

Morgan Sleeper

Dissertation: *Musicolinguistics: New Methodologies for Integrating Musical and Linguistic Data*

2018

## References

- Abrate, Jayne H. 1983. Pedagogical approaches of the French popular song in the foreign language classroom. *The Modern Language Journal* 67(1). 8-12.
- Agawu, V. Kofi. 1984. The Impact of Language on Musical Composition in Ghana: An Introduction to the Musical Style of Ephraim Amu. *Ethnomusicology* 28(1). 37-73.
- Anderson, Benedict. 1983. *Imagined Communities: Reflections on the Origins and Spread of Nationalism*. London and New York: Verso.
- Antoine, Jurgita. 2015. The Role of Traditional Songs in the Maintenance and Preservation of Lakota Language and Culture. In Nicholas Ostler and Brenda W. Lintinger (eds.), *Proceedings of Foundation for Endangered Languages* 19. 17-23.
- Apted, Meiki Elizabeth. 2010. Songs from the Inyjalarrku: The Use of a Non-translatable Spirit Language in a Song Set from North-West Arnhem Land, Australia. *Australian Journal of Linguistics* 30(1). 93-103.
- Audacity Team. 2018. *Audacity®: Free Audio Editor and Recorder*. Computer program. Version 2.2.2, retrieved 20 May 2018 from <<https://www.audacityteam.org/>>.
- Auer, Peter. 1984. *Bilingual Conversation*. Amsterdam: John Benjamins.
- Baart, Joan L.G. 2004. Tone and Song in Kalam Kohisanti (Pakistan). In Hugo Quené and Vincent van Heuven (eds.), *On Speech and Language: Studies for Sieb G. Nooteboom*. Utrecht: Netherlands Graduate School of Linguistics. 5-15.
- Barwick, Linda. 2006. A musicologist's wishlist: some issues, practices and practicalities in musical aspects of language documentation. *Language Documentation and Description* 3. 53-62.
- Barwick, Linda, Bruce Birch and Nicholas Evans. 2007. Iwaidja Jurtbirrk songs: Bringing language and music together. *Australian Aboriginal Studies*(2). 6-34.
- Baulch, Emma. 2007. *Making scenes: Reggae, punk, and death metal in 1990s Bali*. Durham, NC: Duke University Press.
- Becker, Judith & Alton Becker. 1979. A Grammar of the Musical Genre "Srepegan". *Journal of Music Theory* 23(1). 1-43.

- Berger, Harris M. and Giovanna P. Del Negro. 2004. *Identity and Everyday Life: Essays in the Study of Folklore, Music, and Popular Culture*. Middletown, CT: Wesleyan University Press.
- Birt, Paul. 2005. The Welsh Language in Chubut Province, Argentina. In Diarmuid Ó Néill (ed.), *Rebuilding the Celtic Languages: Reversing Language Shift in the Celtic Countries*. Talybont: Y Lolfa. 115-151.
- Boersma, Paul & David Weenink. 2018. *Praat: doing phonetics by computer*. Computer Program. Version 6.0.4, retrieved 20 May 2018 from <<http://www.praat.org>>.
- Boswell, George W. 1977. Pitch: Musical and Verbal in Folksong. *Yearbook of the International Folk Music Council* 9. 80-88.
- Briggs, Charles L. 1993. Personal sentiments and polyphonic voices in Warao women's ritual wailing: music and poetics in a critical and collective discourse. *American Anthropologist* 95(4). 929-957.
- Bright, William. 1963. Language and Music: Areas for Cooperation. *Ethnomusicology* 7(1). 26-32.
- Brugman, H. & A. Russel. 2004. Annotating Multimedia/Multi-modal resources with ELAN. *Proceedings of LREC 2004, Fourth International Conference on Language Resources and Evaluation*.
- Buckholtz, Mary. 2011. *White Kids: Language, Race, and Styles of Youth Identity*. Cambridge: Cambridge University Press.
- Burling, Robbins. 1966. The Metrics of Children's Verse: A Cross-Linguistic Study. *American Anthropologist* 68(6). 1418-1441.
- Chafe, Wallace L. 1994. *Discourse, consciousness, and time: The flow and displacement of conscious experience in speaking and writing*. Chicago: University of Chicago Press.
- Cherokee Nation. 2003. *Ga-du-gi: A Vision for Working Together to Preserve the Cherokee Language. Report of a Needs Assessment Survey and a 10-year Language Revitalization Plan*. Final report submitted in fulfillment of FY 2001 DHS ANA Grant #90-NL-0189.
- Cherokee Nation. 2015. *Cherokee National Youth Choir*. Accessed 20 May 2018. <<http://cherokee.org/Services/Education/Cherokee-National-Youth-Choir>>.
- Chao, Yuen Ren. 1956. Tone, Intonation, Singsong, Chanting, Recitative, Tonal Composition and Atonal Composition in Chinese. In M. Halle, H. G. Lunt, H. McLean and C. H. Van Schooneveld (eds.), *For Roman Jakobson: Essays on the Occasion of his Sixtieth Birthday, 11th October 1956*. The Hague: Mouton and Co. 52-59.

- Charron, Claude. 1978. Toward Transcription and Analysis of Inuit Throat-Games: Micro-Structure. *Ethnomusicology* 22(2). 245–259.
- Chomsky, Noam. 1957. *Syntactic Structures*. The Hague: Mouton.
- Clusternote. 2014. *Vocal synthesizer piano roll - Sakura Sakura.jpg*. Digital image. Retrieved 20 May 2018.  
<[https://commons.wikimedia.org/wiki/File:Vocal\\_synthesizer\\_piano\\_roll - Sakura Sakura.jpg](https://commons.wikimedia.org/wiki/File:Vocal_synthesizer_piano_roll_-_Sakura_Sakura.jpg)>.
- Condry, Ian. 2011. Miku: Japan's virtual idol and media platform. Blog post. *MIT Center for Civic Media*. MIT. Accessed 26 November 2017. <<https://civic.mit.edu/blog/condry/miku-japans-virtual-idol-and-media-platform/>>.
- Cooley, Timothy J. 2005. *Making Music in the Polish Tatras: Tourists, Ethnographers and Mountain Musicians*. Bloomington: Indiana University Press.
- Cooley, Timothy J. 2014. *Surfing about Music*. Berkeley: University of California Press.
- Cotter, Colleen. 2001. Continuity and Vitality: Expanding Domains through Irish-Language Radio. In Leanne Hinton and Kenneth Hale (eds.), *The green book of language revitalization in practice*. Leiden: Brill. 301-312.
- Crozet, Chantal. 2010. Centrality of Text, and Discourse Strategies in French Political Songs. *Australian Journal of Linguistics* 30(1). 131–140.
- Crypton Future Media. *Who is Hatsune Miku?* Webpage. Accessed 20 May 2018.  
<[http://ec.crypton.co.jp/pages/prod/vocaloid/cv01\\_us](http://ec.crypton.co.jp/pages/prod/vocaloid/cv01_us)>.
- Daughtry, J. Martin. 2003. Russia's New Anthem and the Negotiation of National Identity. *Ethnomusicology* 47(1). 42–67.
- Davis, Paul, David Robillard, Robin Gareus, Nick Mainsbridge, Colin Fletcher, Ben Loftis, Tim Mayberry, and Ardour developers. 2018. *Ardour*. Computer program. Version 5.12, retrieved 20 May 2018 from <<http://ardour.org/>>.
- De Sousa, Ana Matilde Diogo. 2014. A colaboracao massiva de Hatsune Miku: software Vocaloid como catalisador de criacoes coletivas, grassroots e multidisciplinares na subcultura otaku. *CROMA* 3. 121-138.
- Donegan, Patricia & David Stampe. 2004. Rhythm and the synthetic drift of Munda. *The yearbook of South Asian languages and linguistics* 7. 3–36.

- Du Bois, John W., Stephan Schuetze-Coburn, Susanna Cumming, and Danae Paolino. 1993. Outline of discourse transcription. In Jane A. Edwards and Martin D. Lampert (eds.), *Talking data: Transcription and coding in discourse research*. Hillsdale, NJ: Lawrence Erlbaum. 45-89.
- Eckert, Penelope. 2004. The meaning of style. In Wai-Fong Chiang, Elaine Chun, Laura Mahalingappa, and Siri Mehus (eds.), *Salsa 11*. Texas Linguistics Forum. 47.
- Feld, Steven. 1981. 'Flow like a waterfall': The metaphors of Kaluli musical theory. *Yearbook for Traditional Music* 13. 22-47.
- Feld, Steven & Aaron A. Fox. 1994. Music and language. *Annual Review of Anthropology* 23(1). 25-53.
- Fishman, Joshua. 1991. *Reversing language shift: Theory and practice of assistance to threatened languages*. Clevedon: Multilingual Matters.
- Ford, Lysbeth. 2005. Marri Ngarr Lirrga Songs: A Linguistic Analysis. *Musicology Australia* 28(1). 26-58.
- Ford, Lysbeth. 2007. "Too Long, That Wangga": Analysing Wangga Texts over Time. *Australian Aboriginal Studies*(2). 76-89.
- Fox, Aaron. 2004. *Real Country: Music and Language in Working-Class Culture*. Durham, NC: Duke University Press.
- Frith, Simon. 1996. Music and Identity. In Stuart Hall and Paul du Gay (eds.), *Questions of Cultural Identity*. London: Sage Publications. 108-127
- Garde, Murray. 2007. 'Morrdjdjanjno Ngan-marnbom Story Nakka' 'Songs that Turn Me into a Story Teller': The Morrdjdjanjno of Western Arnhem Land. *Australian Aboriginal Studies* (2). 35-45.
- Gardiner, Duncan. 1980. *Intonation and Music: The Semantics of Czech Prosody*. Bloomington, IN: Indiana University Press.
- Gardner-Chloros, Penelope. 1985. Language selection and switching among Strasbourg shoppers. *International Journal of the Sociology of Language* 54. 117-135.
- Golla, Victor. 2007. North America. In Christopher Moseley (ed.), *Encyclopedia of the World's Endangered Languages*. London: Routledge. 1-96.
- Goodwin, Charles and Marjorie H. Goodwin. 2004. Participation. In Alessandro Duranti (ed.), *A Companion to Linguistic Anthropology*. Malden, MA: Blackwell. 222-244.

- Griffiths, Dai, and Sarah Hill. 2005. Postcolonial Music in Contemporary Wales: Hybridities and Weird Geographies. In Jane Aaron and Chris Williams (eds.), *Postcolonial Wales*. Cardiff: University of Wales Press.
- Gumperz, John J. 1982. Conversational codeswitching. In John J. Gumperz (ed.), *Discourse Strategies*. Cambridge: Cambridge University Press. 59-99.
- Gussenhoven, Carlos. 2004. *The phonology of tone and intonation*. Cambridge: Cambridge University Press.
- Hammond, Michael. 2015. Gwlad y gân: Welsh language, song, and metre. In Nicholas Ostler and Brenda W. Lintinger (eds.), *Proceedings of Foundation for Endangered Languages 19*. 24–29.
- Harris, John. 2007. Cool Cymru, rugby union and an imagined community. *International Journal of Sociology and Social Policy* 27(3/4). 151-162.
- Herzog, George. 1934. Speech-Melody and Primitive Music. *Musical Quarterly* 20. 452–466.
- Hieber, Daniel. 2016. Singing the morals: The function of musico-linguistic shifts in Kisii folktales. Panel presentation for Jessica Love-Nichols and Morgan Sleeper (organizers), *Playing the changes, saying the changes: The social meaning of musico-linguistic style-shifting*. American Anthropological Association (AAA), 16–20 November 2016, Minneapolis, MN.
- Hill, Sarah. 2007. ‘Blerwytirhwng?’: *The Place of Welsh Pop Music*. Grand Rapids: Ashgate Limited.
- Hinton, Leanne. 1980. Vocables in Havasupai music. In Charlotte Frisbie (ed.), *Southwestern Indian ritual drama*. Albuquerque: University of New Mexico Press. 275-305.
- Hinton, Leanne. 1984. *Havasupai songs: A linguistic perspective*. Amsterdam: John Benjamins Publishing Company.
- Hinton, Leanne. 1990. Song Metrics. *Proceedings of the Sixteenth Annual Meeting of the Berkeley Linguistics Society: Special Session on General Topics in American Indian Linguistics*. 51-60.
- Hinton, Leanne. 2001. Language revitalization: An overview. In Leanne Hinton and Keneth Hale (eds.), *The green book of language revitalization in practice*. Leiden: Brill. 3-18.
- Hnaraki, Maria. 2011. Crete—Souls of Soil: Island Identity through Song. In Godfrey Baldacchino (ed.), *Island songs: A global repertoire*. Plymouth, UK: Scarecrow Press. 171-185.

- Hughes, David W. 2000. No nonsense: The logic and power of acoustic–iconic mnemonic systems. *British Journal of Ethnomusicology* 9(2). 93-120.
- Hyman, Larry M. 2006. Word-prosodic typology. *Phonology* 23(2). 225-257.
- INEGI [Instituto Nacional de Estadística, Geografía e Informática]. 2010. *Censo de Población y Vivienda 2010*. Aguascalientes: INEGI.
- Johnson, Anna. 1984. Voice Physiology and Ethnomusicology: Physiological and Acoustical Studies of the Swedish Herding Song. *Yearbook for Traditional Music* 16. 42–66.
- Johnson, Henry. 2011. Jersey: Jèrriais, Song, and Language Revitalization. In Godfrey Baldacchino (ed.), *Island songs: A global repertoire*. Plymouth, UK: Scarecrow Press. 103-118.
- Johnson, Ian. 2009. How green is their valley? Subjective vitality of Welsh language and culture in the Chubut Province, Argentina. *International Journal of the Sociology of Language* 195. 141-171.
- Jolly, Yukiko S. 1975. The Use of Songs in Teaching Foreign Languages. *The Modern Language Journal* 59(1/2). 11-14.
- Jones, A.M. 1959. *Studies in African Music*. London: Oxford University Press.
- Jun, Sun-Ah. 2005. *Prosodic typology: the phonology of intonation and phrasing*. Oxford: Oxford University Press.
- Kendon, Adam. 1995. Gestures as illocutionary and discourse structure markers in Southern Italian conversation. *Journal of pragmatics* 23(3). 247-279.
- Kenmochi, Hideki and Hayato Oshita. 2007. VOCALOID-commercial singing synthesizer based on sample concatenation. *Proceedings of Interspeech 2007*. 4009–4010.
- Kenmochi, Hideki. 2010. VOCALOID and Hatsune Miku phenomenon in Japan. *Proceedings of InterSing 2010: First Interdisciplinary Workshop on Singing Voice*. 1-2 October 2010. The University of Tokyo, Japan. 1-4.
- Kingsbury, Henry. 1988. *Music, Talent, and Performance: A Conservatory Cultural System*. Philadelphia: Temple University Press.
- Kirby, James and D. Robert Ladd. 2016. *Tone-melody correspondence in Vietnamese popular song*. University of Edinburgh: Manuscript.
- Kohler, Klaus. 2009. Rhythm in speech and language: a new research paradigm. *Phonetica* 66. 29-45.

- Kresge, Lisa. 2007. Indigenous Oaxacan communities in California: An overview. *California Institute for Rural Studies* 1107.
- Lacerda, Hudson. 2010. *Microtonal music with ABC*. Manuscript. Retrieved 20 May 2018 from <<http://hudsonlacerda.webs.com>>.
- Labov, William. 1971. The notion of “system” in Creole languages. In Dell Hymes (ed.), *Pidginization and creolization of languages*. Cambridge: Cambridge University Press. 447-472.
- Lam, Ka Yan. 2016. The Hatsune Miku Phenomenon: More Than a Virtual J-Pop Diva. *The Journal of Popular Culture* 49(5). 1107–1124.
- Lance, Donald. 1975. Spanish-English code-switching. In Eduardo Hernández-Chavez, Andrew D. Cohen and Anthony F. Beltramo (eds.), *El Lenguaje de los Chicanos: Regional and social characteristics used by Mexican Americans*. Arlington, VA: Center for Applied Linguistics. 138-153.
- Langlois, Tony. 2009. Music and Politics in North Africa. In Laudan Nooshin (ed.), *Music and the play of power in the Middle East, North Africa and Central Asia*. Farnham: Ashgate. 207-228.
- Launders, Jade. 2009. *Sachi Eika UTAUloid*. Webpage. Accessed 8 February 2018. <[http://terraloid.tumblr.com/sachi\\_eika](http://terraloid.tumblr.com/sachi_eika)>.
- Laušević, Mirjana. 2007. *Balkan Fascination: Creating an Alternative Music Culture in America*. New York: Oxford University Press.
- Le, Linh K. 2014. Examining the Rise of Hatsune Miku: The First International Virtual Idol. *The UCI Undergraduate Research Journal*.
- Lerdahl, Fred and Ray Jackendoff. 1983. *A generative theory of tonal music*. Cambridge: MIT press.
- Liberg, Nils. 2012. *EasyABC*. Computer program. Version 1.3.5, retrieved 20 May 2018 from <<http://www.nilsliberg.se/ksp/easyabc/>>.
- List, George. 1961. Speech Melody and Song Melody in Central Thailand. *Ethnomusicology* 5(1). 16–32.
- List, George. 1963. The Boundaries of Speech and Song. *Ethnomusicology* 7(1). 1–16.
- Liu, Marjory. 1974. The Influence of Tonal Speech on K’unch’ü Opera Style. *Selected Reports in Ethnomusicology* 2(1). 63–86.

- Llewellyn, Meic. 1998. *Beyond the Transatlantic Model: A Look at Popular Music as if Small Societies Mattered*. University of Leeds: Manuscript. Retrieved 20 May 2018 from <<http://www.leeds.ac.uk/music/Info/critmus/articles/1998/02/01.html>>.
- Llewellyn, Meic. 2000. Popular Music in the Welsh Language and the Affirmation of Youth Identities. *Popular Music* 19. 319-39.
- Llwyd, Elfyn. 2000. Early Day Motion 800. *United Kingdom Parliament Session 703*. House of Commons, London. 06 June 2000. United Kingdom Parliament. Retrieved 20 May 2018 from <<https://www.parliament.uk/edm/1999-00/800>>.
- Llywodraeth Cymru. 2018. *Dydd Miwsig Cymru*. Webpage. Accessed 20 May 2018. <<http://cymraeg.gov.wales/splash?orig=/DyddMiwsigCymru/>>.
- LMMS developers. 2018. *LMMS*. Computer program. Version 1.1.3, retrieved 20 May 2018 from <<https://lmms.io/>>.
- Love-Nichols, Jessica. "How in the World Did It Go so Wrong": Spatiotemporal Orientation As an Element of "Country" Style. Panel presentation for Jessica Love-Nichols and Morgan Sleeper (organizers), *Playing the changes, saying the changes: The social meaning of musico-linguistic style-shifting*. American Anthropological Association (AAA), 16–20 November 2016, Minneapolis, MN.
- MacKinnon, Kenneth. 2005. Cornish/Kernewek. In Diarmuid Ó Néill (ed.), *Rebuilding the Celtic Languages: Reversing Language Shift in the Celtic Countries*. Talybont: Y Lolfa. 214-274.
- Marett, Allan. 2007. Simplifying musical practice in order to enhance local identity: The case of rhythmic modes in the Walakandha wangga (Wadeye, Northern Territory). *Australian Aboriginal Studies* (2). 63–75.
- Marett, Allan and Linda Barwick. 2001. Endangered Songs and Endangered Languages. In Joe Blythe and R. McKenna Brown (eds.), *Maintaining the Links: Language Identity and the Land. Seventh conference of the Foundation for Endangered Languages*. 144–151.
- Mark, Lindy Li and Fang Kuei Li. 1966. Speech Tone and Melody in Wu-Ming Folk Songs. In Jean Boisselier, Ba Shin and A. B. Griswold (eds.), *Essays Offered to G. H. Luce by His Colleagues and Friends in Honour of His Seventy-Fifth Birthday* Vol. 1. Artibus Asiae, Supplement 23: Papers on Asian History, Religion, Languages, Literature, Music Folklore, and Anthropology. Ascona, Switzerland: Artibus Asiae. 167–86.
- McAllester, David. 1980. The First Snake Song. In Stanley Diamond (ed.), *Theory and practice: essays presented to Gene Weltfish*. The Hague: Mouton. 1–27.



- McPherson, Laura and Kevin M. Ryan. 2018. Tone-tune association in Tommo So (Dogon) folk songs. *Language* 94(1). 119–156.
- Miller, Geoffrey. 1984. “Are You All Unhappy at a Twenty Dollar Bill?”: Text, Tune and Context at Antique Auctions. *Ethnomusicology* 28(2). 187-208.
- Minks, Amanda. 2008. Performing gender in song games among Nicaraguan Miskitu children. *Language & Communication* 28(1). 36–56.
- Mithun, Marianne. 1999. *The languages of Native North America*. Cambridge: Cambridge University Press.
- Montgomery-Anderson, Bradley. 2008. *A Reference Grammar of Oklahoma Cherokee*. University of Kansas: PhD dissertation.
- Morey, Stephen. 2010. Syntactic Variation in Different Styles of Tai Phake Songs. *Australian Journal of Linguistics* 30(1). 53–65.
- Moseley, Christopher (ed). 2010. Atlas of the World's Languages in Danger. *Memory of Peoples (3rd ed.)*. Paris: UNESCO Publishing.
- Moyer, Melissa G. 1992. *Analysis of codeswitching in Gibraltar*. Barcelona: Universitat Autònoma Barcelona: PhD dissertation.
- MuseScore Contributors. 2018. *MuseScore*. Computer Program. Version 2.2.1, retrieved 20 May 2018 from <<https://musescore.com/>>.
- Mugovhani, Ndumato George. 2007. *Venda Choral Music: Compositional Styles*. University of South Africa: PhD dissertation.
- Muysken, Pieter. 2000. *Bilingual speech: A typology of codemixing*. Cambridge: Cambridge University Press.
- Myers-Scotton, Carol. 1993. *Dueling languages: Grammatical structure in code-switching*. Oxford: Oxford University Press.
- Nancarrow, Cassy. 2010. What's That Song About?: Interaction of Form and Meaning in Lardil Burdal Songs. *Australian Journal of Linguistics* 30(1). 81–92.
- Ochs, Elinor. 1979. Transcription as Theory. In Elinor Ochs and Bambi B. Schiefflen (eds.), *Developmental Pragmatics*. New York: Academic Press. 43-72.
- O'Halloran, Kay L. 2011. Multimodal Discourse Analysis. In K. Hyland and B. Paltridge (eds), *Companion to Discourse*. London and New York: Continuum.

- Okada, Hideo. 1999. Japanese. In International Phonetic Association (eds.), *Handbook of the International Phonetic Association: A Guide to the Use of the International Phonetic Alphabet*. Cambridge University Press. 117–119
- O’Keeffe, Isabel. 2007. Sung and spoken: an analysis of two different versions of a Kun-barlang love song. *Australian Aboriginal Studies* 2. 46–62.
- O’Keeffe, Isabel. 2010. Kaddikkaddik ka-wokdjanganj ‘Kaddikkaddik Spoke’: Language and Music of the Kun-barlang Kaddikkaddik Songs from Western Arnhem Land. *Australian Journal of Linguistics* 30(1). 35–51.
- ONS [Office for National Statistics]. 2012. *Welsh speakers by local authority, gender and detailed age groups, 2011 census*. Llywodraeth Cymru/Welsh Government. Accessed 20 May 2018.  
<<https://stats.wales.gov.wales/Catalogue/Welsh-Language/WelshSpeakers-by-LocalAuthority-Gender-DetailedAgeGroups-2011Census>>.
- Oricon eds. 2010. 初音ミク"ボーカロイドアルバム"が徳永を押さえ、初首位. *Oricon Style*. 25 May 2010. Retrieved 20 May 2018 from  
<<https://www.oricon.co.jp/news/76554/full/>>.
- Patel, Aniruddh D. 2008. *Music, language, and the brain*. New York: Oxford University Press.
- Phillips, Dylan. 2005. A New Beginning or the Beginning of the End? The Welsh Language in Postcolonial Wales. In Jane Aaron and Chris Williams (eds.), *Postcolonial Wales*. Cardiff: University of Wales Press.
- Poplack, Shana. 1980. Sometimes I’ll start a sentence in Spanish y termino en español: Toward a typology of codeswitching. *Linguistics* 18. 581-616.
- Poplack, Shana. 1988. Contrasting patterns of code-switching in two communities. In Monica Heller (ed.), *Codeswitching: Anthropological and Sociolinguistic Perspectives*. Berlin: Mouton de Gruyter. 216-244.
- Poplack, Shana and David Sankoff. 1988. Code-switching. In Ulrich Ammon, Norbert Dittmar and Klaus J. Mattheier (eds.), *Sociolinguistics: An international handbook of the science of language and society*. Berlin: Mouton de Gruyter. 1174-1180.
- Powers, William K. 1980. Oglala song terminology. In Charlotte Heth (ed.), *Selected Reports in Ethnomusicology* 3(2). 23-41.
- Pulte, William and Durbin Feeling. 1975. Outline of Cherokee Grammar. In William Pulte (ed.), *Cherokee-English Dictionary*. Tahlequah: Cherokee Nation of Oklahoma. 235-355.

- Raffman, Diana. 1990. *Language, Music, and Mind*. Cambridge, MA: MIT Press.
- Richards, Paul. 1972. A Quantitative Analysis of the Relationship Between Language Tone and Melody in a Hausa Song. *African Language Studies* 13. 137–161.
- Roberts, David. 2006. *British Hit Singles & Albums* (19th ed.). London: Guinness World Records Limited.
- Rodríguez-Vázquez, Rosalía. 2010. Text-setting Constraints: A Comparative Perspective. *Australian Journal of Linguistics* 30(1). 19–34.
- Rogers, Phillip G. 2016. Verbal Morphology. In Griselda Reyes Basurto, Eric Campbell, Anna Bax, Caroline Crouch, Daniel Hieber, Katie Lateef-Jan, Jessica Love-Nichols, Kayla Palakurthy, Phillip Rogers, Nathaniel Sims, Kevin Schäfer, Morgan Sleeper, and Brendon Yoder (eds.), *Grammatical Sketch of Tu'un Sàví of Tlahuapa, Guerrero / Esbozo Grammatical del Mixteco de Tlahuapa, Guerrero*. University of California, Santa Barbara: Manuscript.
- Rycroft, David. 1959. African Music in Johannesburg: African and Non-African Features. *Journal of the International Folk Music Council* 11. 25–30.
- Rycroft, David. 1970. The National Anthem of Swaziland. *African Language Studies* 11. 298–318.
- Rycroft, David. 1979. The Relationships Between Speech-Tone and Melody in Southern African Music. In J. P. Malan (ed.), *South African Music Encyclopedia* Vol. 2. Cape Town: Oxford University Press, for Human Sciences Research Council. 301–314.
- Sapir, Edward. 1910. Song Recitative in Paiute Mythology. *The Journal of American Folklore* 23(90). 455-472.
- Scancarelli, Janine. 2008. Cherokee. In Heather K. Hardy and Janine Scancarelli (eds.), *Native languages of the southeastern United States*. Lincoln, NB: University of Nebraska Press. 351-384.
- Schellenberg. 2012. Does Language Determine Music in Tone Languages? *Ethnomusicology* 56(2). 266-278.
- Schiffrin, Deborah, Deborah Tannen, and Heidi E. Hamilton (eds.) 2001. *The Handbook of Discourse Analysis*. Blackwell.
- Schmidt, Johannes. 2003. German Rap Music in the Classroom. *Die Unterrichtspraxis / Teaching German* 36(1). 1-14.
- Schneider, Marius. 1961. Tone and Tune in West African Music. *Ethnomusicology* 5(3). 204–215.

- Select editors. 2000. Revolution rock: Gruff Rhys. *Select(EMAP) April 2000*. 72–73.
- Sherzer, Joel & Sammie Ann Wicks. 1982. The Intersection of Music and Language in Kuna Discourse. *Latin American Music Review / Revista de Música Latinoamericana* 3(2). 147–164.
- Simons, Gary F. and Charles D. Fennig (eds.). 2018. *Ethnologue: Languages of the World, Twenty-first edition*. Dallas, Texas: SIL International. Online version: <<https://www.ethnologue.com/>>.
- Sims, Nathaniel A. 2016. Tone. In Griselda Reyes Basurto, Eric Campbell, Anna Bax, Caroline Crouch, Daniel Hieber, Katie Lateef-Jan, Jessica Love-Nichols, Kayla Palakurthy, Phillip Rogers, Nathaniel Sims, Kevin Schäfer, Morgan Sleeper, and Brendon Yoder (eds.), *Grammatical Sketch of Tu'un Sàví of Tlahuapa, Guerrero / Esbozo Grammatical del Mixteco de Tlahuapa, Guerrero*. University of California, Santa Barbara: Manuscript.
- Slobin, Mark. 1985. Multilingualism in Folk Music Cultures. In Charlotte Frisbie (ed.), *Explorations in Ethnomusicology*. Detroit: Detroit Publications in Musicology.
- Sollis, Michael. 2010. Tune–Tone Relationships in Sung Duna *Pikono*. *Australian Journal of Linguistics* 30(1). 67–80.
- Sparling, Heather. 2011. Cape Breton Island: Living in the Past? Gaelic Language, Song, and Competition. In Godfrey Baldacchino (ed.) *Island songs: A global repertoire*. Plymouth, UK: Scarecrow Press. 49–63.
- Starke, Amy. 1930. *The relation between the intonation of song and of speech among the Amaxosa*. University of Cape Town: MA thesis.
- Stock, Jonathan P. J. 1999. A Reassessment of the Relationship Between Text, Melody and Aria Structure in Beijing Opera. *Journal of Musicological Research* 18. 183–206.
- Stokes, Martin. 1994. Ethnicity, identity and music. In *Ethnicity, Identity and Music: Musical Construction of Place*. Oxford: Berg Publishers. 1–28
- Teves, Stephanie. 2011. "Bloodline Is All I Need": Defiant Indigeneity and Hawaiian Hip-Hop. *American Indian Culture and Research Journal* 35(4). 73–101.
- Turino, Thomas. 1984. The urban-mestizo charango tradition in southern Peru: A statement of shifting identity. *Ethnomusicology* 28(2). 253–270.
- Turino, Thomas. 1999. Signs of Imagination, Identity, and Experience: A Peircean Semiotic Theory for Music. *Ethnomusicology* 43(2). 221–55.

- Turino, Thomas. 2004. Introduction: Identity and the Arts in Diaspora Communities. In Thomas Turino and James Lea (eds.), *Identity and the Arts in Diaspora Communities*. Warren, Michigan: Harmonie Park Press. 3-19.
- Turpin, Myfany. 2007. The poetics of central Australian song. *Australian Aboriginal Studies*(2). 100–115.
- Turpin, Myfany. 2012. Song-poetry of central Australia: sustaining traditions. *Language Documentation and Description* 10. 15–36.
- Tuttle, Siri. 2012. Language and music in the songs of Minto, Alaska. *Language Documentation and Description* 10. 88–112.
- Tuttle, Siri and Håkan Lundström. 2015. Taking Charge: Learner Agency in the Transmission of Song and Speech Traditions. In Nicholas Ostler and Brenda W. Lintinger (eds.), *Proceedings of Foundation for Endangered Languages* 19. 38-44.
- Uchihara, Hiroto. 2016. *Tone and accent in Oklahoma Cherokee*. Oxford: Oxford University Press.
- UTAU Wiki contributors. UTAU Software Usage Policy. *UTAU Wiki*. Accessed 20 May 2018. <<http://utau.wiki/utauterms>>.
- UTAU Wikia contributors. Sachi Eika. *UTAU Wikia*. Accessed 20 May 2018. <[http://utau.wikia.com/wiki/Sachi\\_Eika](http://utau.wikia.com/wiki/Sachi_Eika)>.
- Vallely, Fintan. 2008. *Tuned out: Traditional music and identity in Northern Ireland*. Cork: Cork University Press.
- Vocaloid Wikia contributors. Hall of Legend. *Vocaloid Wikia*. Accessed 20 May 2018. <[http://vocaloid.wikia.com/wiki/Category:Hall\\_of\\_Legend](http://vocaloid.wikia.com/wiki/Category:Hall_of_Legend)>.
- Walshaw, Christopher. 2011. *The abc music standard 2.1*. Accessed 20 May 2018. <<http://abcnotation.com/wiki/abc:standard:v2.1>>.
- Walshaw, Christopher. 2015. *The DRAFT abc music standard 2.2*. Accessed 20 May 2018. <<http://abcnotation.com/wiki/abc:standard:v2.2>>.
- Waterman, Christopher A. 1982. 'I'm a Leader, not a Boss': Social Identity and Popular Music in Ibadan, Nigeria. *Ethnomusicology* 26(1). 59–71.
- Waterman, Christopher A. 1990. "Our tradition is a very modern tradition": popular music and the construction of pan-Yoruba identity. *Ethnomusicology* 34(3). 367-379.
- Williams, Glyn. 1991. *The Welsh in Patagonia: The State and the Ethnic Community*. Cardiff: University of Wales Press.

- Winick, Stephen D. 1995. Breton Folk Music, Breton Identity, and Alan Stivell's Again. *The Journal of American Folklore* 108. 334-354.
- Wong, Patrick & Randy Diehl. 2002. How can the lyrics of a song in a tone language be understood?. *Psychology of Music* 30(2). 202-209.
- Yip, Moira. 2002. *Tone*. Cambridge: Cambridge University Press.
- Yoo Garza, Joyhanna. 2016. Identity Performance through Discourse and Dance by K-Poppers Mexicanos. Panel presentation for Jessica Love-Nichols and Morgan Sleeper (organizers), *Playing the changes, saying the changes: The social meaning of musico-linguistic style-shifting*. American Anthropological Association (AAA), 16–20 November 2016, Minneapolis, MN.
- Yung, Bell. 1983a. Creative Process in Cantonese Opera I: The Role of Linguistic Tones. *Ethnomusicology* 27(1). 29–47.
- Yung, Bell. 1983b. Creative Process in Cantonese Opera II: The Process of T'ien Tz'u (Text-Setting). *Ethnomusicology* 27(2). 297–318.
- Yung, Bell. 1983c. Creative Process in Cantonese Opera III: The Role of Padding Syllables. *Ethnomusicology* 27(3). 439–456.
- Zemp, Hugo. 1978. 'Are'are Classification of Musical Types and Instruments. *Ethnomusicology* 22(1). 37-67.
- Zemp, Hugo and Vida Malkus. 1979. Aspects of 'Are'are Musical Theory. *Ethnomusicology* 23(1). 5-48.
- Zentella, Ana C. 1981. *Hablamos los dos. We speak both: Growing up bilingual in el Barrio*. University of Pennsylvania: PhD dissertation.
- Zentella, Ana C. 1997. *Growing Up Bilingual: Puerto Rican Children in New York*. Oxford: Blackwell.