Popular World Music

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About the Author

I became a student of ethnomusicology in 1992, having been trained in classical and jazz music (piano) since I was seven. I received my Ph.D. in 2001 from Kent State University in Kent, Ohio, as a specialist in the music of Southeast Asia, specifically northern Thailand. As an instructor at Kent State, I have taught undergraduate and graduate world music courses for more than a decade and have been active in developing online coursework for the past several years. I am fortunate to have two books, *Khon Muang Music and Dance Traditions of North Thailand* published by White Lotus Press, Ltd. (Bangkok, 2006), and *World Music: A Global Journey*, co-authored with Terry E. Miller, published by Routledge (New York City, 2006), as well as an audio CD of my field recordings *Silk, Spirits, and Song: Music of North Thailand* published by Lyrichord Discs (New York City, 2006), which is also available on iTunes.

My work as an ethnomusicologist is quite different from that of my "job" as a world music instructor. As a university professor, I view my role as teacher and guide, while my career as a scholar focuses on the task of accomplishing research and disseminating it through publication, presentations, and musical performance.

Being an ethnomusicologist informs my instruction, but an effective teacher of world music does not necessarily need a Ph.D. in the field of ethnomusicology, at least at an introductory level such as this book is intended. In fact, I have often times found that conveying too much about a subject leaves my undergraduate non-music major students bewildered and disinterested. My intent with this book, *Popular World Music*, is to present the topics in as clear and simple a language as I can with
an emphasis on listening to the music I hope you will enjoy this exploration of popular world music and use this book as a starting point for your own further investigation.

[ICON-Pathways] - PATHWAYS

- **INTERNET:** KEYWORD: Kent State School Shahriari
  - http://dept.kent.edu/music/facultypages/shahriari.html
  - The author’s bio page at the Hugh A. Glauser School of Music, Kent State University.

  - http://www.routledge.com(TEXTBOOKS/WORLDMUSIC/2ndEd/


Acknowledgements

Acknowledgements are like credits at the end of a movie. Most people skip them, unless they know their name will appear, or there's the anticipation of a funny outtake worth watching. Since I have no bloopers to make you laugh, I will start off by thanking my wife, Christina, who supports my well-being and career interests in every way. I sincerely appreciate her tireless energy that enables me to do the work that I do. I thank my parents (thanks Mom!), sister, and my wife's family for their love and support, as well as my many friends, especially Kjersten, Preston, Kirk, Mark, Beth, and Christopher.

I am also eternally grateful to my mentor and friend, Terry Miller, who continues to provide me with guidance in my life and academic career. I appreciate his input on this book (and all my previous publications/presentations), as well as the constructive criticism and encouragement offered by my colleagues and “ethno” friends, especially Ted and Tyler Rounds, Julie Kennedy, Anne Prescott, Tang-on and Chalermpol Srirak, Priwan (Khio) Nanongkham, Wah Chiu-Lai, Sara Miller, Tom Janson, Kazadi wa Mukuna, and Denise Seachrist.

While not the first or last person I mention here, I am most of all thankful for the patience and support of my editor, Richard Carlin. Richard was the original editor of the World Music: A Global Journey textbook that Terry Miller and I co-authored. He was instrumental in making that book a success, along with many of the publications currently available from Routledge. In writing that textbook, I realized that there was still much to be said about popular world music, and Richard agreed. I am thankful to him for having the confidence in me to accomplish this
project, for even though I initiated the suggestion; I believe this book is really his
brainchild. I hope he is pleased with the results. I am also grateful for his patience as
I faced family challenges that distracted me from finishing sooner. He is a rare editor
indeed, and I am lucky to have him as mine.

I am also fortunate to have such a professional and productive support staff
at Prentice Hall. I sincerely appreciate everyone’s help in completing this project,
especially Tricia Murphy. While I’m just happy to see this book in print, I hope it will
be successful enough to have been worth everyone’s time and energy in seeing it
through to completion.

[Add list of reviewers for this edition]

I am also indebted to Michael Bakan. Though we have only met on a couple of
occasions, he has been a great inspiration to me, not only as an ethnomusicologist
and fellow publisher of “a textbook,” but also as a father and human being who lives
with purpose. I truly admire him and wish him well with all of his life and career
aspirations.

And finally, I thank my son, Cyrus, who has been extraordinarily patient with
me on a daily basis, as I grapple with the challenges of being a father. Now that this
book is finally done, it’s all about you, Cyrus.
World music is far too vast an arena ever to be confined to the pages of a single book. You will not find Popular World Music to be a comprehensive resource by any means. Rather, this book is intended to initiate an exploration in world music by focusing on several popular styles.

Interest in popular music studies has grown rapidly in the last three decades. What was once a pursuit scoffed at by “serious” scholars is now the centerpiece of theoretical research in music and culture. Ethnomusicologists have long held an interest in popular music studies, focusing primarily on non-Euro-American traditions. Bruno Nettl’s Eight Urban Musical Cultures: Tradition and Change (1978) and Peter Manuel’s Popular Musics of the Non-Western World: An Introductory Survey (1988) still provide a foundation for scholarship on popular world music, though both are today more than twenty years old. More recent publications (see
Chapter 1) increasingly focus on theoretical issues relating popular music to social and cultural studies, and well they should. There is much to say about popular music and socio-cultural activity. However, we scholars often have a habit of taking ourselves too seriously. We frequently forget that learning about music, especially popular music, should be fun--at least that's my opinion.

Every music scholar will undoubtedly have a differing opinion as to why we study world music. But, this is my book, so here is mine.: We study world music to learn about people, others and ourselves. What could be simpler and yet more complex? The creative power of humanity throughout the centuries is unfathomable' the list of topics to illustrate the great diversity of the human imagination is endless. The study of music is an exploration of the human capacity to create. Music expresses intellectual, emotional, and spiritual ideals of human beings across the globe. Even the latest pop song embodies centuries of preceding traditions and a single performance can reflect the spirit of an entire era. Knowing music is knowing life and why people live it.

Encouraging Enthusiasm for World Music

As we will see, popular music is quite diverse and often equally as complex as any classical or folk tradition we might encounter. If we study a music that has popular appeal, the listener is more likely to enjoy it, consequently encouraging enthusiasm for further exploration of music and culture. An introductory survey of world music is like a trip to an ice cream parlor. We'll sample many flavors and not all will be to your liking. But by the end of our visit, I hope you'll find something you want to explore more.
Broadening your musical horizons has many favorable side effects. While I don’t expect many of you to pursue a career in ethnomusicology as a result of reading this book, if it helps you make a friend from another culture, encourages you to travel to a foreign country as part of your life experience, try a new ethnic restaurant, or even just pause a few minutes to watch a world music performance on TV, then it will have succeeded at some level. At the very least, I hope this exploration will encourage you to add some new music to your current collection or buy a ticket to a world music concert in your local area. You may discover a new “favorite” music that you aren’t likely to hear on the weekend Top 40. You may even attract a few inquisitors wondering, “What is that music?” Having read this book, you’ll be prepared to answer them and share the experience.

Information Overload

While the text provides a fundamental resource for an introduction to popular world music, my approach is one of brevity. Too much of a good thing can lead to information overload. We’ll hit the highlights so that we can recognize various world music styles and better appreciate what they mean from the perspective of the people who create them or participate as the primary audience.

Each chapter will focus on specific music styles in an associated geographic locale, although sometimes we will find that the genre breaks cultural boundaries and appears in many places around the globe. Representative audio examples of the major topics are included on MyMusicKit (the textbook’s website), found on iTunes, or available through specified resources on the Internet with a few noted exceptions, e.g., The Beatles. The salient musical and cultural features associated
with each genre are discussed in detail to increase our appreciation of the music. Relevant artists will be highlighted and suggestions for further reading and listening will be offered. By the end of the book, you will be able to 1) recognize a variety of world music styles, 2) articulate musical and cultural knowledge associated with each style, and 3) identify important artists related to the genre.

Complementing the text is an interactive website, MyMusicKit, that is intended to stimulate further exploration of the world’s music. While the book focuses on each style as a distinct entity, the website reveals the intricate ties these musics have with each other and a great many cultural activities around the globe. Use this website to guide you to other music and to pursue topics related to your individual interests.

**Audience**

My intended audience for this book consists of anyone who enjoys popular music and has an interest in world culture. The reader who has had very limited exposure to world music will benefit the most from this introductory survey, but even the specialist in popular world music and culture may find things of interest in areas they have yet to explore. While my writing is specifically directed toward the non-specialist with a limited musical background, I do assume that the reader has some basic understanding of music terminology, such as melody or rhythm. As this book is primarily intended for classroom use, I presume your instructor can aid in an understanding of the fundamentals of music without my having to go into great detail or dedicating entire chapters to basic concepts, such as harmony or timbre. I give some introduction to these musical criteria in Chapter 2, but I rely on your self-
initiative or instructor to clarify any definitions that you or s/he deem necessary by consulting other resources, such as a music dictionary.

**Scope**

Our focus is on music that is generally regarded as “popular world music.” Ethnomusicologists are often skeptical of this terminology as they consider all music “world music” and describe popular music as those genres promoted primarily as a commodity—i.e., produced, marketed, and sold to consumers. “Popular music of the world” seems to be the most accepted academic description of this music, but it really does no better in narrowing the focus because all music is “of the world.” In casual conversation, and certainly in the realm of music marketing, “Popular World Music” is the general label applied to our scope of music studied, so I use it here and as the title of the book.

Traditional music, subcategorized as classical or folk, is generally outside of the scope of our discussion, unless it pertains to the direct development of a popular music genre. Our survey of popular world music is limited to those that I consider the most prominent among world music enthusiasts. Certainly, I expect others to disagree with the genres I have selected, but I consider this book a starting point for someone who has minimal knowledge of world music, not someone who already has a specialist background in the field. I have steered away from in-depth theoretical issues of ethnomusicological interest, instead opting for fundamental knowledge of practical matters, such as history, artists, instruments, and stylistic features. While the current trend in popular music studies is to dismiss these aspects as
rudimentary, this book assumes the reader has yet to acquire this knowledge. It is important to know the basics; you can’t run, if you don’t know how to walk first.

Many popular world music genres are difficult to obtain via the Internet or even in hard copy formats, unless you travel to the region where they are commonly heard. Thus, in most cases, I have selected music that is easily accessible to anyone with an Internet connection and some basic software, such as iTunes. While I certainly recognize that not everyone who may read this book has a high-speed network connection, a vast number of people nowadays know how to find one. If nothing else, it is probably easier for you to find a computer with an Internet connection than a copy of an audio CD or cassette of these artists at your local music store. A recording of Hibari Misora, for example (see Chapter 9), is difficult to find, unless, of course, you live in Japan or can find an East Asian grocery in your area that happens to carry her music.

Another consideration regarding the scope of the book is its length. I aim to present enough information to fill a semester at a relaxed pace. I often find in my own courses that I feel rushed from the very first day to discuss everything I want by the end of the semester. Three hours per week to present the basic information about a music, play a few audio examples, show some video, and answer questions about a range of topics flies by very quickly. My clock-watching students may not be aware, but I have yet to get through a semester where I didn’t leave out a topic or two (or ten) because we just ran out of time. There is much more I could have included about popular world music in this book, but I feel, as an instructor, what I have said is enough to make the semester educational and enjoyable.
Organization

In teaching world music, I prefer to organize my lectures according to a geographic outline, rather than a theoretical one. Not every instructor, nor textbook author, agrees with this approach, but I think that a geographic orientation gives students a tangible notion of where a music originates and its cultural associations. Organizing our discussion according to issues, such as identity, politics, or cross-cultural interaction, has merit, but I find instructors using this approach often forget to talk about the music itself, which I believe is central to our discussion.

*Popular World Music* is largely organized around the genres themselves, but with consideration for their geographic prevalence and/or point of origin. We will start in a particular locale, but sometimes find that the music has audiences in other parts of the world, such as *reggae*, which has throngs of listeners around the globe. I will mention prominent artists and unique stylistic features of a genre beyond its place of origin where pertinent, but I try to keep a geographic grounding for most of our discussion.

While I use the genres themselves as an overarching outline for organization, I have purposefully avoided a rigid framework for discussing them. Rather, I approach each genre as if I were learning about it for the first time. I wanted to explore these musics as if I were you, reading about them with no prior knowledge and letting my own interests lead me to what I wanted to study. I let the inner-topics guide themselves, rather than forcing them into a methodical itinerary.

[START MARGIN TEXT]

Chapter 1: A Popular Approach to World Music
Chapter 2: A Review of Fundamentals

In Chapter 1, we will define popular world music, and examine some overarching issues that are unique to studying this musical style. In Chapter 2, we will review some basic music terminology and present a historical synopsis of mainstream popular music genres, primarily from Europe and the United States, e.g., jazz. Dealing with music that is perhaps more familiar will facilitate a clearer understanding of fundamental music concepts and help us to recognize how these popular styles have had a global influence essential to the development and stylistic traits of popular world music genres.

The remaining chapters deal with the history and musical characteristics of popular world music genres from various geographic regions. Assuming that my primary audience is from the “Western” world, I move from world music genres, e.g., reggae (Jamaica), that are better known to those that are less familiar, e.g., dangdut (Indonesia). Chapter 3 begins with calypso, reggae, and related music genres, such as mento, ska, dub, and dancehall. Chapter 4 introduces a few Latin American popular musics, such as tango, salsa, and reggaeton. Chapter 5 focuses on samba and related genres from Brazil, before we cross the Atlantic in chapter six to study several traditions from Europe, including Euro-Pop, Celtic music, flamenco, fado, polka, and klezmer.

Chapter 3: Caribbean

Chapter 4: Latin Popular Music
Chapter 5: Brazil

Chapter 6: Europe

Chapter 7: Sub-Saharan Africa

We explore numerous popular world music genres and representative artists from Sub-Saharan Africa in Chapter 7. This includes a survey of the musical wealth from the Republic of South Africa, introducing the traditions of mbube/isicathamiya, kwela, marabi, mbaqanga, and kwaito. We then travel to West Africa to examine the popular genres of highlife, juju, and Afrobeat, as well as some praise-singing artists, such as Youssou N'Dour. We leave Sub-Saharan Africa with a brief review of soukous from the Central region of the continent.

Chapter 8: India – Middle East

The next two chapters cover the largest territory, Asia and northern Africa. In Chapter 8, we begin with the Western world’s popularization of classical music from India before turning to the popular music that emanates from the country's film industry today, i.e., *filmi*. Bhangra is also introduced before we visit the Middle East, where popular music artists, such as Persian diva, Googoosh, have historically found it difficult to perform modern styles of music without social pressures from the general population and/or the government. We review the music and life of Egypt’s most famous female singer, Umm Kulthum, before concluding with one of today’s most popular Middle Eastern music styles, *rai* from Algeria.
In Chapter 9 we will hear music from East and Southeast Asia that is largely inspired by Western popular styles, yet is mostly unfamiliar to Western audiences. We begin, however, with the widely recognized phenomenon of *karaoke* before discussing specific styles from Japan (*enka* and *J-Pop*), Hong Kong (*C-Pop*) and Taiwan (*Mandopop*), as well as China (*Chinese Rock*). We conclude our popular world music exploration with the music of Southeast Asia, as it is probably the most difficult to obtain in the Western world. These final genres include *phleng luk thung* from Thailand and *kroncong* and *dangdut* from Indonesia. Finally, I offer a brief afterword to encourage your continued exploration of world music and culture.

**Focus Examples**

Most of our discussion is intended to introduce you to the basic history and important artists of the popular world music styles we survey. Obviously, we also need to understand the music itself. I have referenced dozens of examples throughout the text that I encourage you to consider for inclusion in your own music library, but there are certain songs that I explain in great detail in order to better understand the musical traits of the style the song represents. These are the “must have” songs that we focus on for the purposes of better understanding each genre as a whole. While I wish all of our focus examples could be included on an accompanying audio CD or as free streaming audio on our website, many popular music labels still refuse to license material for fear of piracy. However, the majority
of our focus examples can be downloaded from the Internet for a mere $.99/song, which is quite affordable in comparison. I have given iTunes links whenever possible, and where we could license the material for web streaming, you will find the example on MyMusicKit.

The Focus Examples are outlined following a consistent format that includes a reference to the original source for the selection. Depending on the example, next is an introduction to the genre, artists, and specific performance as necessary; focal points for the example; and detailed commentary of specific elements heard in the example referenced by time code. Please keep in mind that the time code is approximate and may vary considerably if you are listening to a different version of the song than the one recommended in the book.

[START BOX]

FOCUS EXAMPLE: Sample

“Sample” performed by Sample Artist

Sample introduction of example. May include discussion of history, style, artist, specific example, etc.

Focal Points

- Several elements are summarized, such as:
  - Language/Lyrics
  - Instruments
  - Melody/Rhythm, etc.

<table>
<thead>
<tr>
<th>TIME</th>
<th>DESCRIPTION</th>
</tr>
</thead>
</table>

24
Time codes reference the specific track with a brief summarized description.

Detailed commentary on the listening guide is provided in the following text.

For each Focus Example, I recommend you listen to the item at least three times. The first time should be a passive listening approach with the goal of familiarizing yourself with the song. The second listening should be with book in hand, taking an active listening approach. Pay close attention to the time referenced discussion in the book to better understand the important features and cultural connections. Finally, listen through the piece again (and again and again,) to synthesize all that you have learned and to internalize the music’s qualities as a representation of the genre. Approaching each song in this way will help you to better appreciate the music that we study.

Three Steps to Music Appreciation

1. Familiarize.
2. Actively Listen.
3. Internalize.

Pathways to Pursue

There are so many pathways to knowledge about world music and culture. I continually urge my students to explore the world around them by taking advantage of many of our twenty-first century technologies. The most obvious and easiest
place for today’s student to start is the Internet, but I also encourage them to attend concerts, introduce themselves to international students they meet, eat at ethnic restaurants in the area, discover ethnic festivals in their community, and ultimately travel to see other cultures as part of their life experience. Those students who do explore these pathways find them very rewarding, and I frequently receive Email messages or visits from former students who were spurred to discover more about their world as a result of my encouragement.

While these first-hand experiences are great for real world exploration, books, CDs, videos, and television programming also offer great introductions to our world. We will utilize the Internet quite often in this book. Many of my colleagues mistrust the Internet and do not allow their students to use it as an acceptable resource. My opinion is that the Internet is a valid resource, provided a student crosschecks their information with other resources. Books and newspapers have misinformation, too, so entirely dismissing the Internet as a resource is misguided and a stagnant approach to research, as far as I'm concerned.

In researching this book, I used the Internet extensively, particularly to download music examples, view video of major artists, and to collect basic knowledge about each genre we discuss, cross-checking any questionable information encountered with traditional “hard copy” resources, e.g., books, encyclopedias, journals, monographs, and so forth. Filtering all this information into a digestible format was the major challenge of writing the text. To simplify matters for you, I have included a “Pathways” resource list at the end of each chapter that
includes a minimized selection of resources that leads to examples we have
discussed or gives access to more extensive knowledge of the subject.

While the resources recommended at the end of each chapter are topic
specific, the pathways discussed here are fundamental resources that apply to all of
our discussion.

ESSENTIAL PATHWAYS

1. Music Access Application: Technically known as a “proprietary digital media
player application,” e.g. iTunes, Napster, Rhapsody, etc., a Music Access
application that enables you to download music from the Internet is most
important for our study of popular world music. I personally use the iTunes
application, which is free and can be used on almost anyone’s computer (Mac
or PC). The iTunes library includes examples of most of the music genres we
discuss. If you use a different application, that’s fine, but I have tried to limit
the audio items to those available on iTunes with few exceptions where the
music was not available. You can also access video, radio, and podcasts about
world music through the iTunes interface.

[START MARGIN TEXT]


Napster: http://home.napster.com

Rhapsody: http://www.rhapsody.com/

[END MARGIN TEXT]

2. Search Engines: Search engines, such as Google, Yahoo!, or Bing, are by far
the most convenient way to locate Internet resources about popular world
music. Unfortunately, they also give you a bewildering number of places to visit. Nonetheless, being familiar with search engines and their capabilities (accessing maps, video, pictures, audio, as well as written dialogue) is a ubiquitous pathway to Internet research today.

[START MARGIN TEXT]

Google: http://www.google.com/
Yahoo!: http://www.yahoo.com/
Bing: http://www.bing.com

[END MARGIN TEXT]

3. Major Web Resources: There are hundreds, if not thousands, of places you could start, but these few are the ones I consider most useful as starting points for exploring popular world music.

a. Wikipedia is by far the most useful general website to begin your exploration of popular world music and most any other topic. The quality of essays can be inconsistent, but many are well referenced and clearly organized. Links to other related sites are often included.

[START MARGIN TEXT]


[END MARGIN TEXT]

b. National Geographic also provides a great starting point for an exploration of world music and culture. Many of the articles found about world music are written by prominent scholars or journalists and are used with permission from reputable sources. You can listen
to audio examples and even purchase music, as well as download podcasts that include interviews of many world music artists active today.

[MARGIN TEXT START]
National Geographic: http://www.nationalgeographic.com/
[MARGIN TEXT END]

c. Radio

i. World Roots Radio provides an eclectic range of world music traditions, mostly of popular artists, and works with a variety of streaming music players, including iTunes, RealMedia, Winamp, and Windows Media Player.

ii. Nonesuch Radio similarly offers a variety of world music traditions, including many popular artists, but is limited to those found in their catalog. Nonetheless, it includes some of the best world music recordings available.

[MARGIN TEXT START]
http://www.worldrootsradio.com/
http://www.nonesuch.com/
[MARGIN TEXT END]

d. YouTube.com is an excellent repository of video clips, amateur and professional, that provides access to a great many world music traditions. In some cases, this is the only place to find readily available performances of international artists.
4. Literature. There are numerous magazines and books dedicated to world music, but many are for specialized audiences. For general interest, the following brief list includes some of the best places to begin.

a. *The Continuum Encyclopedia of Popular Music of the World* is a multi-volume publication intended for library use. It presents the most comprehensive review of popular world music written by many of the world’s leading scholars.

b. *The Garland Encyclopedia of World Music* is a multi-volume publication also intended for library use. While most of the articles focus on traditional world music, there are many essays devoted to popular world music traditions. The publisher, Routledge, has also produced “Concise” volumes in specific areas that are more affordable for world music enthusiasts.

c. *The Rough Guide to World Music* is a multi-volume publication now in its third edition that is the most affordable, comprehensive general review of world music. There are also *Rough Guide* volumes dedicated to specific genres, such as *reggae* and *salsa*, and the company
produces a large collection of audio recordings dedicated to world music. Each of its travel books includes some discussion of music as well.

[MARGIN TEXT START]
http://www.roughguides.com
[MARGIN TEXT END]

d. Global Rhythm, fRoots, and Songlines are three of the most prominent world music magazines available to world music enthusiasts. Their online resources are also good starting points for exploring world music on the web.

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http://www.globalrhythm.net
http://www.frootsmag.com
http://www.songlines.co.uk
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5. Audio Labels. Here, again, we find a seemingly endless number of publishers dedicating part of their entire catalog to world music artists. Although our focus is on popular world music, I also include a couple of prominent labels that deal primarily with traditional genres.

a. Nonesuch Records offers an incredible array of popular world music artists, such as Buena Vista Social Club, as well as traditional music through their “Explorer Series.” The label also includes many recordings of other styles, such as jazz and classical.
b. Putumayo World Music is one of the most visible world music labels in the United States. Their non-traditional marketing approach enables you to encounter their displays in a variety of locales, including gift shops, science centers, children’s museums, clothing stores, coffee shops and upscale boutiques, as well as typical record and bookstores. While the artists featured on their recordings are not always the most prominent, they provide a great variety of popular world music styles from across the globe.

c. Arc Music is a European prominent world music label that includes many popular world music styles, such as flamenco, bhangra, and Celtic music.

d. Real World Records was founded by popular music icon, Peter Gabriel, in 1989. Many of the label’s artists participate in the international touring WOMAD (World of Music, Arts, and Dance)
festivals that introduce thousands of people around the globe to popular and traditional world music artists every year.

[MARGIN TEXT START]
http://realworldrecords.com
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e. Smithsonian-Folkways is a premiere label for world music in the United States. The foundation of their catalog is based on those of the Folkways Records label founded by Moses Asch in 1948. While popular styles, such as jazz, are featured on the label, the majority of the Smithsonian-Folkways catalog is based on historical recordings and traditional folk and world music genres.

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http://www.folkways.si.edu
[MARGIN TEXT END]

f. Lyrichord Discs also provides an extensive catalog of traditional world music genres, along with historical recordings of classical music.

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http://www.lyrichord.com/
[MARGIN TEXT END]

6. Video. While many popular world music artists can be found on video or DVD today, there are few labels that devote much of their resources to promoting them. While the music itself is a popular commodity, most people are more interested in “seeing” an artist live, than on a video screen, and rightly so.
Some of the most famous artists will have videos of their concerts available, but as a general producer of videos, there are none that I would recommend; instead I will offer titles in the coming chapters of some of the music and artists we discuss.

This being said, there is one general resource that I would highly recommend, assuming you live in the United States: NETFLIX. This company offers an extensive catalog of DVDs from the latest blockbuster release to a great many hard-to-find documentaries and classic films from around the globe. I used this service to watch several documentaries and international films related to our studies. While you have to subscribe to their service, the company delivers your DVD selections through your regular mail. Furthermore, they have recently added a service in which you can stream video directly to your television as part of your subscription, eliminating even the time it takes for a DVD to be delivered.

http://www.netflix.com

Again, these general resources are just a sample of what is available and how to access it. Other “pathways” are mentioned within the text that are relevant to each particular chapter, but often times I arrived at those locales by starting with these. Finally, I urge you to visit the textbook website (www.mymusickit.com) where all of the Internet resources and links to other pathways herein are included.