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The Garland Encyclopedia of World Music: South Asia: The Indian Subcontinent by Alison Arnold

Review by: Richard K. Wolf

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**The Garland Encyclopedia of World Music: South Asia: The Indian Subcontinent.** Alison Arnold, editor. 2000. New York: Garland Publishing, Inc. xxi, 1077 pp., maps, photos, text transcriptions and translations, musical examples, glossary, notes, bibliographic and discographic guides, index. Accompanying CD. \$165.00

Alison Arnold and the editors at Garland should be congratulated for compiling this massive and complex fifth volume of the Encyclopedia. My aims in this review are to guide readers to the very best articles, alert them to the most problematic ones, and pinpoint some overall shortcomings that might be remedied in a future edition or via a website. The volume's three-part organization consists of a sixty-page "Introduction"; a 560-page "issues and processes" section (classical traditions, religion and ritual, material culture, social organization, transmission, dance and drama, mass media, and diaspora); a 350-page section on "Music Regions"; and a glossary and useful guides to print and audiovisual publications. The result is unfortunately somewhat unwieldy, and one finds oneself wishing for a smaller volume with whole pages (rather than only the right two-thirds) filled with text, a sturdier binding, and drastic cuts in repetitious material—especially the re-presentation of basic historical or comparative information and term-definitions. The many lengthy non-musical introductions to regional chapters, replete with details easily obtained elsewhere, simply consume too much space. Meaningless platitudes, such as "music has emerged from the rhythms of life" (889–90), should never have made their way into an encyclopedia. Some degree of repetition may have been unavoidable, but multiple appearances of the same conflicting information does smack of carelessness (a case in point was the inconsistent dating of the admittedly difficult-to-date *Bṛhaddeśī*).

The Garland style of following an Indian-language term with an English gloss in single-quotes ambiguously conflates literal translations of terms with regional descriptions or definitions. The same term glossed differently in different parts of the encyclopedia (or even within an article) raises questions as to whether the *referent* differs, or whether the gloss-er or editor are imprecise. The glossary itself could be transformed into a more helpful tool if the many similar entries were assembled and cross-referenced. It would be useful for readers to know, for instance, that the frame drum spelled variously in the glossary as *tappū*, *tapou*, *dappu*, and *ḍappu*, are all Dravidian renderings of the Arabic word for frame drum, *daff* (some of whose variant forms are listed) and refer to the same or similar instruments. In Tamil, the same *tappu* frame drum is also called *tappaṭṭai* (Kota, *tabaṭk*, see also variants in DEDR 3082) or *parai* (see DEDR 4032, according to which it denotes the Paraiya caste as well as cylinder drums such as the Kota *par*).

Another general issue with the volume—no doubt an artifact of the production and permissions process—is the fit (or lack thereof) between record-

ings and text. Very few of the transcriptions are linked to recordings. Additional recorded examples, all organically tied to musical descriptions, would significantly enhance the volume's value for teacher and scholar. Both photographs and recordings were added to the articles late, with the result that most authors had no chance to review the ways in which their articles were illustrated. In my own case this led to a number of inaccuracies (for which I do not blame the collector); track 12, for instance, is not a "song" (*pāt*), but an "instrumental piece" (*koḷ*), which distinction is significant. Other last-minute editorial decisions led to mistakes such as the highlighted box in Catlin's article, which reads "Muttusvami Diksitar is the first Indian musician known to have been trained in the Western violin and, according to some scholars, the first to play the violin in Karnatak music" (222), even though Catlin's text (which is generally excellent) makes it clear that this was Balusvami Diksitar (224). Other editorial changes (never run by the authors) produced errors that would be difficult to detect: my observation on the tribal-music-like "phasing effect" of a Tuticorin fishermen's song was transformed into a "phrasing effect." My suggestion to the concerned editor at Garland that a list of errata be provided on a website was received badly: she wrote that this would be less "professional" than simply letting the errors slide. Perhaps admitting inaccuracies would look bad for Garland; it is far worse for the authors to propagate multiple errors in this first reference work on the music of South Asia. One hopes that in a future edition, authors will be able to proofread the final versions of their articles, and perhaps even serve as peer reviewers for one another's articles, thus averting publication of gross errors (some of which are noted below).

As for the content of each article: Rowell's engagingly written, insightful overview of theoretical treatises provides useful comparative perspective in the Introduction. Simms's "Scholarship since 1300" is also noteworthy. Part II, "Issues and Processes," serves as a catch-all category whose subdivisions do not always communicate to the reader what might be the "issue" or "process" in question. "The Classical Traditions," for example, might have been more imaginatively incorporated into an "Issues and Processes" section through such common ethnomusicological issues as rhythmic organization, prosody, or performer-audience relations.

In Part II, Widdess' contribution on theoretical terms and concepts is crisp and useful. Ruckert's "Theory and Practice in Recent Centuries" and "Raga Performance" provide an insightful perspective from an accomplished musician. Kassebaum is less useful here: in her article on Karnatak rāga, she attempts to apply North Indian music-theoretical terms to explain South Indian rāga Shankarābharanam and obtains results that contradict my understandings of the rāga and all other descriptions I have read (Ri2 as the *vādi svara*, for instance, makes little sense). Kippen's technical and lucid treat-

ment of Hindustani tabla presents excellent historical information, details on the structure of pakhāvaj and tabla tāls, and the relationships between these tāls. Nelson's fine article on Karnatak tāla includes helpful charts and examples that could serve as pedagogical exercises. Wade's and Slawek's informative articles would have benefited from the inclusion of charts comparing different performance forms and parts of performances, as well as recorded fragments tied to charts and transcriptions.

Highlights of "Music in Religion and Ritual" are Howard's "Vedic Chant" entry and Roche's "Music and Trance"; the value of my "Music in Seasonal and Life-Cycle Rituals" is for others to judge. Jackson's article, ridden with inaccuracies and compositional infelicities, should be avoided. In "Material Culture," Wade's guide to "Visual Sources" is informed by copious research (although I quibble with her acceptance of "sacred" and "secular" as appropriate categories for Indian expressive culture). Articles by Flora and Miner stand out as well.

In the section on music and social organization, Ollikkala's lucid article on the Northern Area could be read together with Allen's and Post's articles to give broad historical insights into music and gender issues. Booth, in his competent and informational overview of "popular artists and their audiences," tends (owing to spatial constraints?) to provide too many lists of artists, without enough information about each. This tendency of presenting lists, which recurs throughout the volume, may inhibit readers who are encountering these topics for the first time. Capwell's informed article, largely a case study in Bengali musical nationalism, centers on Sourindro Mohan Tagore and Rabindranath Tagore.

Alter's article, "Institutional Music Education: Northern Area," which introduces the "Transmission" section, elucidates five ways in which institutional learning differs from the traditional master-disciple form. N. Ramanathan provides an insider's view of the South Indian institutional framework and reviews the standard curriculum in music colleges. Ranade, in discussing transmission of non-classical music traditions, properly points out the mixing of oral and written transmission forms and the importance of a guru even outside of the classical traditions. Slawek provides insightful anecdotes on the process of seeking a guru. Although he suggests *sampradāya* as a similar term for *gharāna* in the South, a better term would be *pāṇi* (=bāni)(see Wolf 1991).

Natavar's article on music and dance in the north is the strongest and most cohesive of the three articles in the "Music, Dance and Drama" section. Many ethnomusicologists would feel discomfort with Ranade's five-fold categorization of theater into "primitive," "folk," etc.; though a leading authority on Indian theatre, Ranade includes too few specifics in this article to make it very useful. All the articles in "Mass Media and Contemporary Musical

Exchange” are good; Silver’s is especially concise. The diaspora articles are also quite informative. The two contributed by Monique Desroches provide groundbreaking detail in English (her major work is in French). The late Gora Singh, uniquely competent, wrote the rare and valuable article on Guyana shortly before his death.

I found that the best articles in Part III, “Music Regions,” combined socio-cultural explanations of musical life with useful musical characterizations of genres and evocative descriptions of contexts. The articles range in size and coverage, not always reflecting population, size, or even scholarship in a region. No entries at all cover Northeast India. Descriptions of tribal musical culture are for the most part woefully inadequate, although I hope the brief treatment in my Tamil Nadu article would not be considered so.

In “Northwest India,” Thompson’s Gujarat article usefully describes *garbā*, *rās* and other genres. Natavar’s excellent Rajasthan article includes close attention to social classes, genres, and dances of the region. Middlebrook’s unnecessarily brief Punjab article discusses *bhangra*, *giddha*, and some other genres with inadequate attention to musical character. In “North India,” Henry and Marcus’s commanding treatment of Uttar Pradesh reflects their combined career experiences researching the music of this state and is one of the best articles of the volume. I would argue with the way Henry distinguishes the singing of Mithila women, who “do not accompany their singing with a drum” from women’s performances elsewhere. Certainly in much of South India, women sing folk or functional repertoire unaccompanied most if not all the time; Muslim women in Uttar Pradesh often sing (even if they do not always use the term *gāna*) without accompaniment. This characteristic does not in any case seem differential enough to be noteworthy.

The articles in the “Himalayan Region” are all quite good; Pacholczyk’s treatment of *sūfyāna* music is particularly useful. “Central India,” in contrast, is lacking in detail and accuracy, except for the extremely interesting article on Goa. In “Madhya Pradesh” Ranade wrongly characterizes the Mundas as a Dravidian tribe and provides other inaccurate characterizations and statistics; he rehearses stereotypes about tribal music that can’t possibly be true for all of them: “the cultural group or community, not a solitary composer, is responsible for creating music.” Do no tribals in this state sing personal laments, as they do elsewhere in India?

Similar problems crop up in the Maharashtra article, in which the “perfect synchronization of steps” in Maharashtrian tribal dances is represented to be like “tribal groups in other states.” The question of “synchrony” is a major one in studies of Indian tribal music and dance; the striking feature in most places has been the apparent asynchrony (or complex synchrony, or loose synchrony) between drum beats, melodies, and dance steps (Wolf 2000/2001). Ranade’s presentation of tribal music begs many questions and

cannot be relied upon. His notes on popular music, stage music, and a few other genres are useful but too brief. The same holds for the Orissa article.

In the "Pakistan" section, Qureshi's "Music, the State, and Islam" wonderfully overviews the growth of musical institutions and media and explores the political underpinnings of music production. Delightful details—urban elites photographed listening to Punjabi village songs sung by an erstwhile truckdriver—pepper the article. Sakata's characteristically lucid treatment of devotional music joins discussion of music in Islam with that of performance, literary character, and social context. One typo: the mystic dance/folk dance/drum rhythm "dhamal" (754) should be spelled *dhamāl* (according to my research at least) and included in a single entry in the glossary. The "Punjab" article, written by Pakistan's foremost folk-arts expert and anthropologist, Adam Nayyar, provides a useful survey of musician categories; I found him to overgeneralize somewhat about *mīrāsīs* and the issue of who claims to be one. I did not encounter *bhirāīns*, for example, who claimed *mīrāsī* status; other musicians eschewed this category of musical identity. Nayyar points out the importance of poetic form in defining musical genres, but some musical descriptions and recordings would have also been useful.

Badalkhan provides in his Balochistan article informative, if rather unconnected, characterizations of genres and musicians. Given the few recordings allotted for the whole volume, it is puzzling that the editor agreed to include two recordings of the *sot* genre. Akbar's treatment of the North West Frontier Province provides lists of genres with little positive characterizations of them. The descriptions of musical instruments, though, are useful. Anna Schmidt, whose impressive anthropological work on musician castes in the Northern Areas of Pakistan is available only in German, provides a rare glimpse into the musical life of this region. She characterizes *harīp* as referring to music in general, to specific tunes, and to musical style, in which "the melody played on the wind instrument expresses the musical content [and] the bass drum reinforc[es] and dramatiz[es] the texture"; this needs further study. My admittedly limited experience with this genre suggests that repertorial items are defined at least equally if not more by drum rhythm than by melody, and this is supported by the contrasting dances men perform to them (defined obviously by percussion pattern or groove, and not by melody alone).

The "Afghanistan" articles are for the most part excellent, although I wished to learn even more. The West Bengal and Bangladesh article is organized around poets, composers, followed by folk genres, but is musically vague. Mary Frances Dunham's important book on *jārigān* is notably absent from the bibliography.

The paragraph introducing the "South India" section inaccurately characterizes South Indian tribals as living remotely or separately from others, and one wonders how this conclusion was drawn from the articles included in the section. Also the unhelpful description of "tribal women and men in

Kerala danc[ing] together singing in vocables” does little to characterize the variety of tribal music in Kerala or its difference from any other region. Equally uninformative is the statement that tribal “music making likewise underscores group identity” (where does it not?).

The Karnataka article, a joint effort of Kassebaum and Claus, is detailed and well informed. Kassebaum’s use of *sargam* notation, however, does not help the reader with the rhythm or intonation of melodies (even as basic as sharps and flats). Presumably p. 886 refers to *tāce* or *tāse* (a shallow kettle drum) and not *tācse*. Roghair’s article, peppered with generalities and errors, is of little merit; the instrument descriptions and photographs are useful, however. He devotes attention neither to the Andhra Pradesh’s different regions nor to its diverse tribal populations. Since so much work has been done by folklorists (especially in Hyderabad) on local musics, it is a shame that the volume did not include a better article on the region. Wolf’s article on Tamil Nadu should be reviewed by someone else; at the end of it, Sherinian provides an excellent treatment of Tamil Christian music. The articles on Kerala, by Groesbeck and Palackal, and Sri Lanka, by Sheeran, are two of the very best in the entire encyclopedia. I would hope that in future years an editor will take on the task of producing an abbreviated, more accurate, and more consistent edition of this volume, from which a great deal of valuable and unique information can be culled. This edition, despite its problems, makes great strides as a first general and substantial reference, reflecting the state of research by an international group of scholars on South Asian music in the late twentieth century.

Richard K. Wolf

Harvard University

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**Sounding the Center: History and Aesthetics in Thai Buddhist Performance.** Deborah Anne Wong. 2001. Chicago: University of Chicago Press. xxxiv, 348 pp., illustrations, compact disc. Cloth, \$55.00; paper \$29.00

*Sounding the Center* is not so much about the history and aesthetics of Thai Buddhist performance in general as it is a richly-nuanced examination of the Bangkok form of one particular ritual, the *wai khruu*, a rite honoring