

Contents

<i>List of figures and tables</i>	ix
<i>List of contributors</i>	xiv
Introduction	1
1 Phenomenology of <i>segah mugham</i> creativity on the <i>tar</i> POLINA DESSIATNITCHENKO	9
2 Rhythm, form, and performance in Ladakhi traditional songs NOÉ DINNERSTEIN	26
3 Moving to the music: quantity of motion as a tool to study North Indian <i>raga</i> performance LAURA LEANTE	42
4 From dusk till dawn: an analysis of Cretan music festivities ANDRE HOLZAPFEL	65
5 The continua of sound qualities for Tanya Tagaq's <i>katajjaq</i> sounds KRISTI HARDMAN	85
6 Representing and experiencing rhythm in drumming from Santiago de Cuba ANDY MCGRAW AND FERNANDO BENADON	100
7 Tapping to recordings of Bulgarian music: a cross-cultural study of meter and tempo DANIEL GOLDBERG	125

8	Tempo, meter, and form: an analysis of “Dansa” from Mali RAINER POLAK AND JUSTIN LONDON	143
9	Mapping timbral surfaces in Alpine yodeling: new directions in the analysis of tone color for unaccompanied vocal music LAWRENCE BEAUMONT SHUSTER AND YANNICK WEY	159
10	Creative processes in improvising <i>jíbaro décima</i> JAIME O. BOFILL CALERO	196
11	“Da mihi manum”: an Irish arcanum ÁINE HENEGHAN	213
12	Toward a theory of <i>ika</i> : the rhythmic identity of melody in late eighteenth-century Turkish art music NIKOLAUS GRILL AND STEFAN POHLIT	238
13	Applying the generative theory of tonal music to world music idioms: an analytical approach to the polyphonic singing of Epirus COSTAS TSOUGRAS	260
14	Language models and world music analysis SOMANGSHU MUKHERJI	283
	<i>Index</i>	332