ethnomusicology

**Musical Area:** West Africa

**Readings:**

- Nketia, J. H. Kwebena. *The Music of Africa*. Chapters 2-5. P. 13-64.
- Miller, Terry E. and Andrew Shahriari. *World Music: A Global Journey*. Ch. 10. P. 327-377.
- DjeDje, Jacqueline Cogdell. "West Africa: An Introduction." Ch. 3 in *The Garland Handbook of African Music*. P. 166-197.
- Waterman, Christopher. "Yoruba Popular Music." Ch. 3 in *The Garland Handbook of African Music*. P. 198-215.
- Reed, Daniel. "'The Tradition' and Identity in a Diversifying Context." Ch. 3 in *The Garland Handbook of African Music*. P. 199-216.

**Listening:** Akan drumming (*Garland Handbook*, 40 min.); Sowah Mensah (personal recordings, 35 min.); Juju (*Garland Handbook*, 9 min.); Fela Kuti (*Zombie*, 50 min.); Tinariwen (*Aman Iman*, 55 min.).

## Week 3

**Theory:** Performance as Learning; Approaching World Music

**Musical Area:** West Africa. Possible in-class performance workshop.

**Readings:**

- Locke, David. "Africa/Ewe, Mande, Dagbamba, Shona, BaAka." Ch. 3 in *Worlds of Music*.

- Turino, Thomas. "The Music of Sub-Saharan Africa." Ch. 7 in *Excursions in World Music*.
- Kaye, Andrew. "The Guitar in Africa." Ch. 2 in *The Garland Handbook of African Music*.
- Impey, Angela. "Popular Music in Africa." Ch. 2 in *The Garland Handbook of African Music*.

**Listening:** Accra post office field recording (*Music of Africa*, 7 min.); Feld BaAka recordings (Stephen Feld, 45 min.); Ewe puberty songs (*Music of Africa*, 22 min.); Dagbamba dance (*Worlds of Music*, 25 min.).

## Week 4

**Theory:** Cultural Context of World Music

**Musical Area:** Indonesia

First Analytical Essay due

**Readings:**

- Capwell, Charles. "The Music of Indonesia." Ch. 6 in *Excursions in World Music*. P. 162-195.
- Titon, Jeff Todd and Mark Slobin. "The Music-Culture as a World of Music." Ch. 1 in *Worlds of Music*. P. 1-32.
- Weintraub, Andrew. *Dangdut Stories: A Social and Musical History of Indonesia's Most Popular Music*. P. 2-235.

**Listening:** Balinese Gamelan (Smithsonian Folkways, 45 min.); Monkey chant (*Garland Handbook*, 15 min.); Indonesian Guitar Masters (Smithsonian Folkways, 52 min.); Javanese Gamelan (*Garland Handbook*, 25 min.)

## Week 5

**Theory:** Theater, History

**Musical Area:** China, Japan

**Readings:**

- Fujie, Linda. "East Asia / Japan." Ch. 8 in *Worlds of Music*. P. 331-384.
- Wong, Isabel K. F. "The Music of China." Ch. 4 in *Excursions in World Music*. P. 69-103.
- Malm, William. *Nagauta: The Heart of Kabuki Music*. Ch. 1-8. P. 1-116.

**Listening:** Kabuki and Noh theater (*Garland Handbook*, 60 min.); silk and bamboo traditions (Smithsonian Folkways, 38 min.); *shakuhachi* flute (*Worlds of Music*, 27 min.).

## Week 6

**Theory:** Tradition, Modernity, Bhangara

**Musical Area:** India. Possible in-class performance and discussion with USC student group.



**Readings:**

- Reck, David B. "India / South India" Ch. 6 in *Worlds of Music*. P. 293-330.
- Burckhardt Qureshi, Regula. *Master Musicians of India*. Ch. 1-6. P. 1-86.
- Capwell, Charles. "The Music of India." Ch. 2 in *Excursions in World Music*. P. 14-41.

**Listening:** Ravi Shankar introduction to raga (Instructor copy, 25 min.); Karnatic traditions (*Garland Handbook*, 35 min.); Bhangra (Smithsonian, 50 min.); Bollywood (YouTube examples, 25 min.)

**Week 7**

**Theory:** Aesthetics, Cultural Values

**Musical Area:** Middle East

First Field Essay due

**Readings:**

- Nettl, Bruno. "Music of the Middle East." Ch. 3 in *Excursions in World Music*. P. 42-66.
- Rasmussen, Anne. "The Arab World." Ch. 10 in *Worlds of Music*. P. 495-558.
- Shelemay, Kay Kaufman. *Let Jasmine Rain Down: Song and Remembrance Among Syrian Jews*. Ch. 1-6. P. 15-230.

**Listening:** Maqam in multiple forms (*Garland Handbook*, 25 min.); chanting Quran (*Garland Handbook*, 17 min.); devotional music (*Suffi!*, 45 min.); Israeli music (YouTube examples, 18 min.); Syrian Jewish Songs (*Let Jasmine Rain Down*, 35 min.)

**Week 8**

## MIDTERM EXAMINATION

**Theory:** Music and Politics

**Musical Area:** Haiti, Caribbean, various

**Readings:**

- Averill, Gage. "'Konpa-direk for Life': Francois Duvalier's Dictatorship and *Konpa-direk*." Ch. 3 in *A Day for the Hunter, A Day for the Prey: Popular Music and Power in Haiti*. P. 71-94.
- Guilbault, Jocelyne. *Zouk: World Music in the West Indies*. Parts 1-3. P. 3-116.
- Keil, Charles and Steven Feld. "People's Music Comparatively: Style and Stereotype, Class and Hegemony." Ch. 5 in *Music Grooves*. P. 197-217.

**Listening:** Konpa-direk (Averill, 25 min.); carnival music (*Garland Handbook*, 15 min.); steel pan (*World Music*, 12 min.); political music (Smithsonian, 34 min.); zouk (YouTube examples, 7 min.); soca (Putumayo, 45 min.).

## Week 9

**Theory:** Music and Migration

**Musical Area:** Urban America, Irish, Dominican Republic

**Readings:**

- Shelemay, Kay Kaufman. "Music and Migration." Ch. 3 in *Soundscapes: Exploring Music in a Changing World*. P. 59-96.
- Spencer, Scott. "Transatlantic Migrations of Irish Music in the Early Recording Age." *The Irish in the Atlantic World*. P. 53-75.
- Austerlitz, Paul. "Merengue on the Global Stage." Ch. 7 in *Merengue: Dominican Music and Dominican Identity*. P. 123-134.
- Hutchinson, Sydney. *Merengue Tipico in Transnational Dominican Communities*. Ch. 1-3. P. 6-115.

**Listening:** Merengue in New York (Putumayo, 45 min.); Michael Coleman 78 rpm records (Instructor recordings, 25 min.); Bomba y Plena (Smithsonian, 40 min.)

## Week 10

**Theory:** Island music, Sound Systems, Instruments – making, history, collection

**Musical Area:** Caribbean.

Possible discussion with Daniel Neely, curator and instrument collector

**Readings:**

- Stolzoff, Norman C. "Dancehall Culture in Jamaica: An Introduction." Ch. 1-6 in *Wake the Town and Tell the People: Dancehall Culture in Jamaica*. P. 1-122.

**Listening:** Jamaican dancehall (Putumayo, 35 min.); sound systems (*Garland Handbook*, 25 min.); Jimmy Cliff (*The Power and the Glory*, 47 min.); Bob Marley (*Catch a Fire*, 42 min.); Tuff Gong studios (YouTube examples, 25 min.)

## Week 11

**Theory:** Music and Technology, Museums, Representation

**Musical Area:** Native American

Second Analytical Essay due

**Readings:**

- Nettl, Bruno. *Blackfoot Musical Thought*. Ch. 1-5. P. 1-169.
- Brady, Sarah. *In a Spiral Way: How the Phonograph Changed Ethnography*. P. 1-136.

- Spencer, Scott. "Soundscapes and Representation in the Mashantucket Pequot Museum and Research Center." P. 17-29.

**Listening:** The Columbia wax cylinder collection (web source, 45 min.); Blackfoot musical thought (Blacking, 35 min.); Plains Indians (*Garland Handbook*, 16 min.)

## Week 12

**Theory:** Music technology, acoustics

**Musical Area:** Computer

Possible music industry guest - Francois Tetaz

**Readings:**

- Backus, John. "The Electronic Production of Sound." Ch. 15 in *The Acoustical Foundations of Music*. P. 256-285.

- Backus, John. "Auditorium and Room Acoustics." Ch. 9 in *The Acoustical Foundations of Music*. P. 143-161.

- Morton, David. "High Culture, High Fidelity and the Making of Recordings in the American Record Industry." Ch 1 in *Off the Record*. P. 1-47.

Assignments from Francois Tetaz TBD.

**Listening:** Acoustemology (Feld, 15 min.); Stephen Feld (*Lift Up Over Sounding*, 25 min.); Beach Boys (*Pet Sounds*, 50 min.); Gotye (*Somebody That I Used to Know*, 4 min.); Brian Eno (YouTube examples, 15 min.); Current Tetaz project (TBD).

## Week 13

**Theory:** Mashups, Mistakes, Cultural Overlaps

Second Field Essay Due

**Musical Area:** Ireland, Pakistan

**Readings:**

- Taylor, Timothy D. *Global Pop: World Music, World Markets*. Ch. 1-3. P. 1-124.

- Spencer, Scott. Forthcoming "Making Irish Bagpipes in Sialkot, Pakistan."

**Listening:** Friends Bagpipe Band - Silakot, Pakistan (YouTube clips, 15 min. if you can stand that much!); Black Watch bagpipe band – Scotland (*Garland Handbook*, 12 min.); Ella Fitzgerald (*Ella in Berlin*, 30 min); Class-supplied examples of mashups (30 min.)

## Week 14

**Theory:** Repurposing technology.

**Musical Area:** The DJ

In-class guest on the real life of a DJ.

**Readings:**

- Chanan, Michael. "Of LPs, EPs, DJs and Payola." Ch 6 in *Repeated Takes*. P. 92-115.
- Katz, Mark. *Groove Music: The Art and Culture of the Hip-Hop DJ*. Ch. 1-5. P. 3-152.

**Listening:** Kraftwerk (YouTube examples, 10 min.); Afrika Bambaataa (*Planet Rock*, 35 min.)  
NWA (YouTube examples 20 min.); Sugar Hill Gang (YouTube examples 18 min.);  
Wolfman Jack (Documentary clips, 12 min.)

## Week 15

**Theory:** World Music as Genre

Final Project due

**Musical Area:** Various

**Readings:**

- Chanan, Michael. "Global Corporations and 'World Music'." Ch 9 in *Repeated Takes*. P. 151-178.
- Taylor, Timothy D. *Global Pop: World Music, World Markets*. Ch. 4-5. P. 125-232.

**Listening:** Nusrat Fateh Ali Khan remixes (Instructor copies, 35 min.); Kenny G (YouTube examples, 7 min.); Putumayo records (website sampler); Smithsonian Folkways (website sampler).

**Final Exam Week:** according to Final Exam Schedule in USC Schedule of Classes

### **Selected Bibliography - all articles can be found on the class Blackboard site**

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Backus, John. "The Electronic Production of Sound." Ch. 15 in *The Acoustical Foundations of Music*. New York: W. W. Norton, 1969, 256-285.

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Capwell, Charles. "The Music of Indonesia." Ch. 6 in *Excursions in World Music*, ed. Bruno Nettl. Englewood Cliffs, NJ: Prentice Hall, 2012, 162-195.

Chanan, Michael. "Of LPs, EPs, DJs and Payola." Ch. 6 in *Repeated Takes: A Short History of Recording and its Effects on Music*. New York: Verso, 1995, 92-115.

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Katz, Mark. *Groove Music: The Art and Culture of the Hip-Hop DJ*. New York: Oxford University Press, 2010.

Kaye, Andrew. "The Guitar in Africa." Ch. 2 in *The Garland Handbook of African Music*, Ruth Stone, Ed. New York: Routledge, 2008. P. 88-109.

Keil, Charles and Steven Feld. "People's Music Comparatively: Style and Stereotype, Class and Hegemony." Ch. 5 in *Music Grooves: Essays and Dialogues*. Chicago and London: University of Chicago Press, 2003, 197-217.

Locke, David. "Africa/Ewe, Mande, Dagbamba, Shona, BaAka." Ch. 3 in *Worlds of Music: An Introduction to the Music of the World's Peoples*, ed. Jeff Todd Titon. Belmont, CA: Schirmer, 2006, 87-149.

- Malm, William. *Nagauta: The Heart of Kabuki Music*. London: Prentice-Hall, 1963. Merriam, Alan P. "Ethnomusicology: Discussion and Definition of the Field." *Ethnomusicology* 4: 3 (September 1960), 107-114.
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- Nettl, Bruno. "If Music Be the Food of Love..! Uses and Functions." Ch. 18 in *The Study of Ethnomusicology: Thirty-Three Discussions*. Chicago: University of Illinois Press, 2015, 260-272.
- Nketia, J. H. Kwebena. *The Music of Africa*. Chapters 2 and 3. New York: W. W. Norton, 1974. P. 13- 64.
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Weintraub, Andrew. *Dangdut Stories: A Social and Musical History of Indonesia's Most Popular Music*. New York: Oxford University Press, 2010.

Wong, Isabel K. F. "The Music of China." Ch. 4 in *Excursions in World Music*, ed. Bruno Nettl. Englewood Cliffs, NJ: Prentice Hall, 2012, 69-103.