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# About *The Garland Encyclopedia of World Music*

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Scholars have created many kinds of encyclopedias devoted to preserving and transmitting knowledge about the world. The study of music has itself been the subject of numerous encyclopedias in many languages. Yet until now the term music encyclopedia has been synonymous with surveys of the history, theory, and performance practice of European-based traditions.

In July 1988, the editors of *The Garland Encyclopedia of World Music* gathered for a meeting to determine the nature and scope of a massive new undertaking. For this, the first encyclopedia devoted to the music of all the world's peoples, the editors decided against the traditional alphabetic approach to compartmentalizing knowledge from A to Z. Instead, they chose a geographic approach, with each volume devoted to a single region and coverage assigned to the world's experts on specific music cultures.

For several decades, ethnomusicologists (following the practice of previous generations of comparative musicologists) have been documenting the music of the world through fieldwork, recording, and analysis. Now, for the first time, they have created an encyclopedia that summarizes in one place the major findings that have resulted from the explosion in such documentation since the 1960s. The volumes in this series comprise contributions from all those specialists who have from the start defined the field of ethnomusicology: anthropologists, linguists, dance ethnologists, cultural historians, folklorists, literary scholars, and—of course—musicologists, composers, and performers. This multidisciplinary approach continues to enrich the field, and future generations of students and scholars will find *The Garland Encyclopedia of World Music* to be an invaluable resource that contributes to knowledge in all its varieties.

Each volume has a similar design and organization: three large sections that cover the major topics of a region from broad general issues to specific music practices. Each section consists of articles written by leading researchers, and extensive glossaries and indexes give the reader easy access to terms, names, and places of interest.

Part 1: an introduction to the region, its culture, and its music as well as a survey of previous music scholarship and research

Part 2: major issues and processes that link the musics of the region

Part 3: detailed accounts of individual music cultures

The editors of each volume have determined how this three-part structure is to be constructed and applied depending on the nature of their regions of interest. The concepts covered in Part 2 will therefore differ from volume to volume; likewise, the articles in Part 3 might be about the music of nations, ethnic groups, islands, or subregions. The picture of music presented in each volume is thus comprehensive yet remains focused on critical ideas and issues.

Complementing the texts of the encyclopedia's articles are numerous illustrations: photographs, drawings, maps, charts, song texts, and music examples. At the end of each volume is a useful set of study and research tools, including a glossary of terms, lists of audio and visual resources, and an extensive bibliography. An audio compact disc will be found inside the back cover of each volume, with sound examples that are linked (with a in the margin) to discussions in the text.

*The Garland Encyclopedia of World Music* represents the work of hundreds of specialists guided by a team of distinguished editors. With a sense of pride, Garland Publishing offers this new series to readers everywhere.