

and that an African scholar discovered the Western addiction to key relationship, and used this discovery for a better understanding of Western music.

The book has been magnificently produced, with the aid of a generous grant from the School of African and Oriental Studies of the University of London.

K. P. W.

New Methods in Vocal Folk Music Research. KARL DAHLBACK. (Oslo University Press, Oslo, 1958.) 206 pp. 12 kr.

The new methods here described consist in the use of electronic equipment of an advanced design (for which credit must go to Sivilingeniør J. Sandstad) and the skilful use of "special material for checking the stability of performers" (p. 200)—the so-called control. Your reviewer is not competent to comment on electronics but understands that the average field recording, even if made on good equipment, would not be good enough for Dahlback's experiments.

What makes Dahlback's work so attractive are the results, which justify the new methods. In the centre of the author's interests stand the "mountain shepherds' calls," the *Lokk* (cf. *JIFMC*, Vol. VIII, 1956, p. 7). "Gliding intonation" is found to be "very characteristic of many types of *Lokk* singing" (p. 94). Dahlback emphasizes that it is traditional, quite independent of the singers' foibles or age, and it is not affected by educational standards (p. 107). But its use is in decline (p. 112). The position of the *Lokks* in relation to other Norwegian folk traditions is examined.

Another archaic feature that is disappearing is the melismatic manner of singing, "which a few folk singers still retain and which is considered to be characteristic of the performance of religious tunes in former times" (p. 120, cf. also p. 146). "The vibrato of Norwegian folk singers is ordinarily of relatively small extent" (p. 85) and in this "differs considerably from that of ordinary music." It does not affect pitch, which is "incredibly stable," even in long tones (p. 143). Intermediate tone steps occur often. "Tonal wavering," i.e. uncertain intonation is carefully studied and discussed.

Some non-Norwegian material is also represented by graphs from Sweden, Czechoslovakia and Afghanistan (pp. 148-158). The reference to the Muezzin calls from Afghanistan and Curt Sachs's general remark about the significance of a "small melodic compass" are puzzling. But it must be remembered that by making these brief comparisons, Dahlback intended no more than to open vistas for further research. The relationship shown between folk songs of the Lapps and *Lokk* music is convincing (p. 114). The close relationship between *Lokk* singing and religious singing in Norway is interesting (p. 146). The fact that no organs were used in several communities until recently is mentioned as having aided in the preservation of old folk singing styles. On the tricky question of the genesis of scales, Dahlback contradicts those of his fellow-countrymen who believe that certain folk intervals are derived from peculiarities of certain folk instruments (pp. 162-165).

In these investigations, the evidence—apart from a description of the tests—is offered in oscillographs, and almost half of the book consists of oscillographs. This is only right and proper in the circumstances, but one wishes that the last two pages, headed "Final Remarks," which deal with the new methods, had been matched by a systematic summary of the far-reaching results of the investigations.

K. P. W.

Ethnomusicology: a study of its nature, its problems, methods and representative personalities. JAAP KUNST. Third edition. (Martinus Nijhoff, The Hague, 1959.) 303 pp. and supplement. Guilders 23.75.

With this third edition Jaap Kunst's *Ethnomusicology* has come appreciably nearer to the realization of his ideal of giving a list of publications (including magazine articles all over the world) on this diffuse subject. The items listed number nearly 5,000 and they cover an astonishingly wide range. Even so, new publications continue to appear,

**Ethnomusicology A Study Of Its Nature Its Problems
Methods And Representative Personalities Added A
Bibliography With Supplement**

Guy L. Beck



Ethnomusicology A Study Of Its Nature Its Problems Methods And Representative Personalities Added A Bibliography With Supplement:

Die Musik in Geschichte und Gegenwart: Supplement, Earsden-Zweibrücken Friedrich Blume, 1949 **Musics of Many Cultures** Elizabeth May, 2023-07-28 The foremost authorities in the field of music from around the world have contributed twenty original essays for this volume edited by Elizabeth May Only European musics have been omitted except insofar as they affect other musics discussed here North American music is represented by the musics of the Native Americans and the Alaskan Eskimos The essays are profusely illustrated with maps drawings diagrams photographs and music examples There are extensive glossaries bibliographies and annotated film lists The book is directed to readers seriously interested in acquainting themselves with musics beyond the confines of Western musicology Contributors include Bruno Nettl Kuo huang Han and Lindy Li Mark Kang sook Lee William P Malm David Morton Bonnie C Wade Margaret J Kartomi Adrienne L Kaeppler Trevor A Jones Atta Annan Mensah John Blacking Alfred Kwashie Ladzekpo and Kobla Ladzekpo Cynthia Tse Kimberlin Jozef M Pacholczyk Ella Zonis Abraham A Schwadron David P McAllester Lorraine D Koranda and Dale A Olsen Please note this book was originally published with records The edition available now does not include the records We are hoping to make the original recordings available in some other way The foremost authorities in the field of music from around the world have contributed twenty original essays for this volume edited by Elizabeth May Only European musics have been omitted except insofar as they affect other musics discussed here North **A Select**

Listing of Bibliographies in the Field of Ethnomusicology Joseph Charles Hickerson, 1976 Musicology of Religion Guy L. Beck, 2023-05-01 For generations religion and music have been regarded as universals yet despite the fact that they have been frequently linked throughout history and topography and despite the importance of music in the early stages of religious studies their combined presence has not until now been considered a separate area of study and research While there are well developed fields of anthropology of religion psychology of religion and philosophy of religion the widely recognized connections between religion and sound chant and music warrant comparable study Drawing upon theories and methods in the study of both religion and music referencing examples from world religious traditions and addressing challenges posed by critics this book envisions a unified field for religion and music musicology of religion Grounded in the scope and methods of phenomenology and comparative analysis musicology of religion represents an innovative direction in interdisciplinary study enriched by the social sciences ethnomusicology philosophy theology liturgical studies and cognitive studies As conceived musicology of religion will spearhead new and creative paths in the study of religion

Ethnomusicology E.D Kunst, 2012-12-06 This booklet hardly needs a preface the contents I think speak for themselves It contains a short and carefully brought up to date resume of all that I as a private University Lecturer in Amsterdam have tried to teach my pupils It is intended as a general introduction to ethnomusicology before going on to the study of the forms

of separate music cultures I sincerely hope that those who wish to teach themselves and to qualify in this branch of knowledge will find a satisfactory basis for selftuition in the matter here brought together Regarding the possibility of a new edition any critical remarks or infor mation as to possible desiderata would be very gratefully received J K PREFACE TO THE SECOND EDITION My request for critical remarks and desiderata has not been ignored My sincere thanks to all who took the trouble to let me know what they missed in my booklet Through their collaboration the contents have undergone a considerable improvement and enlargement as compared to the original edition issued in 1950 by the Royal Tropical Institute Amsterdam under the title *Musicologica* I have taken care to add many particulars from non European sources with the result that now the book is no longer so Europe centric as it was Furthermore I have done my best to mention in a special bibliography all the more important ethnomusicological publications with the exception of those issued in the Russian Arabic Chinese Indonesian Javanese *A Brief List of Material Relating to the Music of Viet-Nam* ,1968 **Ethnomusicology**

Jennifer Post,2004-03-01 *Ethnomusicology A Research and Information Guide* is an annotated bibliography of books recordings videos and websites in the field of ethnomusicology The book is divided into two parts Part One is organised by resource type in catagories of greatest concern to students and scholars This includes handbooks and guides encyclopedias and dictionaries indexes and bibliographies journals media sources and archives It also offers annotated entries on the basic literature of ethnomusicological history and research Part Two provides a list of current publications in the field that are widely used by ethnomusicologists Multiply indexed this book serves as an excellent tool for librarians researchers and scholars in sorting through the massive amount of new material that has appeared in the field over the past decades

Ethnomusicology Jaap Kunst,2012-12-06 This booklet hardly needs a preface the contents I think speak for themselves It contains a short and carefully brought up to date resume of all that I as a private University Lecturer in Amsterdam have tried to teach my pupils It is intended as a general introduction to ethnomusicology before going on to the study of the forms of separate music cultures I sincerely hope that those who wish to teach themselves and to qualify in this branch of knowledge will find a satisfactory basis for self tuition in the matter here brought together Regarding the possibility of a new edition any critical remarks or infor mation as to possible desiderata would be very gratefully received J K PREFACE TO THE SECOND EDITION My request for critical remarks and desiderata has not been ignored My sincere thanks to all who took the trouble to let me know what they missed in my booklet Through their collaboration the contents have undergone a considerable improvement and enlargement as compared to the original edition issued in 1950 by the Royal Tropical Institute Amsterdam under the title *Musicologica* I have taken care to add many particulars from non European sources with the result that now the book is no longer so Europe centric as it was **Postcolonial Practice of Ministry** Stephen Burns,Kwok Pui-lan,2016-07-13 Postcolonial studies has challenged the Eurocentric frameworks and methodologies in the fields of biblical studies and theology *Postcolonial Practice of Ministry* is a groundbreaking anthology that enables a new

engagement between postcolonial and practical theologies focused on three key areas of the practice of ministry pastoral leadership liturgical celebration and interfaith engagement Postcolonial Practice of Ministry will make an impact in at least two areas of theological reflection first among postcolonial scholars it will stretch postcolonial theology into an area where it has been neglected second it will provide a comprehensive resource for rethinking the practice of ministry Contributors to this volume are well known scholars from different racial national and denominational backgrounds bringing with them experiences of hybrid identities and multicultural churches Many of them are pioneers in introducing postcolonial discourse to their fields

The Popular and the Sacred in Music Antti-Ville Kärjä, 2021-11-28 Music as the form of art whose name derives from ancient myths is often thought of as pure symbolic expression and associated with transcendence Music is also a universal phenomenon and thus a profound marker of humanity These features make music a sphere of activity where sacred and popular qualities intersect and amalgamate In an era characterised by postsecular and postcolonial processes of religious change re enchantment and alternative spiritualities the intersections of the popular and the sacred in music have become increasingly multifarious In the book the cultural dynamics at stake are approached by stressing the extended and multiple dimensions of the sacred and the popular hence challenging conventional taken for granted and rigid conceptualisations of both popular music and sacred music At issue are the cultural politics of labelling music as either popular or sacred and the disciplinary and theoretical implications of such labelling Instead of focussing on specific genres of popular music or types of religious music consideration centres on interrogating musical situations where a distinction between the popular and the sacred is misleading futile and even impossible The topic is discussed in relation to a diversity of belief systems and different repertoires of music including classical folk and jazz by considering such themes as origin myths autonomy ingenuity and stardom authenticity moral ambiguity subcultural sensibilities and political ideologies

Musicologica Slovaca ,1986 **Geschichte der österreichischen Humanwissenschaften** Karl Acham, 2003

Aussereuropäische Musik in Einzeldarstellungen ,1980 **Bibliographie des Musikschrifttums** ,1980 Beigabe zum Archiv für Musikforschung und zur Deutschen Musikkultur 1936 *“Die” Musik in Geschichte und Gegenwart* Friedrich Blume, 1979 Ethnomusicology ,1963 *Music Reference and Research Materials* Vincent Harris Duckles, 1974 This text has been the standard guide to source literature of music and contains critically annotated listings of over 3 500 key sources This comprehensive guide to reference sources is organized into chapters by category of source The text s organization introduces students to a vast array of sources to include Dictionaries and Encyclopedias Histories and Chronologies Sources of Systematic and Historical Musicology Bibliographies of Music Music Literature and Music Business Reference Works on Individual Composers and Their Music Catalogs of Libraries and Musical Instrument Collections Discographies Yearbooks Directories Electronic Resources **Claiming the Stones, Naming the Bones** Elazar Barkan, Ronald Bush, 2003-01-09 These fourteen essays address controversies over a variety of cultural properties exploring them from perspectives of law

archeology physical anthropology ethnobiology ethnomusicology history and cultural and literary study The book divides cultural property into three types Tangible unique property like the Parthenon marbles intangible property such as folktales music and folk remedies and communal representations which have lead groups to censor both outsiders and insiders as cultural traitors *Musikinstrumente der Völker* Museum für Völkerkunde (Austria), Alfred Janata, 1975 **Dictionary**
Catalog of the Research Libraries of the New York Public Library, 1911-1971 New York Public Library. Research Libraries, 1979

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