Comprehending as without difficulty as promise even more than other will give each success. next to, the broadcast as with ease as perception of this Performance Practice: Ethnomusicological Perspectives can be taken as competently as picked to act.

Performing Ethnomusicology: Ted Solis 2004-08-13 ‘Performing Ethnomusicology’ is the first book to deal exclusively with creating, teaching, & contextualizing academic world music performance ensembles. 16 essays discuss the problems of public performance & the pragmatics of pedagogy & learning processes.

Ethnomusicology: 1987

Spint Song: Marc Galé 2016-01-06 In Spint Song: Afro-Brazilian Religious Music and Boundaries, Marc Galé investigates how and why a multi-faith community in southern Brazil utilizes music to combine and separate three Afro-Brazilian religions: Umbanda, Quimbanda, and Batuque. Combining ethnomusicology and symbolic boundary studies, Galé advances a theory of musical boundary-work: the ways music reinforces, bridges, or blurs boundaries, whether for personal, social, spiritual, or political purposes. Galé focuses on spirit-mediumship rituals and their musical accompaniments throughout Brazil’s religious community. He analyzes religious musical ensembles and rituals to variously promote innovation and egalitarianism in Umbanda and Quimbanda, while it reinforces musical preservation and hierarchies in Batuque. Religious and musical leaders carefully restrict the cosmologies, ceremonial sequences, and song types that label groups to specific locations in Brazil’s African heritage. Members of diasporized musical traditions view the religion as an engine of empowerment, whether based on race-ethnicity, gender, or religious beliefs; and innovations in ritual music reflect this activism. These rituals come to life through illustrative video and audio examples on the book’s companion website. This book is English in focus to Afro-Brazilian religious, Spint Song is a landmark study that will be of interest to ethnomusicologists, anthropologists, and religious studies scholars.

The Harvard Dictionary of Music: Willi Apel 2003-11-28 This comprehensive single-volume music reference covers a wide range of topics, including all styles of music from ancient to modern, from African music to Western music as well as the music of Africa, Latin America, Asia, and the Middle East, with articles by experts, short “quick reference” essays, and a wide range of instruments. (Performing Arts)

Modeling Ethnomusicology: Timothy Rice 2017-04-03 Ethnomusicology is an academic discipline with a very broad mandate: to understand why and how human beings are musical through the study of music in all its geographical and historical diversity. Ethnomusicological scholarship, however, has been remiss in articulating such goals, methods, and theories. A renowned figure in the field, Timothy Rice is one of the few scholars regularly to address this problem. In this volume, he offers a compilation of essays drawn from across his career that finds implicit and yet largely unarticulated patterns unifying ethnomusicology over its recent history. Modeling Ethnomusicology summarizes thirty years of thinking about the field of ethnomusicology as Rice frames and reframes the content of eight of his most important essays from their original context in relation to the environment of today's ethnomusicology. Rice proposes a variety of models meant to guide students and researchers in their study of ethnomusicology. Some of these models pull together disparate strands of the field, while others propose heuristic models that generate questions for researchers as they plan and conduct their research. A new introduction to these essays reviews the history of his writing about ethnomusicology and proposes an innovative model for theorizing in ethnomusicology by ethnomusicologists. This book will be an enduring, essential text in undergraduate and graduate ethnomusicology classrooms, as well as a must-have for established scholars in the field.

Performing Gender, Place, and Emotion in Music: Fiona Magowan 2013 Presenting a range of ethnoographic case studies from around the globe, this edited collection offers new ways of thinking about the interconnectedness of gender, place, and emotion in musical performance.

Performing Ethnomusicology: Jennifer C. Post 2013-09-05 Ethnomusicology: A Contemporary Reader is designed to supplement a textbook for an introductory course in Ethnomusicology Research. It offers a cross-section of readings from the most important contributors to the discipline, representing the diversity of cultural conditions, social issues, and intellectual theories of everyday experiences.

The Musical quarterly - 1985

La Tomada Chilena-Juan Eduardo Wolf 2007

Notes-Music: Library Association 1985

Lessons from the World-Patricia Shaver Campbell 1991

Excursions in Music World: Bruce Nett 2008 This dynamic introductory book takes readers on a vivid exploration into the major musical cultures of the world by first presenting a lively respect for a musical occasion, and then placing that occasion in the context of a general description of the society and musical culture. KEY TOPICS: The book divides the world into ten major culture areas—and devotes a chapter each, exploring musical cultures of the world—North America, South America, Europe, Asia, Australia, Africa, the Middle East, Indonesia, Sub-Saharan Africa, and Latin America. The presentation features a unique treatment of musical life and ideas about music, musical style, music history, and musical instruments; briefly describes additional musical genres or contexts; and considers recent developments. For individuals interested in the music of the world.

Sounding Saba: Christopher Washburne 2008 This ethnomusicological journey into the New York Saba scene of the 1990s is the first of its kind. Written by a musical insider and from the perspectives of Saba musicians, Sounding Saba is a pioneering study that documents these musicians grappling with intercultural tensions and commercial pressures. Christopher Washburne, himself an accomplished Saba musician, examines the organizational structures, recording contexts, rehashing, and griping of a group of artists, paying particular attention to how they created a sense of community and professional network, and how Saba is often considered the musical center of the world. This invaluable book has been carefully researched and written with an eye to both academic and popular audiences.


Music and Gender-Pirkko Moisala 2000 Through the experiences of performers, composers, and ethnomusicologists working in Africa, Europe, the Middle East, and North America, Music and Gender explores how the uses and descriptions of music shift in response to rapid political, economic, or technological change. A cross-section of case studies from the Central African Republic, Finland, and Turkey addresses issues of how performance reflects gender and furthers other social goals, such as negotiating identity and transforming consciousness. Articles on Croatian and Serbian popular music and the changing circumstances of women musicians in war-torn Ethiopia and post-Soviet Estonia consider the fate of fragile constructions and nationalisms in times of war or crisis. Other essays consider the relationship of gender to digital technology—in terms of access to the field, interactions among musicians, and aesthetic decisions—and gender issues in writing the musical lives of women composers and performers. Articulating a theoretical agenda that encompasses perspectives from vastly different musical cultures, this important collection shows how music can help bridge the radical transformations of individuals, groups, and nations.

Selected Reports in Ethnomusicology: University of Texas, San Antonio. Department of Music-2005

Gender, Performance, & Identity-Mbewi Niarægni 2003 juxtaposing cultural norms with everyday practices, Niarægni explores how gender and identity are practiced, constructed, mobilized and contested through popular musical expressions known as Tsaa. By examining masculinity and femininity within these expressions, Niarægni raises questions of critical importance to the study of gender, posing ultimately that gender can be used to reshape conceptual and intellectual theories of everyday experiences.

Heiter Villa-Lobos-Gerard Bilahque 1994

Irish Classical Music: Lacaun Nosnísh 2017-03-02 Questions of creativity, and particularly the processes which underlie creative performance or ‘improvisation’, form some of the central areas of interest in current musicology. Yet the predominant discourses on which musicological thought in this area are based have rarely been challenged. In this book Lacaun Nosnísh interrogates musical-philosophical discourses of creativity from the perspective of critical theory and postcolonial studies, examining their ideological underpinnings, the relationships of agency which they sustain, and the profound implications for our understanding of creative processes in music. The repertoire which forms the book’s main focus is Irish classical music; a tradition in which the performer plays a central creative role. Addressing a number of issues regarding the nature of musical creativity, the author explores both the discourses through which ideas about creativity are constructed, exchanged and unpicked in this tradition, and the practice by which new music comes into being. For the latter she compares a number of performances by musicians playing a range of instruments and spanning a period of more than 30 years, focusing on one particular section of repertoire, daílóigí Seipil, and providing transcriptions of the performances as the basis for analytical exploration of the music’s underlying compositional principles. This book is about understanding musical creativity as a meaningful social practice. It is the first to examine the ways in which ideas about tradition, authenticity, innovation and modernity in Irish classical music form part of a wider social discourse on creativity, and in particular how they inform debates regarding national and cultural identity.


The Musical quarterly-1985

La Tomada Chilena-Juan Eduardo Wolf 2007

Notes-Music: Library Association 1985

Lessons from the World-Patricia Shaver Campbell 1991

Excursions in Music World: Bruce Nett 2008
shaping the salsa experience. Highly readable, Sounding Salsa offers a behind-the-scenes perspective on a musical movement that became a social phenomenon.

American Black Women in the Arts and Social Sciences-Ora Williams 1994 Provides a listing of literary and musical works created by Black American women.

Worlds of Music-Jeff Todd Titon 2001 "This market-leading, best-selling book covers ethnomusicology-the study of music in a people's way of life, which treats music as a distillation of cultural styles. The authors of this book approach diverse musical styles with the desire to understand them on their own terms-as the people who make the music would understand them. The book is organized by region. Each study focuses on the life histories and autobiographies that are essential to understanding music as a human activity. Readers music-making projects-singing, building and playing instruments-greatly increase music appreciation and allow readers to experience firsthand what it's like to be an ethnomusicologist puzzling out unfamiliar music. This book seeks to provide as much pleasure as knowledge, fostering lifelong curiosity and a desire to experience and appreciate music in all its forms."-Amazon.com.

Books in Print-1997

Subject Guide to Books in Print-1992

Folk Music in America-Terry E. Miller 1986

Northern Week at Ashokan '91-Andrew Hamilton Dubczynski 1994

Synthesizer Performance and Real-time Techniques-Jeff Pressing 1992 The changes wrought by the MIDI and microcomputer revolution in the 1980s have dramatically transformed the world's music. Listeners now expect much more from the electronic music composer and performer, not only in audio quality, but also in skill and versatility across styles. However, to date there has been no comprehensive source of information to ground the synthesizer artist in the requisite technologies and techniques.

Traditionalization at the National Oldtime Fiddlers' Contest-Sharon Poulsen Graf 1999

Facing the Music-Huib Schippers 2010 'Facing the Music' provides a rich resource for reflection and practice for all those involved in teaching and learning music in culturally diverse environments, from policy makers to classroom teachers. Schippers gradually unfolds the complexities and potential of learning and teaching music 'out of context'.

Driving the Bow-Ian Russell 2008

Musicological Studies-George Sawa 2004

Signs of Sanctity-William David McCreary 1989


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