



Glossary

Author's Note: As some transliterated words are difficult to pronounce or have no English equivalent, we have included some pronunciation approximations in parentheses for several of the glossary terms.

A

A-AK: A Confucian ritual ensemble from Korea. (Chapter 7)

ABAKWA: An animistic belief system found primarily in Cuba. (Chapter 11)

ABORIGINES: A generic term for an indigenous population, often used to describe native peoples of Australia. (Chapter 4)

ACCENT: An emphasized beat. (Chapter 2)

ACCORDION: A bellows-driven free-reed *aerophone* with buttons or keys that enable a performer to play melody and harmony simultaneously. (Chapter 10)

ACOUSTIC: Term used for non-electric instruments. (Chapter 13)

ADHAN (Also, AZAN): The Islamic call to prayer. (Chapter 8)

AEROPHONE: Ethnomusicological classification referring to instruments that require air to produce sound: namely, flutes, reeds, trumpets, and bellows-driven instruments. (Chapter 2)

AFIRIKYIWA: An iron clapper-bell from Ghana. (Chapter 9)

AFRIKANER: A South African of Dutch descent. (Chapter 9)

AGOGO: A double-bell found in Western Africa and used in African-derived musics in the Western hemisphere. (Chapter 12)

AKADINDA: A large, heavy log *xylophone* from sub-Saharan Africa, associated with the former kingdom of Buganda. (Chapter 9)

ALAP (Also, ALAPANA): The opening, freely rhythmic period of improvisation of *raga* performance in Indian classical music. (Chapter 5)

AL-'UD: See UD.

GLOSSARY

- AMADINDA:** A log *xylophone* similar to the *akadinda*, but with fewer pitches, from sub-Saharan Africa. (Chapter 9)
- ANTHEM:** A category of shape-note song that is *through composed*, meaning it has different music from beginning to end. (Chapter 13)
- ANTHROPOLOGY:** The study of all aspects of human culture, including music. (Chapter 1)
- ANUDRUTAM:** The first element of the *tala* in Indian classical music. (Chapter 5)
- ANUPALLAVI:** The second section of a *kriti* vocal performance from South India. (Chapter 5)
- APARTHEID:** The official South African policy of racial segregation, abolished in 1992. (Chapter 9)
- APPALACHIA:** A geographic region marked by the Appalachian Mountains, which extend throughout the eastern part of the United States. (Chapter 13)
- APREMPRENSEMMMA:** A low-ranged *lamellophone* from Ghana. (Chapter 9)
- ARABIAN PENINSULA:** A geographic region in the Middle East that includes Saudi Arabia, Yemen, Oman, and the various smaller nations on the Persian Gulf. (Chapter 8)
- ARADHANA:** A South Indian festival. (Chapter 5)
- ARAWAK:** A pre-Columbian indigenous population of the Caribbean. (Chapter 11)
- ATABAQUES:** A drum of West African origin used in *capoeira* music as well as *candomblé* rituals from Brazil. (Chapter 12)
- ATUMPAN:** A pair of goblet-shaped drums often used as a speech surrogate by several ethnic groups from Ghana. (Chapter 9)
- AULOS:** A double-reed *aerophone* from Ancient Greece. (Chapter 3)
- AVAZ:** The improvised, non-metrical section of a performance in the Persian classical tradition. (Chapter 8)
- AYATOLLAH:** A high-rank clergyman in Islam. (Chapter 8)
- AZAN:** See ADHAN.
- AZTEC:** A pre-Columbian indigenous population found in central and southern Mexico. (Chapter 12)

B

- BAGLAMA:** A round-bodied lute from Turkey. (Chapter 3)
- BAGPIPES:** A reed *aerophone* consisting of an airbag, *chanter* (melody pipe), and drone pipes. (Chapter 10)
- BAIRRO:** A poor housing area found in the city of Rio de Janeiro, Brazil. (Chapter 12)
- BALAFON:** A *xylophone* from West Africa often played by oral historians. (Chapter 9)
- BALALAIKA:** A triangle-shaped, fretted plucked-lute from Russia. (Chapter 10)

- BALLAD:** A song that tells a story, usually performed by a solo voice and commonly associated with music from the Appalachian region of the United States. (Chapter 13)
- BALS DE MAISON:** A house party that typically has *Cajun* music as entertainment, found in the southern United States, primarily Louisiana. (Chapter 13)
- BANDA TÍPICA:** An early type of dance band that plays popular music from the Texas-Mexico borderland region of North America. (Chapter 13)
- BANDIR:** A frame drum common to Turkish and Arabic music. (Chapter 8)
- BANDONEON:** A type of button-box accordion. (Chapter 12)
- BANJO:** A fretted, plucked lute from the United States that uses a membrane face on the resonator. (Chapter 13)
- BANSRI (Also, BANSURI):** A transverse flute from North India. (Chapter 5)
- BANTU:** An African linguistic category. (Chapter 9)
- BAR MITZVAH:** A Jewish “coming-of-age” ceremony. (Chapter 8)
- BASHRAF:** An Arabic musical form. (Chapter 8)
- BASSER:** The lowest vocal part in a *rhythmic spiritual* performance from the Bahamas. (Chapter 11)
- BATA:** Ritual drums used in *Santería* ceremonies. (Chapter 11)
- BATUQUE:** An animistic belief system found primarily in Brazil. (Chapter 11)
- BAULS:** A group of itinerant musicians from India, especially noted for their poetry. (Chapter 5)
- BAYA:** A small bowl-shaped drum of the *tabla* pair of drums from North India. (Chapter 5)
- BAYIN:** The Chinese organological system. (Chapter 7)
- BEAT:** A regular pulsation. (Chapter 2)
- BELLOWS:** An apparatus for producing a strong current of air; used with the Irish bagpipes, as well as the pump organ and other *aerophones*. (Chapter 10)
- BERIMBAU:** A musical bow used in *capoeira* music from Brazil. (Chapter 12)
- BHAJAN:** Devotional songs from India. (Chapter 5)
- BIBLE:** The sacred text of Christianity. (Chapter 13)
- BIN:** A fretted plucked lute considered the origin of other popular lutes in India, such as the *sitar*. (Chapter 5)
- BIRA:** A spirit possession ceremony of the Shona ethnic group from Zimbabwe. (Chapter 9)
- BIRIMINTINGO:** The instrumental solo sections of a *jali* performance from West Africa. (Chapter 9)
- BIWA:** A fretted, pear-shaped, plucked lute from Japan. (Chapter 7)
- BLUEGRASS:** A style of American folk music characterized by virtuosic instrumental performance and the so-called “high lonesome” vocal style, in which a harmony pitch is sung above the main melody. (Chapter 13)

GLOSSARY

BLUES: A secular folk music tradition originating within the African-American community in the southern United States. (Chapter 13)

BODHRAN: A frame drum from Ireland, played with a beater. (Chapter 10)

BOLERO: A Latin American dance and music. (Chapter 11)

BOLLYWOOD: An informal name for India's film industry combining "Bombay" and "Hollywood." (Chapter 5)

BOLS: Mnemonic syllables corresponding to drums strokes in Indian drumming traditions. (Chapter 5)

BOMBARDE: A double-reed *aerophone* from France. (Chapter 3)

BOMBOS (Also, SURDO): A large drum used in *sikuri* performances from Peru as well as samba music from Brazil. (Chapter 12)

BON: Festive dancing from Japan. (Chapter 7)

BONANG: A rack gong found in *gamelan* ensembles from Indonesia. (Chapter 6)

BONES: A small pair of wooden slats struck together to create rhythm. Common to folk music in the United States as well as Great Britain. (Chapter 10)

BOSSSED GONG: A gong with a bump-like protuberance. (Chapter 6)

BOUZOUKI: A round-bodied lute from Greece. (Chapter 3)

BUGAKU: A Confucian ritual ensemble from Japan that includes dance. (Chapter 7)

BUNRAKU: A popular form of puppet theatre from Japan. (Chapter 7)

BUZUK (Also, BUZUQ): A round-bodied lute from Turkey. (Chapter 3)

BYZANTINE CHANT: A chant style associated with the Greek Orthodox Church, centered on a complex system of *modes*. (Chapter 10)

C

CAIXA ("x" pronounced *sh*): A small drum from Brazil found in *samba* performances. (Chapter 12)

CAJAS: A small drum from Peru used in *sikuri* performances. (Chapter 12)

CAJUN: A term describing the cultural traditions, including music, of French-speaking Louisiana, USA. (Chapter 13)

CALL AND RESPONSE: A style of vocal organization characterized by a leader who "calls" and a group who "responds." (Chapters 9 and 13)

CALYPSO: A popular music from Trinidad characterized by improvised lyrics on topical and broadly humorous subject matter. (Chapter 11)

CANCIÓN: A general term for "song" in Mexico. (Chapter 12)

CANDOMBLÉ: An animistic and Roman Catholic syncretised belief system found primarily in Brazil. (Chapter 9)

- CANTAORA:** A vocalist in Spanish Flamenco music. (Chapter 10)
- CANTE:** A traditional Spanish style of singing incorporating a strained timbre and heavy use of *melisma*. (Chapter 10)
- CANTINA:** A social venue for drinking and dancing found in the Texas-Mexico borderland region of the United States. (Chapter 13)
- CANTON:** The term used for the states of the Swiss Federation. (Chapter 13)
- CAPOEIRA:** A form of dance that developed from a distinctive style of martial arts created by runaway slaves in Brazil. (Chapter 12)
- CARANAM:** The final section of a *kriti* vocal performance from India. (Chapter 5)
- CARIB:** A pre-Columbian indigenous population of the Caribbean. (Chapter 11)
- CARNATIC (Also, KARNATAK):** A term referring to the cultural traditions of South India. (Chapter 5)
- CARNIVAL:** A pre-Lent festival celebrated primarily in Europe and the Caribbean. Known as Mardi Gras in the United States. (Chapter 12)
- CASCARÁ:** A rhythmic pattern played on the *timbales* in *salsa* music. (Chapter 11)
- CASTE SYSTEM:** A system of social organization based on hereditary status found in India. (Chapter 5)
- CÉILI:** An Irish band that performs in a public house (pub) for entertainment and dance. (Chapter 10)
- CÉLIDH** (pronounced *kee-lee*): A kind of “house party” associated with fiddling traditions in Canada and Scotland. (Chapter 13)
- CELTIC:** A subfamily of the Indo-European language family that is associated with the Scottish and Irish peoples of Great Britain. (Chapter 10)
- CHA-CHA:** A Latin American ballroom dance. (Chapter 11)
- CHAHAR-MEZRAB:** A metered piece in the Persian classical music tradition. (Chapter 8)
- CHANTER:** The melody pipe found on various bagpipes. (Chapter 10)
- CHARRO:** A style of suit worn by *marachi* performers from Mexico. (Chapter 12)
- CHASTUSHKI:** A category of songs from Russia considered “playful.” (Chapter 10)
- CHÉQUERES (Also, SHEKERE):** A gourd rattle with externally beaded netting. (Chapter 11)
- CHING:** A pair of cup-shaped cymbals from Thailand. (Chapter 6)
- CHIZ:** The composed section of vocal performance in Indian classical music. (Chapter 5)
- CHOBO:** The narrator and accompanying shamisen performers of the Kabuki theatre in Japan. (Chapter 7)
- CHORD:** Simultaneous soundings of three or more pitches. (Chapter 2)

GLOSSARY

CHORDOPHONE: Ethnomusicological classification referring collectively to the four types of stringed instruments: lutes, zithers, harps, lyres. (Chapter 2)

CHOU: The comic role-type in Beijing Opera from China. (Chapter 7)

CH'UN HYANG KA: The five stories performed in Korean *p'ansori*. (Chapter 7)

CIMARRONS: A term for escaped slaves from the Spanish-colonized regions in the Caribbean and Americas. (Chapter 11)

CIMBALOM: A hammered zither from Eastern Europe, commonly associated with Rom (gypsy) music. Also, the national instrument of Hungary. (Chapter 10)

CIRCULAR BREATHING: A technique used to maintain a continuous airflow in *aerophone* performance. (Chapter 4)

CITERA: A small zither from Hungary. (Chapter 10)

CLAVES: A pair of hand-held wooden bars used as percussion instruments in many African and Latin American music traditions. (Chapters 9 and 11)

CLERK (pronounced *clark*): A religious leader in Calvinist churches in the United States and Scotland. (Chapter 13)

COBZA: A pear-shaped lute from Romania. (Chapter 3)

COLOTOMIC STRUCTURE: The organizational system of *gamelan* music from Indonesia. (Chapter 6)

COMPARSA: A Latin American dance music. (Chapter 11)

COMPÉ: A martial arts style from Brazil that emphasizes striking “with the foot.” (Chapter 12)

CONCERTINA: A small hexagonal accordion with bellows and buttons for keys. (Chapter 10)

CONGA (Also, TUMBADORA): A tall, barrel-shaped, single-headed drum used often in Latin American music. (Chapter 11)

CONJUNTO: A popular dance music found along the Texas-Mexico border in North America. (Chapter 13)

CONTRADANZA: A Cuban dance form. (Chapter 11)

CORROBOREE: A nighttime ritual performed by Australian aborigines. (Chapter 4)

CREOLE: A term referring to populations of French or mixed African and French descent that are found in the southern United States, primarily Louisiana. (Chapter 13)

CRESCENDO: A gradual increase in volume. (Chapter 2)

CROSS-RHYTHM: A “two-against-three” rhythmic pattern often found in polyrhythmic performance in sub-Saharan Africa and Latin America. (Chapters 9 and 11)

CUÍCA (pronounced *kwi-kha*): A small friction drum used in *samba* music. (Chapter 12)

CULTURAL REVOLUTION: A ten-year period (1966–76) in China’s history marked by severe social and political upheaval. (Chapter 7)

CUMINA: An animistic belief system found primarily in Jamaica. (Chapter 11)

CUTTIN' HEADS: A music contest found in African-American communities, typically involving blues musicians. (Chapter 13)

CZARDAS: A popular dance from Hungary. (Chapter 10)

D

DAN (pronounced *dahn*): The female hero role-type in Beijing opera from China. (Chapter 7)

DAN CO: A fiddle from Vietnam. (Chapter 6)

DAN KIM: A fretted plucked lute from Vietnam. (Chapter 6)

DAN TRANH: A plucked zither from Vietnam. (Chapter 6)

DAN TYBA (pronounced *dahn tee-bah*): A pear-shaped lute from Vietnam. (Chapter 6)

DANCEHALL: See DUB.

DANZA (Also, DANZON and DANZONETE): A Cuban dance form. (Chapter 11)

DARABUKA: A goblet-shaped hand drum common to various Turkish music traditions. (Chapter 8)

DARAMAD: The freely rhythmic opening and conclusion of a *dastgah* performance in the Persian classical music tradition. (Chapter 8)

DASTGAH: A *mode* or system of rules and expectations for composition and improvisation in Persian classical music. (Chapter 8)

DECRESCENDO: A gradual decrease in volume. (Chapter 2)

DEFINITE PITCH: A sound with a dominating frequency level. (Chapter 2)

DENSITY REFERENT: A reference pattern heard in polyrhythmic music, usually articulated by a bell, rattle, or woodblock. (Chapter 9)

DERVISH: Turkish word literally meaning “beggar,” but often used to refer to Sufi Muslims. (Chapter 8)

DHIKR (Also, ZIKR): A ritual commonly performed by Sufi Muslims in which believers chant the names of Allah with the goal of entering a spiritually ecstatic state. (Chapter 8)

DHRUPAD: A category of vocal music from India. (Chapter 5)

DIAO: The *key* used in a music performance from China. (Chapter 7)

DIDJERIDU: A long trumpet made from a hollowed tree branch and performed by aborigines from Australia. (Chapter 4)

DILRUBA: A bowed lute from India. (Chapter 5)

DIZI: A transverse flute from China. (Chapter 7)

DOMBAK: A goblet-shaped hand drum used in Arabic music traditions. (Chapter 8)

DOMRA: A round-shaped fretted plucked lute from Russia. (Chapter 10)

DONDO: An hourglass-shaped pressure drum from Ghana. (Chapter 9)

GLOSSARY

DOUBLE-STOPS: The practice of playing two strings simultaneously on bowed lutes such as the violin. (Chapter 13)

DOUCEMELLE: A hammered dulcimer from France. (Chapter 3)

DR. WATTS: An informal term for a *lined hymn* employed in some African-American communities. (Chapter 13)

DREAMTIME: A term describing the Australian aboriginal spiritual belief system and concept of creation. (Chapter 4)

DRONE: A continuous sound. (Chapter 2)

DRUTAM: The second element of the *tala* in Indian classical music. (Chapter 5)

DUB (Also, DANCEHALL): Recorded music that emphasizes the bass and rhythm tracks so that a DJ can talk over the music through a microphone. (Chapter 11)

DUDA: Bagpipes from Hungary. (Chapter 10)

DUENDE: A Spanish word meaning “passion,” which refers to an emotional quality considered essential in performances by Spanish Flamenco singers. (Chapter 10)

DUFF: A small, single-headed drum, sometimes having snares, common to Turkish and Arabic music traditions. (Chapter 8)

DULAB: A compositional form found in Turkish and Arabic music. (Chapter 8)

DUNG-CHEN: A long metal trumpet from Tibet. (Chapter 7)

DUNG-KAR: A conch-shell trumpet from Tibet. (Chapter 7)

DYNAMICS: The volume of a musical sound. (Chapter 2)

E

ECHOS (pl. ECHOI): *Mode* used for Byzantine Chant. (Chapter 10)

EKÓN: An iron bell used in *Santeria* rituals. (Chapter 11)

EKTARA: See GOPIYANTRA. (Chapter 5)

ELECTROPHONE: Ethnomusicological classification that refers to instruments that require electricity to produce sound, such as the synthesizer. (Chapter 2)

EMIC: A term borrowed from linguistics, used by anthropologists and ethnomusicologists to describe the perspective of a cultural insider. (Chapter 3)

ERHU: A fiddle from China. (Chapter 7)

ESCOLAS DE SAMBA: Samba schools of Brazil. (Chapter 12)

ETHNOCENTRISM: The unconscious assumption that one’s own cultural background is “normal,” while others are “strange” or “exotic.” (Chapter 1)

ETHNOMUSICOLOGY: The scholarly study of any music within its contemporary context. (Chapter 1)

GLOSSARY

ETIC: A term borrowed from linguistics, used by anthropologists and ethnomusicologists to describe the perspective of a cultural outsider. (Chapter 3)

F

FAIS-DO-DO (pronounced *fai-doh-doh*): Literally meaning “go to sleep,” a reference to a public dance hall that hosts performances of Cajun dance music. (Chapter 13)

FASOLA SINGING: A singing style that uses shape-note notation. (Chapter 13)

FAVELA: Poor housing areas in the hills around Rio de Janeiro, Brazil. (Chapter 12)

FIDDLE: A generic term used to describe a bowed lute. (Chapter 2) Also, a slang term for a violin. (Chapter 10)

FIESTA: A festival or celebration in Spain or Latin America. (Chapter 10)

FILMI (Also, FILMI GIT): Popular music taken from films in India. (Chapter 5)

FIRQA (pronounced *feer-kah*): Large orchestral ensembles consisting of traditional Arabic instruments from the Middle East. (Chapter 8)

FLAMENCO: A Spanish musical tradition featuring vocals with guitar accompaniment, characterized by passionate singing and vibrant rhythm. (Chapter 10)

FLUTE: A type of *aerophone* that splits a column of air on an edge to produce sound. (Chapter 2)

FOLKLORE: The study of orally transmitted folk knowledge and culture. (Chapter 1)

FORM: Underlying structure of a musical performance. (Chapter 2)

FREE RHYTHM: Music with no regular pulsation. (Chapter 2)

FRET: A bar or ridge found on the fingerboard of chordophones that enables performers to produce different melodic pitches with consistent frequency levels. (Chapter 2)

FRICITION DRUM: A type of drum with a membrane that is “rubbed” rather than struck. (Chapter 10)

FROTTOIR (pronounced *fwaht-twah*): A metal washboard used in Cajun-Zydeco music. (Chapter 13)

FUGING TUNE (pronounced *fyu-ging*): A category of shape-note song in which individual voices enter one after the other. (Chapter 13)

G

GADULKA: A spiked fiddle from Bulgaria. (Chapter 3)

GAELIC (pronounced *gaa-lik*): The indigenous language of Scotland. (Chapter 10)

GAGAKU: A Confucian derived ritual ensemble from Japan. (Chapter 7)

GAIDA: Bagpipes from Bulgaria. (Chapter 10)

GAMELAN: An ensemble from Indonesia comprised primarily of *metallophones*. (Chapter 6)

GLOSSARY

GAMELAN GONG KEBYAR: An ensemble type from Bali, Indonesia, comprised primarily of *metallophones* and characterized by rhythmically dense performance technique. (Chapter 6)

GANJA: A Rastafarian word for marijuana, borrowed from the Hindu Indian term for “herb.” (Chapter 11)

GARAMUT: A slit drum from Papua New Guinea. (Chapter 4)

GARDON: A struck lute from Hungary. (Chapter 10)

GAT (pronounced *gah*): The composed section of instrumental performance in Indian classical music. (Chapter 5)

GEISHA: A Japanese girl or woman trained to provide entertainment, including musical entertainment. (Chapter 7)

GHAWAZI: Term in Arabic cultures for female dancers who specialize in very rapid hip-shaking movements. (Chapter 8)

GHUNUR: A string of bells worn around the ankle, commonly associated with the Bauls of South Asia. (Chapter 5)

GIG: A slang term referring to a job or performance-for-hire. (Chapter 10)

GINGA (Also, JENGA): A back-and-forth motion used as the basis for *capoeira* dancing. (Chapter 12)

GONG AGENG: The largest gong of an Indonesian *gamelan* ensemble. (Chapter 6)

GOOMBAY: A type of folk music ensemble from the Bahamas. (Chapter 11)

GOPIYANTRA (Also, EKTARA): A single-stringed *chordophone* with a membrane base found in India and often associated with the Bauls. (Chapter 5)

GOSPEL: An American religious music tradition associated with Christian evangelism. (Chapter 13)

GRIOT (pronounced *gree-oh*): The French term for a wandering minstrel, often used to describe the West African *jali*. (Chapter 9)

GUARACHA (pronounced *gwah-rah-cha*): A Latin American ballroom dance, as well as a song type emphasizing call-and-response vocal organization. (Chapter 11)

GUIRO (pronounced *gwee-roh*): A scraped gourd *idiophone*. (Chapter 11)

GUITAR: A fretted plucked lute common to American folk and popular music, as well as Spanish flamenco and various other traditions. (Chapter 13)

GUITARRÓN: A large fretted plucked lute from Mexico, similar to a guitar but with a convex resonator. (Chapter 12)

GUQIN (pronounced *goo-chin*): See QIN.

GURU: A teacher or spiritual guide, primarily associated with Hindu traditions from India. (Chapter 5)

GUSHEH: Short composed melodic phrases found in Persian classical music. (Chapter 8)

GYPSY: See ROM.

H

- HACKBRETT:** A hammered zither from Germany. (Chapter 3)
- HAJJ:** The Islamic pilgrimage to Mecca, Saudi Arabia. (Chapter 8)
- HALILE:** A pair of cymbals found in Sufi Muslim music performance. (Chapter 8)
- HANUMAN:** The “monkey-hero” in the Indian epic, *Ramayana*. (Chapter 5)
- HARHIRAA:** A type of throat-singing from Mongolia. (Chapter 7)
- HARMONICA:** A free-reed *aerophone* common to folk music from the United States. (Chapter 13)
- HARMONIC:** An *overtone* produced by lightly touching a string at a vibrating node. (Chapter 7)
- HARMONIUM:** A free-reed pump organ. (Chapter 5)
- HARMONY:** The simultaneous combination of three or more pitches in the Euro-American music tradition. (Chapter 2)
- HETEROPHONY:** Multiple performers playing simultaneous variations of the same line of music. (Chapter 2)
- HICHIRIKI:** A double-reed *aerophone* used in *gagaku* music from Japan. (Chapter 7)
- HIGHLAND PIPES:** Bagpipes from Scotland. (Chapter 10)
- HIGHLIFE:** A generic term describing urban popular music traditions throughout sub-Saharan Africa. (Chapter 9)
- HINDUSTANI:** A term referring to the cultural traditions of northern India. (Chapter 5)
- HOCKET:** A performance technique in which performers trade pitches back and forth to create a complete melody. (Chapter 12)
- HOMOPHONY:** Multiple lines of music expressing the same musical idea. (Chapter 2)
- HOSHO:** A gourd rattle from Zimbabwe. (Chapter 9)
- HOSSZÚ FURULYA:** A long end-blown flute from Hungary. (Chapter 10)
- HULA PAHU:** Hawaiian dance songs using drum accompaniment. (Chapter 4)
- HURDY GURDY:** A *chordophone* common in France and Hungary that uses a wheel turned by a crank to vibrate the strings. (Chapter 10)
- HYMN:** A “humanly composed” religious work. (Chapter 13)

I

- IDIOPHONE:** Ethnomusicological classification encompassing instruments that themselves vibrate to produce sound, such as rattles, bells, and various other kinds of percussion. (Chapter 2)
- ILAH:** A Sufi Muslim hymn. (Chapter 8)
- IMPROVISATION:** An instrumental or vocal performance or composition created spontaneously without preparation.

INCA: A pre-Columbian indigenous peoples from the Andes region of South America. (Chapter 12)

INDEFINITE PITCH: A sound with no single dominating frequency level. (Chapter 2)

INDEPENDENT POLYPHONY: Multiple lines of music expressing independent musical ideas as a cohesive whole. (Chapter 2)

INTERVAL: The difference between two pitches. (Chapter 2)

INUIT: The term for specific Native American populations that live primarily in Canada and Alaska; often referred to as “Eskimos.” (Chapter 13)

IQ’A (pronounced *ee-kah*): Rhythmic *modes* used in Arabic music. (Chapter 8)

ISAN (pronounced *ee-sahn*): A term referring to Northeast Thailand and its regional culture, including music. (Chapter 6)

ISCATHAMIYA (pronounced *is-kah-tah-mee-yah*): A term meaning, “to walk like a cat,” i.e., stealthily, which describes a soft style of *mbube* all-male vocal performance from South Africa. (Chapter 9)

IST: The central or “home” pitch of a Persian classical music performance. (Chapter 8)

J

JALEO: Clapping and shouts of encouragement associated with a *juerga* (“happening”) in Spanish Flamenco music. (Chapter 10) Also, refers to the closing section of a *merengue* performance from the Dominican Republic. (Chapter 11)

JALI (Also, JELI; pl. JALOLU): Term for a Mandinka poet/praise singer and oral historian from Senegal-Gambia. (Chapter 9)

JALTARANG: An instrument from India, consisting of a series of small china bowls each filled/tuned with a different level of water and struck with a small beater. (Chapter 5)

JAMACA (pronounced *yah-mah-kah*): In Islam, word used for an important *mosque*. (Chapter 8)

JANIZARY (pronounced *ye-nis-air-ee*); (Also, JANISSARY or YENICERI): A corps of elite troops commanded by the Ottoman caliphs from the late fourteenth century until their destruction in 1826. (Chapter 8)

JATI: The final section of the *tala* in Indian classical music where the number of beats in the cycle varies. (Chapter 5)

JHALA: Refers to a set of drone strings on Indian *chordophones*. Also, a reference to the climactic end of the *alap* section of raga performance in India. (Chapter 5)

JIG: A musical form in 6/8 time popular both in British and in North American fiddle traditions.

JING: The warrior role-type in the Beijing Opera from China. (Chapter 7)

JINGHU: The lead fiddle of the Beijing Opera’s instrumental ensemble. (Chapter 7)

JINGJU (Also, JINGXI): Beijing Opera from China. (Chapter 7)

JOR: A regularizing of the beat in the opening section of *raga* performance in Indian classical music. (Chapter 5)

JUERGA (pronounced *hwair-ga*): An informal event associated with Spanish Flamenco music in which the separation between musicians and audience is blurred. (Chapter 10)

JUKE JOINT: An African-American social venue serving alcohol and hosting dance music, typically *blues*. (Chapter 13)

K

KABUKI: Popular music theatre form from Japan. (Chapter 7)

KAHUNA: A Hawaiian term for a ritual specialist. (Chapter 4)

KALIMBA: A *lamellophone* from sub-Saharan Africa. (Chapter 9)

KANG DUNG: A trumpet from Tibet made from human thighbones. (Chapter 7)

KANUN: See QANUN.

KAPU: Strict taboo system from precolonial Hawaii. (Chapter 4)

KARNATAK: See CARNATIC.

KARTAL: Indian percussion instrument consisting of a steel rod struck by a horseshoe-shaped beater. (Chapter 5)

KASIDE: Freely rhythmic melismatic passages performed by a vocal soloist in a Sufi Muslim ritual. (Chapter 8)

KATAJJAQ (pronounced *kah-tah-jahk*): An Inuit throat-singing style from northern Quebec, Canada. (Chapter 13)

KAYAGUM: A plucked zither from Korea. (Chapter 7)

KECAK: A Balinese theatrical performance of the *Ramayana*. (Chapter 6)

KEMENCE (Also, KEMANCHEH or KEMANJA): A spiked fiddle common to Turkish and Arabic music traditions. (Chapter 8)

KERESHMEH: A type of metered piece in the Persian classical music tradition. (Chapter 8)

KEY: A tonal system consisting of several pitches in fixed relationship to a fundamental pitch. (Chapter 7)

KHAEN: A bamboo mouth organ from Northeast Thailand. (Chapter 6)

KHANEGAH: A type of Sufi Muslim monastery. (Chapter 8)

KHAWNG WONG LEK/KHAWNG WONG YAI: Respectively, the higher- and lower-ranged gong circles found in classical ensembles from Thailand. (Chapter 6)

KHON: A classical masked drama based on the Thai version of the *Ramayana*. (Chapter 6)

KHOOMEI: Throat-singing tradition from Mongolia. (Chapter 7)

KHRU: A Thai teacher; the term is linguistically associated with the word *guru* found in Hinduism. (Chapter 6)

GLOSSARY

- KHRUANG SAI:** A classical Thai ensemble characterized by stringed instruments and rhythmic percussion. (Chapter 6)
- KHYAL:** A category of vocal music from India. (Chapter 5)
- KILT:** A knee-length skirt made of wool associated with Scottish Highlanders. (Chapter 10)
- KILU:** A small drum from Hawaii, usually made from a coconut shell with a fish skin face. (Chapter 4)
- KISAENG:** A professional entertainer from Korea. (Chapter 7)
- KLEZMER:** A European-derived dance music commonly associated with Jewish celebrations, influenced by jazz and other non-Jewish styles. (Chapter 8)
- KONI:** A plucked lute from West Africa. (Chapter 9)
- KORA:** A harp-lute or bridge-harp performed on by *jalolu* from Senegal-Gambia. (Chapter 9)
- KORAN (Also, QU'RAN):** The sacred text of Islam. (Chapter 8)
- KOTO:** A plucked zither from Japan. (Chapter 7)
- KO-TUZUMI:** A small, hourglass-shaped drum from Japan that is held on the shoulder. (Chapter 7)
- KRITI:** A genre of devotional Hindu poetry from South India. (Chapter 5)
- KUDUM:** A type of kettle drum common to Turkish and Arabic music. (Chapter 8)
- KUMBENGO:** The sung sections of a *jali* performance from West Africa. (Chapter 9)
- KUNDU:** An hourglass-shaped drum from Papua New Guinea. (Chapter 4)
- KUSHAURA:** The “leading” rhythmic pattern of *mbira dza vadzimu* performance from Zimbabwe. (Chapter 9)
- KUTSINHIRA:** The “following” rhythmic pattern of *mbira dza vadzimu* performance from Zimbabwe. (Chapter 9)

L

- LA LA:** A Creole dance party. (Chapter 13)
- LAGHU:** The final element of the *tala* in Indian classical music. (Chapter 5)
- LAM KLAWN** (pronounced *lum glawn*): Vocal repartee with *khaen* accompaniment from Northeast Thailand. (Chapter 6)
- LAM SING** (pronounced *lum sing*): A popular music form from Northeast Thailand. (Chapter 6)
- LAMELLOPHONE:** A type of *idiophone* that uses vibrating “lamellae” or strips of material, usually metal, to produce sound. (Chapter 2)
- LANGAJ:** A ceremonial language found in the *vodou* (voodoo) tradition from Haiti. (Chapter 11)
- LATA MANGESHKAR:** Famous *filmi* singer from India. (Chapter 5)

LAUTO: A pear-shaped lute from Greece. (Chapter 3)

LAYALI: A vocal improvisational form in Arabic music traditions. (Chapter 8)

LIKEMBE: A *lamellophone* from sub-Saharan Africa. (Chapter 9)

LINED HYMN: An archaic form of singing found in Scotland and the United States, in which a leader “lines” out a verse and the congregation repeats it heterophonically. (Chapter 13)

LONG-METER SONG: An informal term for a *lined hymn*. (Chapter 13)

LUTE: A type of chordophone with a resonating body and a neck with a fingerboard that enables individual strings to sound different pitches. (Chapter 2)

LWA (Also, LOA): A category of deities in Haitian vodou (voodoo).. (Chapter 11)

LYRA: A spiked fiddle from Greece. (Chapter 3)

M

MAGHRIB: A geographic region in North Africa that includes Morocco, Algeria, Tunisia, and Libya. (Chapter 8)

MAHORI: A classical ensemble from Thailand characterized by melodic and rhythmic percussion, stringed instruments, and a fipple flute. (Chapter 6)

MAKAM (Also, MAQAM): A *mode* or system of rules and expectations for composition and improvisation in Arabic classical music. (Chapter 8)

MAMBO: A Latin American dance and music form. (Chapter 11)

MANA: Term for spiritual power in the Hawaiian belief system. (Chapter 4)

MANDOLIN: A high-ranged fretted lute commonly used in bluegrass music from the United States. (Chapter 13) Also the term for a medieval round-bodied lute. (Chapter 3)

MANEABA: Term for a communal meeting house in Kiribati. (Chapter 4)

MARACA: A gourd rattle from Ghana with an external beaded netting. (Chapter 9).

MARACAS: A pair of small Caribbean gourd rattles with interior beads. (Chapter 11).

MARIACHI: An entertainment music associated with festivals and celebratory events in Mexico. (Chapter 12)

MAROONS: Anglicized term for *cimarrons*. (Chapter 11)

MASHRIQ (pronounced *mah-shrik*): A geographic region in the Middle East that includes Egypt, Israel, Jordan, Lebanon, Syria, and Iraq.

MASJID: Term for a local *mosque* in Islam. (Chapter 8)

MAWLAM (pronounced *maw-lum*): A professional *lam klawn* singer from Northeast Thailand. (Chapter 6)

MAWWAL: A vocal improvisational form in Arabic music traditions. (Chapter 8)

MAYA: A pre-Columbian indigenous group from Central America, primarily Mexico and Guatemala. (Chapter 12)

- MBIRA:** A general reference to lamellophones found throughout Africa. (Chapter 9)
- MBIRA DZA VADZIMU:** A *lamellophone* from Zimbabwe. (Chapter 9)
- MBUBE:** All-male vocal groups from South Africa. (Chapter 9)
- MEDIUM:** The source of a sound, be it instrumental or voice. (Chapter 2) Also, the term for a person in a possessed or trance state.
- MEHTER:** Ceremonial music of the Turkish *Janizary*. (Chapter 8)
- MELANESIA:** A collection of islands in the Pacific Ocean. The term is derived from Greek, meaning “black islands,” a reference to the darker skin pigmentation of the majority population. (Chapter 4)
- MELE** (pronounced *meh-leh*): Poetic texts used in Hawaiian drum dance chant. (Chapter 4)
- MELE HULA** (pronounced *meh-leh hoo-lah*): Unaccompanied Hawaiian songs specifically associated with dance. (Chapter 4)
- MELISMA:** Term for a text-setting style in which more than one pitch is sung per syllable. (Chapter 2)
- MELODEON:** A small reed organ. (Chapter 10)
- MELODIC CONTOUR:** The general direction and shape of a melody. (Chapter 2)
- MELODY:** An organized succession of pitches forming a musical idea. (Chapter 2)
- MEMBRANOPHONE:** Ethnomusicological classification referring to instruments such as drums that use a vibrating stretched membrane as the principle means of sound production. (Chapter 2)
- MENTO:** A Creolized form of ballroom dance music considered a predecessor to *reggae*. (Chapter 11)
- MERENGUE:** A Latin American dance and music form, originally from the Dominican Republic. Also, the term for the middle section of a *merengue* performance. (Chapter 11)
- MESTIZO:** A person of mixed Native American and Spanish descent. (Chapter 12)
- MESTRE:** A Brazilian term for a senior *capoeira* artist considered a master of the tradition. (Chapter 12)
- METALLOPHONE:** An *idiophone* consisting of several metal bars graduated in length to produce different pitches. (Chapter 6)
- METER:** A division of music beats into regular groupings. (Chapter 2)
- MICRONESIA:** A collection of islands in the Pacific Ocean. The term is derived from Greek, meaning “tiny islands.” (Chapter 4)
- MIHRAB:** A small “niche” or focal point found in a *mosque*, used to orient Islamic worshippers in the direction of Mecca, Saudi Arabia. (Chapter 8)
- MINARET:** The tall tower of a *mosque*, used for the Islamic call to prayer. (Chapter 8)
- MIXOLYDIAN:** A medieval church *mode* that predates the “equal tempered” tuning system

GLOSSARY

used today as the basis of Euro–American music. (Chapter 10)

MODE: A set of rules or guidelines used to compose or improvise music in a particular tradition. (Chapter 5)

MODERNISM: In an academic context, a term for scholarship that emphasizes objective “truth” and objective description in favor of subjective interpretation. (Chapter 1)

MONOPHONY: Music with a single melodic line. (Chapter 2)

MORIN HUUR: A fiddle from Mongolia with a distinctive horse head ornament. (Chapter 7)

MOSQUE (pronounced *mosk*): A house of worship for Islamic believers. (Chapter 8)

MRIDANGAM: A barrel-shaped drum from India. (Chapter 5)

MUEZZIN: A person who calls Islamic believers to worship five times a day. (Chapter 8)

MULATTO: A person of mixed African and Iberian ancestry. (Chapter 12)

MULLAH: A low-rank clergyman in Islam. (Chapter 8)

MUMMER: A type of street theater actor, usually in performances staged during the Christmas season. (Chapter 11)

N

NAGASVARAM: A double-reed *aerophone* from India. (Chapter 5)

NEY (Also, NAY): A vertical flute found in Turkish and Arabic music traditions. (Chapter 8)

NGA BOM: A double-faced drum from Tibet. (Chapter 7)

NODE: A point of minimum amplitude on a vibrating string. (Chapter 7)

NOH: Classical drama form from Japan. (Chapter 7)

NOKAN: A transverse flute from Japan. (Chapter 7)

NONGAK: Style of folk music from Korea associated with farmers. (Chapter 7)

O

ORGANOLOGY: The study of musical instruments. (Chapter 3)

ORISHA: A category of deity in the animistic spiritual belief system of *Santeria* and in other African-derived religious traditions. (Chapter 11)

ORNAMENTATION: An embellishment or decoration of a melody. (Chapter 2)

ORQUESTA (Also, BANDA): A reference to “swing” bands from the Texas–Mexico borderland region of North America. (Chapter 13)

OSSIAN: Legendary Gaelic hero and bard of the third century A.D. (Chapter 10)

ORUS: A rhythmic pattern associated with an *orisha* in the *Santeria* religious tradition. (Chapter 11)

OTTOMAN EMPIRE: An empire centered in what is now Turkey that spread throughout West Asia, Eastern Europe, and Northern Africa from the fourteenth to nineteenth centuries. (Chapter 8)

O-TUZUMI: A small, hourglass-shaped drum from Japan that is held at the hip. (Chapter 7)

OVERTONE: A tone that is heard above a fundamental pitch, and that is one of the ascending group of tones that form the harmonic series derived from the fundamental pitch. (Chapter 7)

P

PAHU: A single-headed cylindrical *membranophone* from Hawaii that stands vertically on a carved footed base. (Chapter 4)

PALILLOS (pronounced *pah-lee-yohs*) (Also, PITOS): A type of finger-snapping commonly found in Spanish Flamenco music. (Chapter 10)

PALITO: The term for a rhythmic pattern played on the side of a drum in *salsa* music. (Chapter 11)

PALLAVI: The first section of a *kriti* vocal performance from India. (Chapter 5)

PALM WINE GUITAR: A popular music style from sub-Saharan Africa. (Chapter 9)

PALMAS: The term for the hand-clapping commonly found in Spanish flamenco music. (Chapter 10)

PAN: A musical instrument from Trinidad made out of a steel oil drum. (Chapter 11)

PANDEIROS: A hand-held frame drum with attached cymbals (i.e., a tambourine), used in *capoeira* music from Brazil. (Chapter 12)

PANORAMA: A steel drum orchestra competition held at the end of the Carnival festivals in Trinidad. (Chapter 11)

P'ANSORI: Narrative vocal performance style from Korea. (Chapter 7)

PARANG: A Portuguese-derived music sung during Christmas season. (Chapter 11)

PARLANDO RUBATO: A term meaning “speech-rhythm,” indicating a fluctuating tempo. (Chapter 10)

PASEO: The opening section of a *merengue* performance. (Chapter 11)

PENTATEUCH: See TORAH.

PENTATONIC SCALE: A scale consisting of only five pitches. (Chapter 2)

PEURT A BEUL (pronounced *porsh t a boy*): Unaccompanied dance song with nonsense syllables used to substitute for fiddling. (Chapter 13)

PHIN (pronounced *pin*): A fretted plucked lute from Northeast Thailand. (Chapter 6)

PHLENG LUK THUNG (pronounced *pleng look toong*): A popular music form from Thailand. (Chapter 6)

PHONIC STRUCTURE: The relationship between different sounds in a given piece; can be either *monophony* or some form of *polyphony*. (Chapter 2)

PI (pronounced *bee*): A double-reed *aerophone* found in the piphat classical ensemble of Thailand. (Chapter 6)

PIBROCH (pronounced *pee-brahk*): A form of Scottish bagpipe music with an elaborate theme-and-variations structure. (Chapter 10)

PIPA: A pear-shaped lute from China. (Chapter 7)

PIPHAT (pronounced *bee-paht*): A type of classical ensemble from Thailand characterized by the use of melodic and rhythmic percussion and a double-reed *aerophone*. (Chapter 6)

PITCH: A tone's specific frequency level, measured in Hertz (Hz). (Chapter 2)

PITOS: See PALILLOS.

POIETIC: The process of creating the meaning of a symbol. (Chapter 1)

POLYNESIA: A collection of islands in the Pacific Ocean. The term is derived from Greek, and means "many islands." (Chapter 4)

POLYPHONY: The juxtaposition or overlapping of multiple lines of music; the three types of *polyphony* are *homophony*, *independent polyphony*, and *heterophony*. (Chapter 2)

POLYRHYTHM: A term meaning "multiple rhythms"; the organizational basis for most sub-Saharan African music traditions. (Chapter 9)

PORTAMENTO: A smooth, uninterrupted glide from one pitch to another. (Chapter 4)

PORTEÑOS: A term for residents of the port area of Buenos Aires, Argentina. (Chapter 12)

POSTMODERNISM: A general term applied to numerous scholarly approaches that reject "modernism," with its emphases on objective "truth" and objective description, in favor of subjective interpretations. (Chapter 1)

POW WOW: A pan-tribal American Indian event celebrating Native American identity and culture, generally also open to non-Native Americans. (Chapter 13)

PRECENTOR: A song leader who recites the "line" of a *lined hymn* in Calvinist churches in the United States. (Chapter 13)

PROGRAMMATIC MUSIC: Music that has a "program," i.e., tells a story, depicts a scene, or creates an image.

PSALMS: A book of the Christian Bible used as the source for many songs in Calvinist churches in the United States. (Chapter 13)

PUK: Drum used to accompany Korean *p'ansori* performance. (Chapter 7)

PYGMIES: A generic term applied to a diverse population of forest-dwellers in Central Africa. (Chapter 9)

Q

QANUN (Also, KANUN): A plucked zither used in Turkish and Arabic music traditions. (Chapter 8)

QAWWALI (Also, KAWWALI): Sufi Muslim devotional songs. (Chapter 5)

QIN (pronounced *chin* **also, GUQIN**): A bridgeless plucked zither from China, the playing of which is characterized by the frequent use of overtones. (Chapter 7)

QU'RAN: See KORAN.

R

RADA: Ritual drums used in *Vódou* (*Voodoo*) ceremonies from Haiti. (Chapter 11)

RADIF: A collection of *gusheh* for each *dastgah* in Persian classical music. (Chapter 8)

RAGA: A mode or system of rules and expectations for composition and improvisation in Indian classical music. (Chapter 5)

RAKE AND SCRAPE: A folk music from the Bahamas. (Chapter 11)

RAMA: The central figure of the Hindu Indian epic *Ramayana*. (Chapter 5)

RAMAYANA: An Indian mythological epic about the Hindu god Rama found throughout South and Southeast Asia. (Chapter 6)

RANAT EK (pronounced *rah-nahd ek*): The lead *xylophone* of classical ensembles from Thailand. (Chapter 6)

RANAT THUM (pronounced *rah-nahd toom*): The supporting *xylophone* of classical ensembles from Thailand. (Chapter 6)

RANCHERA: A style of “country” *marachi* from Mexico that emphasizes vocal performance. (Chapter 12)

RANGE: All the pitches that a voice or instrument can potentially produce. (Chapter 2)

RAQS SHARQI (pronounced *rocks shar-kee*): Middle Eastern dance form characterized as “belly dance” by outsiders to the region. (Chapter 8)

RASA: The mood or sentiment of an artistic expression in India. (Chapter 5)

RASTA: A believer in *Rastafarianism*. (Chapter 11)

RASTAFARIANISM: A religious cult centered in Jamaica, which purports that the second coming of Jesus Christ has already occurred in the form of Haile Selassie, an Ethiopian king. (Chapter 11)

RAVANA: The villain in the Indian epic *Ramayana*. (Chapter 5)

RAVI SHANKAR: A famous musician and composer from India. (Chapter 5)

REBAB: A fiddle commonly found in gamelan ensembles from Indonesia. (Chapter 6)

REBEC: A spiked fiddle from France. (Chapter 3)

RÊCO-RÊCO: A notched scraper *idiophone* found in Latin American music traditions. (Chapter 12)

REEDS: A type of *aerophone* that uses a vibrating reed to produce sound. (Chapter 2)

REELS: A type of dance music found in Scottish and Appalachian music. (Chapter 13)

REELS À BOUCHE: An unaccompanied song used for dance music in the Cajun region of Louisiana in the United States. (Chapter 13)

REGGAE: A popular music from Jamaica characterized by a rhythmic emphasis on the off-beat and by politically and socially conscious lyrics. (Chapter 11)

REGULATORS: The metal keys that “regulate” the drone pipes on the Irish bagpipes to produce different pitches. (Chapter 10)

RENAISSANCE LUTE: A pear-shaped plucked lute from Europe. (Chapter 3)

RHYMER: The lead vocalist in a *rhyiming spiritual* performance from the Bahamas. (Chapter 11)

RHYMING SPIRITUAL: A vocal genre from the Bahamas. (Chapter 11)

RHYTHM: The lengths, or durations, of sounds as patterns in time. (Chapter 2)

RHYTHMIC DENSITY: The quantity of notes between periodic accents or over a specific unit of time. (Chapter 2)

RHYTHMIC MELODY: The complete musical idea of polyrhythmic music. (Chapter 9)

RIQQ (pronounced *rik*): A small, single-headed drum with pairs of small cymbals inserted into its frame (i.e., a tambourine), common to Turkish and Arabic music traditions. (Chapter 8)

RITARD: A musical term for slowing the tempo, normally at the end of a piece. (Chapter 2)

ROCK STEADY: A popular music from Jamaica considered a precursor to *reggae*. (Chapter 11)

RODA: A circular area used for the dancers in *capoeira* performance. (Chapter 12)

ROM (Also, ROMANI or GYPSIES): An ethnic group originating in India characterized by a semi-nomadic lifestyle; popularly known as *gypsies*. (Chapter 10) *Rom* is also the term used for large paired cymbals from Tibet. (Chapter 7)

RUMBA (Also, RHUMBA): A Latin American dance and music form. (Chapter 11)

RYUTEKI: A transverse flute from Japan. (Chapter 7)

S

SACRED HARP: The most popular collection of *shape-note* songs. (Chapter 13)

SACHS-HORNBOSTEL SYSTEM: Standard classification system for musical instruments created by Curt Sachs and Erik M. von Hornbostel, which divides musical instruments into four categories: *aerophones*, *chordophones*, *idiophones*, and *membranophones*. (Chapter 2)

SALSA: A Latin American dance music form. (Chapter 11)

SAMBA: A popular music from Brazil. (Chapter 12)

SAMBA CANÇÃO (pronounced *samba kahñ-syao*): “Song samba” from Brazil. (Chapter 12)

SAMBA-BAIANA: “Bahian samba” from Brazil. (Chapter 12)

SAMBA-CARNAVALESCO: “Carnival samba” from Brazil. (Chapter 12)

SAMBA-ENREDO: “Theme samba” from Brazil. (Chapter 12)

GLOSSARY

- SAMBA-REGGAE:** “Reggae samba” from Brazil. (Chapter 12)
- SAMBISTAS:** Dancers in the *samba schools* that parade during Carnival in Brazil. (Chapter 12)
- SAMUL-NORI:** A type of folk music from Korea. (Chapter 7)
- SANDOURI:** A hammered zither from Greece. (Chapter 3)
- SANJO:** An instrumental form from Korea. (Chapter 7)
- SANKYOKU:** A classical ensemble type from Japan, consisting of *koto*, *shakuhachi*, and *shamisen*. (Chapter 7)
- SANTERIA:** An animistic and Roman Catholic syncretised belief system found primarily in Cuba and the United States. (Chapter 9)
- SANTUR:** A hammered zither from the Persian classical tradition. Often cited as the origin of hammered zithers found throughout Asia, Northern Africa, Europe, and the Western hemisphere. (Chapter 3)
- SARANGI:** A bowed lute from India. (Chapter 5)
- SAROD:** A fretless plucked lute from India. (Chapter 5)
- SAW U** (pronounced *saw oo*): A Thai fiddle with a coconut resonator. (Chapter 6)
- SAZ:** A fretted plucked lute from Turkey. (Chapter 8)
- SCALE:** The pitches used in a particular performance arranged in ascending order. (Chapter 2)
- SCHALMEI:** A medieval double-reed *aerophone* from Europe. (Chapter 3)
- SCHETHOLT:** A spiked fiddle from Germany. (Chapter 3)
- SEMIOTICS:** The study of “signs” and systems of signs, including music. (Chapter 1)
- SHAH:** The title formerly given to hereditary monarchs in Iran. (Chapter 8)
- SHAKA ZULU** (1787–1828): Leader of the Zulu ethnic group from South Africa. (Chapter 9)
- SHAKUHACHI:** A vertical flute from Japan. (Chapter 7)
- SHAM’IDAN:** A Middle Eastern dance in which the dancer performs with a large, heavy candelabrum with lighted candles balanced on the head. (Chapter 8)
- SHAMISEN:** A fretless plucked lute from Japan with a membrane resonator face. (Chapter 7)
- SHANGO:** An animistic belief system found primarily in Trinidad. (Chapter 11)
- SHAPE NOTES:** A music notation system from the United States that uses differently shaped “note” heads to indicate pitch. (Chapter 13)
- SHAWM:** A medieval double-reed *aerophone* from Europe. (Chapter 3)
- SHENG:** A mouth organ from China. Also the term for the male hero role-type in Beijing Opera from China. (Chapter 7)
- SHIAH:** The fundamentalist branch of Islam. (Chapter 8)
- SHO:** A mouth organ from Japan. (Chapter 7)

- SHOFAR:** A Jewish ritual trumpet made of a ram's horn. (Chapter 8)
- SIKU:** Panpipes common among indigenous populations from Peru and throughout the Andes. (Chapter 12)
- SIKURI:** A type of ensemble from Peru, consisting of *siku* performers with accompanying drummers. (Chapter 12)
- SINGING SCHOOL:** A tradition of teaching four-part harmony techniques, found in rural areas throughout the United States. (Chapter 13)
- SITA** (pronounced *see-tah*): The wife of the Hindu God *Rama* in the Indian epic *Ramayana*. (Chapter 5)
- SITAR:** A fretted plucked lute from India. (Chapter 5)
- SIZHU** (pronounced *sih-joo*): An ensemble comprised of “silk and bamboo” instruments from China. (Chapter 7)
- SKA:** A popular music from Jamaica considered a precursor to *reggae*. (Chapter 11)
- SOCIOLOGY:** The study of human social behavior, emphasizing its origins, organization, institutions, and development. (Chapter 1)
- SOLFEGE:** Mnemonic syllables corresponding to individual pitches in a scale. (Chapter 5)
- SON:** An Afro-Cuban music genre from Latin America. (Chapter 11)
- SONG LANG:** A clapper *idiophone* from Vietnam. (Chapter 6)
- SON JALISCIENSE:** A category of *mariachi* that features frequent subtle shifts of meter and tempo, making it more rhythmically active than most *mariachi* music. (Chapter 12)
- SPIRITUAL:** A term for religious folk music. (Chapter 13)
- SPOONS:** A pair of spoons struck together to play rhythm. (Chapter 10)
- STEEL DRUM:** A musical instrument from Trinidad made from steel oil drums. (Chapter 11)
- STRING BASS:** A large fretless plucked lute heard in many music traditions from the United States. (Chapter 13)
- STROPHIC:** A song form in which the music repeats with each new poetic verse. (Chapter 13)
- SUFI** (pronounced *soo-fee*): The mystical branch of Islam. (Chapter 8)
- SUNNI** (pronounced *soo-nee*): The mainstream branch of Islam. (Chapter 8)
- SUONA** (pronounced *swoh-nah*): A double-reed *aerophone* from China. (Chapter 7)
- SURDO:** See BOMBAS.
- SUSAP:** A mouth harp from Papua New Guinea. (Chapter 4)
- SYLLABIC:** A text setting in which only one pitch is sung per syllable. (Chapter 2)
- SYMPATHETIC STRINGS:** A set of strings most commonly found on Hindustani Indian chordophones that vibrate “in sympathy” with the vibrations of other strings on the instrument. (Chapter 5)

SYMPHONIA: A medieval European instrument similar to the *hurdy gurdy*. (Chapter 10)

SYNAGOGUE: A Jewish house of worship. (Chapter 8)

SYNCOPATION: The accenting of a normally weak beat. (Chapter 2)

T

TABLA: A pair of drums found in Hindustani music from India. (Chapter 5) Also, a goblet-shaped hand drum found in Arabic music. (Chapter 8)

TAHMALA: A compositional form found in Turkish and Arabic music. (Chapter 8)

TAHRIR: A freely rhythmic section emphasizing melismatic performance found in Persian classical music. (Chapter 8)

TAI THU (pronounced *tai tuh*): A type of chamber music ensemble from Vietnam. (Chapter 6)

TAIKO: Generic term for *drum* in Japan. (Chapter 7)

TAKHT: A type of instrumental ensemble found in Arabic music traditions. (Chapter 8)

TALA: Rhythmic framework found in *raga* performance in India. (Chapter 5)

TAMBOO-BAMBOO: A type of ensemble developed after drums were banned in Trinidad, which used cane and bamboo tubes that were beaten with sticks and stamped on the ground. (Chapter 11)

TAMBORA: A small barrel-drum made with thick leather faces, commonly used in *merengue* from the Dominican Republic. (Chapter 11)

TAMBURA: A round-bodied lute used to provide the “drone” element in Indian classical music. (Chapter 5) Also, a term used to describe round-bodied lutes from Bulgaria, Croatia, and Serbia in Southeastern Europe. (Chapter 3)

TANBUR: A fretted plucked lute common to Turkish and Arabic music. (Chapter 8)

TANGO: A dance and associated music originating in Argentina, but now commonly associated with ballroom dance. (Chapter 12)

TAQSIM (pronounced *tahk-seem*): An instrumental improvisational form in Turkish and Arabic music traditions. (Chapter 8)

TARAB: Arabic word for a state of emotional transformation or ecstasy achieved through music. (Chapter 8)

TASLAM: A compositional form found in Turkish and Arabic music. (Chapter 8)

TAVIL: A pair of drums from India, often used to accompany the *nagasvaram*. (Chapter 5)

TEJANO (pronounced *teh-hah-noh*): Term referring to populations and cultural activities from the Texas-Mexico borderlands in North America. (Chapter 13)

TEJAS (pronounced *teh-hahs*): Native American name for what is now Texas in the United States. (Chapter 13)

TEKKE: A type of Sufi Muslim monastery. (Chapter 8)

GLOSSARY

TEMPO: The relative rate of speed of a beat. (Chapter 2)

TEMPO GIUSTO: A regular or “precise” metered rhythm following an unmetred section. (Chapter 10)

TEXT SETTING: The rhythmic relationship of words to melody; can be *syllabic* (one pitch per syllable) or *melismatic* (more than one pitch per syllable). (Chapter 2)

THEKA (pronounced *teh-kah*): The entire pattern or set of words (*bols*) for a given *tala* in classical Indian music. (Chapter 5)

TIMBALES: A pair of metal-framed drums of European military origin used often in *salsa* music. (Chapter 11)

TIMBER FLUTE: A wooden transverse flute from Ireland.

TIMBILA: A log *xylophone* from Mozambique. (Chapter 9)

TIMBRE: The tone quality or “color” of a musical sound. (Chapter 2)

TIN WHISTLE: A metal vertical flute from Ireland. (Chapter 10)

TOMTOM: A pair of tall, single-headed hand drums from Ghana. (Chapter 9)

TORAH (Also, PENTATEUCH, pronounced *peut-a-toik*): In Judaism, the first five books of the Bible, or more generally, all sacred literature. (Chapter 8)

TOTEM: An animal, plant, or other natural object used as the emblem of a group or individual, strongly associated with an ancestral relationship. (Chapter 13)

TRUMPET: A type of *aerophone* that requires the performer to vibrate his or her lips to produce sound. (Chapter 2)

TUMBADORA (Also, CONGA): A tall barrel-shaped single-headed drum used in *salsa* music. (Chapter 11)

TUMBAO: A rhythmic pattern played on the *conga* in *salsa* music. (Chapter 11)

TUNING SYSTEM: The pitches common to a musical tradition. (Chapter 2)

U

UD (Also, AL’UD): A fretless plucked pear-shaped lute found in Arabic music traditions. (Chapter 8)

UILLEANN PIPES (pronounced *il-en*; **Also, UNION PIPES**): Bagpipes from Ireland, called *uilleann* (meaning “elbow”) because the performer uses an elbow to pump the bellows. (Chapter 10)

UKELELE: A high-ranged plucked lute from Hawaii. (Chapter 4)

UMBANDA: An animistic and Roman Catholic syncretised belief system found primarily in Brazil. (Chapter 11)

URTYN DUU: A Mongolian vocal form described as “long song”; performers are accompanied by the *morin huur*. (Chapter 7)

GLOSSARY

V

VENU: A transverse flute from South India. (Chapter 5)

VIHUELA: A small, fretted plucked lute from Mexico, similar to a guitar but with a convex resonator. (Chapter 12)

VINA: A plucked lute from South India, often associated with the Hindu goddess Saraswati. (Chapter 5)

VODOU (Also, VOODOO): An animistic belief system found primarily in Haiti. (Chapter 9)

W

WAI KHRU: A teacher-honoring ceremony from Thailand. (Chapter 6)

WAULKING SONG: Work songs from Scotland performed while working with wool. (Chapter 10)

X

XYLOPHONE: An idiophone consisting of several wooden bars graduated in length to produce different pitches. (Chapter 9)

Y

YANG BAN XI (pronounced *yahng bahn shi*): Chinese term for post-1949 Beijing Operas infused with Communist and nationalist political messages; translated as “Revolutionary Peking (Beijing) Opera.” (Chapter 7)

YANG QIN (pronounced *yang chin*): A hammered zither from China. (Chapter 7)

YENICERI: See JANIZARY.

YUE QIN (pronounced *yweh chin*): A plucked lute from China. (Chapter 7)

Z

ZAKIRLER: A specialist group of male vocalists who perform metered hymns in unison during a Sufi ritual. (Chapter 8)

ZARB: A goblet-shaped hand drum used in Persian classical music traditions from Iran. (Chapter 8)

ZHENG (pronounced *jeng*): A plucked zither from China. (Chapter 7)

ZIKR: See DHIKR

ZITHER: A type of chordophone in which the strings stretch across the length of the resonating body. (Chapter 2)

ZOUK: Popular music from the French Lesser Antilles in the Caribbean. (Chapter 11)

ZURNA (Also, ZOURNA): A double-reed aerophone from Turkey and Greece. (Chapter 3)

ZYDECO: Creole dance music from the southern United States, primarily Louisiana. (Chapter 13)