Postmodernism and Globalization in Ethnomusicology An Epistemological Problem

Postmodernism and Globalization in Ethnomusicology-Andy H. Nercessian 2002-03-26 Is the music world clinging to an outdated school of thought in ethnomusicology? Nercessian shows how the theory of cultural relativism continues to detrimentally pervade ethnomusicological thought, and then offers a solution that may better serve musical study in today's more globalized world. At the heart of cultural relativism, which seeks to avoid imposing the standards of an outside culture on a work, is the emic-etic dichotomy, which delineates the perspective of the outsider and that of the culture of origin. Nercessian points out that in our increasingly globalized society, cultures are no longer separate and distinct. A new theory is necessary to account for the cultural overlap.

Borrowing from Derrida, the author offers a new solution that will allow for multiple perspectives, without favoring that of the insider or emic. Of importance to students and scholars of ethnomusicology, this book also speaks to other fields of study where cultural relativism continues to dominate.

Ethnomusicology-Jennifer C. Post 2013-09-05 Ethnomusicology: A Contemporary Reader is designed to supplement a textbook for an introductory course in ethnomusicology. It offers a cross section of the best new writing in the field from the last 15-20 years. Many instructors supplement textbook readings and listening assignments with scholarly articles that provide more in-depth information on geographic regions and topics and introduce issues that can facilitate class or small group discussion. These sources serve other purposes as well: they exemplify research technique and format and serve as models for the use of academic language, and collectively they can also illustrate the range of ethnographic method and analytical style in the discipline of ethnomusicology. Ethnomusicology: A Contemporary Reader serves as a basic introduction to the best writing in the field for students, professors, and music professionals. It is perfect for both introductory and upper level courses in world music.

Ethnomusicology-Jennifer Post 2013-03-01 Ethnomusicology: A Research and Information Guide is an annotated bibliography to books, recordings, videos, and websites in the field of ethnomusicology. The book is divided into two parts. Part One is organized by resource type in categories of greatest concern to students and scholars. It includes handbooks and guides; encyclopedias and dictionaries; indexes and bibliographies; journals; media sources; and archives. It also offers annotated entries on the basic literature of ethnomusicological history and research. Part Two provides a list of current publications in the field that are widely used by ethnomusicologists. Multiply indexed, this book serves as an excellent tool for librarians, researchers, and scholars in sorting through the massive amount of new material that has appeared in the field over the last decades.

Experiencing Ethnomusicology-Simone Kruger 2009 Simone Krüger provides an innovative account of the transmission of ethnomusicology in European universities, and explores the ways in which students experience and make sense of their musical and extra-musical encounters. By asking questions as to what students learn about and through world musics (musically, personally, culturally), Krüger argues that musical transmission, as a reflector of social and cultural meaning, can impact on students’ transformations in attitude and perspectives towards self and other. In doing so, the book advances current discourse on the politics of musical representation in university education as well as on ethnomusicological learning and teaching, and proposes a model for ethnomusicology pedagogy that promotes in students a globally, contemporary and democratically informed sense of all musics.

Musicology-David Beard 2005 Musicology: the Key Concepts provides a vital reference guide for students of contemporary musicology. Its clear and accessible entries cover a comprehensive range
of terms including: - aesthetics - canon - culture - deconstruction - ethnicity - identity - subjectivity - value - work Fully cross-referenced and with suggestions for further reading, this is an essential resource for all students of music.

Flowing Tides-Gearaoid Ao Hallmhuraain 2016-07-08 Despite its isolation on the western edge of Europe, Ireland occupies vast amounts of space on the music maps of the world. Although deeply rooted in time and place, Irish songs, dances and instrumental traditions have a history of global travel that span the centuries. Whether carried by exiles, or distributed by commercial networks, Irish traditional music is one of the most popular World Music genres, while Clare, on Ireland's Atlantic seaboard, enjoys unrivaled status as a "Home of the Music," a mecca for tourists and aficionados eager to enjoy the authentic sounds of Ireland. For the first time, this remarkable soundscape is explored by an insider—a fourth generation Clare concertina player, uilleann piper and an internationally recognized authority on Irish traditional music. Entrusted with the testimonies, tune lore, and historic field recordings of Clare performers, Gearoid OhAllmhurain reveals why this ancient place is a site of musical pilgrimage and how it absorbed the impact of global cultural flows for centuries. These flows brought musical change inwards, while simultaneously facilitating outflows of musical change to the world beyond - in more recent times, through the music of Clare stars like Martin Hayes and the Kilfenora Ceili Band. Placing the testimony of music and music makers at the center of Irish cultural history and working from a palette of disciplines, Flowing Tides explores an Irish soundscape undergoing radical change in the period from the Napoleonic Wars to the Great Famine, from the birth of the nation state to the meteoric rise-and-fall of the Celtic Tiger. It is essential reading for all interested in Irish/Celtic music and culture. 

Rebetiko Worlds-Dafni Tragaki 2009-01-14 Rebetiko Worlds invites the reader to share the experience of rebetiko music-making in the city of Thessaloniki today. It aims at representing an ethnographic world made of diverse realities united by the melancholic sounds of rebetiko songs. Rather than a musicological account on rebetiko music, this ethnography is about the human encounters happening in certain rebetiko venues of the Ano Poli area in Thessaloniki. How do people perceive, practice, feel and imagine rebetiko song—a music tradition coming from the beginning of the 20th century—today? What are the worldviews embodied and inspired in the context of the ongoing rebetiko performances? And, how may the exploration of rebetiko revivalist culture convey understandings of broader music-cultural orientations defining contemporary Greek society? This ethnography is primarily interested in knowing contemporary rebetiko culture as a ‘lived experience’. It captures instances of the life-worlds of the people involved in the rebetiko revival, which unravel the ways local traditions are re-defined in the context of the nostalgic re-invention of ‘ethnic’ music in postcolonial times. On this level, the representation of the discourses and aesthetics associated with rebetiko performances today instigate further interpretations of local cultural trends, the visions of ‘our’ future triggered by the mythicized representations of ‘our’ past. Beyond a window to the rebetiko worlds of today, this book recounts the story of an ethnographer engaged in fieldwork ‘at home’. It aims at communicating the dynamics of reflexivity shaping the ethnographic self by proposing an understanding of the fieldwork experience as a ‘special ontology’. In this way, it reveals the various dilemmas, moments of enthusiasm and moments of despair lived in the process of research in an attempt to illuminate the poetics of the subjective cultural knowledge. Rebetiko Worlds incites the reader to share the poetics of ethnographic ‘fiction’ and interpretation and, through this, the gradual ‘making’ of the ethnomusicologist in the field.

Unpacking the New-Afeosemime Unuose Adogame 2008 In a world supposedly characterized by the production of new differences and cultural permutations resulting from the twin processes of globalization and cultural syncretisation, hardly anything has remained as obscure and theoretically under-theorized as the very notion of the "new" itself. This book seeks to unravel and demystify the ideology of the new on the basis of concrete case studies from various regions across Africa and beyond.

A Language of Its Own-Ruth Katz 2010-01-15 The Western musical tradition has produced not only music, but also countless writings about music that remain in continuous—and enormously
influential—dialogue with their subject. With sweeping scope and philosophical depth, A Language of Its Own traces the past millennium of this ongoing exchange. Ruth Katz argues that the indispensable relationship between intellectual production and musical creation gave rise to the Western conception of music. This evolving and sometimes conflicted process, in turn, shaped the art form itself. As ideas entered music from the contexts in which it existed, its internal language developed in tandem with shifts in intellectual and social history. Katz explores how this infrastructure allowed music to explain itself from within, creating a self-referential and rational foundation that has begun to erode in recent years. A magisterial exploration of a frequently overlooked intersection of Western art and philosophy, A Language of Its Own restores music to its rightful place in the history of ideas.

Music and the Mind—Irène Deliège 2011-02-17 Music and the Mind brings together an outstanding, international team of authorities from the fields of music and psychology, to celebrate the life and work of John Sloboda. In addition the book reviews and takes stock of where the field of music psychology stands 25 years after Sloboda’s classic work ‘The Musical Mind’ first appeared.

The Globalization of Musics in Transit—Simone Krüger 2013-12-04 This book traces the particularities of music migration and tourism in different global settings, and provides current, even new perspectives for ethnomusicological research on globalizing musics in transit. The dual focus on tourism and migration is central to debates on globalization, and their examination—separately or combined—offers a useful lens on many key questions about where globalization is taking us: questions about identity and heritage, commoditization, historical and cultural representation, hybridity, authenticity and ownership, neoliberalism, inequality, diasporsization, the relocation of allegiances, and more. Moreover, for the first time, these two key phenomena—tourism and migration—are studied jointly, as well as interdisciplinary, in order to derive both parallels and contrasts. While taking diverse perspectives in embracing the contemporary musical landscape, the collection offers a range of research methods and theoretical approaches from ethnomusicology, anthropology, cultural geography, sociology, popular music studies, and media and communication. In so doing, Musics in Transit provides a rich exemplification of the ways that all forms of musical culture are becoming transnational under post-global conditions, sustained by both global markets and musics in transit, and to which both tourists and diasporic cosmopolitans make an important contribution.

Music and Consciousness—David Clarke 2011-07-28 What is consciousness? Why and when do we have it? Where does it come from, and how does it relate to the lump of squishy grey matter in our heads, or to our material and social worlds? While neuroscientists, philosophers, psychologists, historians, and cultural theorists offer widely different perspectives on these fundamental questions concerning what it is like to be human, most agree that consciousness represents a ‘hard problem’. The emergence of consciousness studies as a multidisciplinary discourse addressing these issues has often been associated with rapid advances in neuroscience—perhaps giving the impression that the arts and humanities have arrived late at the debating table. The longer historical view suggests otherwise, but it is probably true that music has been under-represented in accounts of consciousness. Music and Consciousness aims to redress the balance: its twenty essays offer a timely and multi-faceted contribution to consciousness studies, critically examining some of the existing debates and raising new questions. The collection makes it clear that to understand consciousness we need to do much more than just look at brains: studying music demonstrates that consciousness is as much to do with minds, bodies, culture, and history. Incorporating several chapters that move outside Western philosophical traditions, Music and Consciousness corrects any perception that the study of consciousness is a purely occidental preoccupation. And in addition to what it says about consciousness the volume also presents a distinctive and thought-provoking configuration of new writings about music.

Soviet Music and Society Under Lenin and Stalin—Neil Edmunds 2004-06-01 This book investigates the place of music in Soviet society during the eras of Lenin and Stalin. It examines the different strategies adopted by composers and musicians in their attempts to carve out careers in a rapidly
evolving society, discusses the role of music in Soviet society and people's lives, and shows how political ideology proved an inspiration as well as an inhibition. It explores how music and politics interacted in the lives of two of the twentieth century's greatest composers - Shostakovich and Prokofiev - and also in the lives of less well-known composers. In addition it considers the specialist composers of early Soviet musical propaganda, amateur music making, and musical life in the non-Russian republics. The book will appeal to specialists in Soviet music history, those with an interest in twentieth century music in general, and also to students of the history, culture and politics of the Soviet Union.

Defining Music-Andy Nercessian 2007 Suitable for scholars interested in musicology, ethnomusicology and music in general, this work presents an investigation of the areas that need to be considered in any attempts at defining music that aspire to take into account the wealth of ethnomusicological and philosophical materials of relevance.

Music from Turkey in the Diaspora-Ursula Hemetek 2008 Om turkisk musik utanför Turkiet.

The British National Bibliography-Arthur James Wells 2003

Bibliographic Index- 2004

Theory for Ethnomusicology-Ruth M. Stone 2015-07-14 For courses in ethnomusicological theory. This book covers ethnomusicological theory, exploring some of the underpinnings of different approaches and analyzing differences and commonalities in these orientations. This text addresses how ethnomusicologists have used and applied these theories in ethnographic research.


Notes-Music Library Association 2002

MLA International Bibliography of Books and Articles on the Modern Languages and Literatures-2007

Globalization-Arjun Appadurai 2001-09-03 DIVA special issue of PUBLIC CULTURE, this volume of essays explores the experiences and political economies of globalization in various locales./div

Performing Ethnomusicology-Ted Solis 2004-08-13 Performing Ethnomusicology is the first book to deal exclusively with creating, teaching, and contextualizing academic world music performing ensembles. Considering the formidable theoretical, ethical, and practical issues that confront ethnomusicologists who direct such ensembles, the sixteen essays in this volume discuss problems of public performance and the pragmatics of pedagogy and learning processes. Their perspectives, drawing upon expertise in Caribbean steelband, Indian, Balinese, Javanese, Philippine, Mexican, Central and West African, Japanese, Chinese, Middle Eastern, and Jewish klezmer ensembles, provide a uniquely informed and many-faceted view of this complicated and rapidly changing landscape. The authors examine the creative and pedagogical negotiations involved in intergenerational and intercultural transmission and explore topics such as reflexivity, representation, hegemony, and aesthetically determined interaction. Performing Ethnomusicology affords sophisticated insights into the structuring of ethnomusicologists' careers and methodologies. This book offers an unprecedented rich history and contemporary examination of academic world music performance in the West, especially in the United States. "Performing Ethnomusicology is an important book not only within the field of ethnomusicology itself, but for scholars in all disciplines engaged in aspects of performance—historical musicology, anthropology, folklore, and cultural studies. The individual articles offer a provocative and disparate array of threads and themes, which Solis skillfully weaves together in his introductory essay. A book of great importance and long overdue."—R. Anderson Sutton, author of Calling Back the Spirit Contributors: Gage Averill, Kelly
Gross, David Harnish, Mantle Hood, David W. Hughes, Michelle Kisliuk, David Locke, Scott Marcus, Hankus Netsky, Ali Jihad Racy, Anne K. Rasmussen, Ted Solís, Hardja Susilo, Sumarsam, Ricardo D. Trimillos, Roger Vetter, J. Lawrence Witzleben

Sound, Music and the Moving-Thinking Body-Marilyn Wyers 2014-07-08 It has long been known that practicing musicians and dancers draw upon interdisciplinary relationships between sound and movement to inform their work and that many performance arts educators apply these relationships in working with aspiring composers, choreographers and performers. However, most material on the subject has been, to this point, relegated to single chapters in books and journal articles. Now, Sound, Music and the Moving-Thinking Body brings together the diverse topics researchers and practitioners across the sector are exploring, and raises issues concerning the collaborative aspects of creating and performing new work. Sound, Music and the Moving-Thinking Body is a result of the Composer, Choreographer and Performer Collaboration Conference of Contemporary Music and Dance/Movement 2012 hosted by the Institute of Musical Research, Senate House, University of London, and the Department of Music at Goldsmiths, University of London.

From Tejano to Tango-Walter Aaron Clark 2002 In this work, the editor has compiled 12 essays that discuss the various aspects of Latin American music. The essays cover the social and political impact the music generated as well as the rhythmic development of various genres.

Songs of the Minotaur-Susana Asensio Llamas 2002 Providing new analysis, anthropologists, ethnomusicologists, sociologists, and philologists have developed a concept of hybridization that has exceeded the boundaries of their established disciplines. The authors, experts in Argentinian and Italian tango, Algerian rai, Catalonian sardana, Andalusian flamenco and Greek rebetika, focus on transcultural hybridization particularly from an ethnographic perspective. Additional contributors offer important epistemological and methodological interrogations and discuss the macro-structures of the music industry in the global markets.

Transforming Ethnomusicology Volume II-Beverley Diamond 2021-03-23 This two-volume collection transforms our understanding of the discipline of ethnomusicology by exploring how ethnomusicologists can contribute to positive social and environmental change within institutional frameworks. The second volume focuses on the intersection of ecological and social issues and features a variety of Indigenous perspectives

American Book Publishing Record - 2002


Ritual in the Bronze Age Aegean-Evangelos Kyriakidis 2005 Minoan archaeology and the so-called "peak sanctuaries" have been the object of much interest and speculation. The author assesses old and new ideas about these sanctuaries, testing and enriching them by connecting them with extant material and underpinning with a solid theoretical basis.

Globalization-Antonio L Rappa 2003-08-01 In the first edition, the themes of hope, optimism, and progress of neoliberalism were examined in Asia and America. The second edition, Globalization:
Power, Authority, and Legitimacy in Late Modernity, analyses the new pessimism that has descended on the globalized world. The America that was once the bastion of hope, optimism and progress is now showing clear signs of a superpower in decline. The first sign of the American decline since 1941 in Pearl Harbor was the destruction of the World Trade Center in New York City on 11 September 2001. The other signs are the Vietnamization of Iraq, a nuclear stand-off with North Korea, increasing trade imbalances with China and India, a stalemate with terrorists in Afghanistan, the challenge of European protectionism, a belligerent politics in the Middle East, overt American dependence on fossil fuels, and the mushrooming of various subprime crises into an escalating global recession. This second edition incorporates the latest developments in terms of culture, wealth and terrorism around the world and provides possible solutions to salvage the American Dream.

Sun, Sea, and Sound - Timothy Rommen 2014 Music and tourism, both integral to the culture and livelihood of the circum-Caribbean region, have until recently been approached from disparate disciplinary perspectives. Scholars who specialize in tourism studies typically focus on issues such as economic policy, sustainability, and political implications; music scholars are more likely to concentrate on questions of identity, authenticity, neo-colonialism, and appropriation. Although the insights generated by these paths of scholarship have long been essential to study of the region, Sun, Sea, and Sound turns its attention to the dynamics and interrelationships between tourism and music throughout the region. Editors Timothy Rommen and Daniel T. Neely bring together a group of leading scholars from the fields of ethnomusicology, anthropology, mobility studies, and history to develop and explore a framework - termed music touristics - that considers music in relation to the wide range of tourist experiences that have developed in the region. Over the course of eleven chapters, the authors delve into an array of issues including the ways in which countries such as Jamaica and Cuba have used music to distinguish themselves within the international tourism industry, the tourism surrounding music festivals in Guadeloupe and New Orleans, the intersections between music and sex tourism in Brazil, and spirituality tourism in Cuba. An indispensable resource for the study of music and tourism in global perspective, Sun, Sea, and Sound is essential reading for scholars and students across disciplines interested in the Caribbean region.

Playing across a Divide - Benjamin Brinner 2009-12-21 In the last decade of the twentieth century and on into the twenty-first, Israelis and Palestinians saw the signing of the Oslo Peace Accords, the establishment of the Palestinian Authority, the assassination of Israeli Prime Minister Yitzhak Rabin, and the escalation of suicide bombings and retaliations in the region. During this tumultuous time, numerous collaborations between Israeli and Palestinian musicians coalesced into a significant musical scene informed by these extremes of hope and despair on both national and personal levels. Following the bands Bustan Abraham and Alei Hazayit from their creation and throughout their careers, as well as the collaborative projects of Israeli artist Yair Dalal, Playing Across a Divide demonstrates the possibility of musical alternatives to violent conflict and hatred in an intensely contested, multicultural environment. These artists' music drew from Western, Middle Eastern, Central Asian, and Afro-diasporic musical practices, bridging differences and finding innovative solutions to the problems inherent in combining disparate musical styles and sources. Creating this new music brought to the forefront the musicians' contrasting assumptions about sound production, melody, rhythm, hybridity, ensemble interaction, and improvisation. Author Benjamin Brinner traces the tightly interconnected field of musicians and the people and institutions that supported them as they and their music circulated within the region and along international circuits. Brinner argues that the linking of Jewish and Arab musicians' networks, the creation of new musical means of expression, and the repeated enactment of culturally productive musical alliances provide a unique model for mutually respectful and beneficial coexistence in a chronically disputed land.

Louder and Faster - Deborah Wong 2019-09-10 A free open access ebook is available upon publication. Learn more at www.luminosoa.org. Louder and Faster is a cultural study of the phenomenon of Asian American taiko, the thundering, athletic drumming tradition that originated in Japan. Immersed in the taiko scene for twenty years, Deborah Wong has witnessed cultural and
demographic changes and the exponential growth and expansion of taiko particularly in Southern California. Through her participatory ethnographic work, she reveals a complicated story embedded in memories of Japanese American internment and legacies of imperialism, Asian American identity and politics, a desire to be seen and heard, and the intersection of culture and global capitalism. Exploring the materialities of the drums, costumes, and bodies that make sound, analyzing the relationship of these to capitalist multiculturalism, and investigating the gender politics of taiko, Louder and Faster considers both the promises and pitfalls of music and performance as an antiracist practice. The result is a vivid glimpse of an Asian American presence that is both loud and fragile.


Integrated Communications in the Postmodern Era-Philip J. Kitchen 2014-12-02 This book is readers who wish to develop their knowledge, insight, skills, and facility into integrated communications within the post-modern era, a topic of relevance everywhere, but particular apposite as the original conference was hosted in Turkey, a rapidly developing nation, and one enjoying significant growth in the global.

Over the Edge-Rhonda Dass 2009-03-26 Through their search to achieve a sense of academic identity the authors in this volume have brought us new textures and ideas from their research to help us all in our creation and location of spaces we can claim as our own. Working within the traditions of academic scholarship, we are reformulating what we see and presenting it in a previously unexplored perspective of connections and possibilities. Through our presentation of this view, we are asserting a new location for the academic identity negotiation that will challenge and reinforce our positioning within scholarly endeavors. The articles contained in these pages are themselves markers of identity produced within and created to define the academic culture. From this base of academic tradition, the essays contained in this volume share grounding in the exploration of culturally produced markers of identity pulling from various academic disciplines. Through the examination of the performance of identity markers, each scholar develops and reveals connections that we may utilize in our ever-expanding perspective of scholarly subjects and approaches.

Shadows in the Field-Gregory F. Barz 2008-09-09 Ethnomusicological fieldwork has significantly changed since the end of the the 20th century. Ethnomusicology is in a critical moment that requires new perspectives on fieldwork - perspectives that are not addressed in the standard guides to ethnomusicological or anthropological method. The focus in ethnomusicological writing and teaching has traditionally centered around analyses and ethnographic representations of musical cultures, rather than on the personal world of understanding, experience, knowing, and doing fieldwork. Shadows in the Field deliberately shifts the focus of ethnomusicology and of ethnography in general from representation (text) to experience (fieldwork). The "new fieldwork" moves beyond mere data collection and has become a defining characteristic of ethnomusicology that engages the scholar in meaningful human contexts. In this new edition of Shadows in the Field, renowned ethnomusicologists explore the roles they themselves act out while performing fieldwork and pose significant questions for the field: What are the new directions in ethnomusicological fieldwork? Where does fieldwork of "the past" fit into these theories? And above all, what do we see when we acknowledge the shadows we cast in the field? The second edition of Shadows in the Field includes updates of all existing chapters, a new preface by Bruno Nettl, and seven new chapters addressing critical issues and concerns that have become increasingly relevant since the first edition.
Getting the books *postmodernism and globalization in ethnomusicology an epistemological problem* now is not type of inspiring means. You could not lonesome going later ebook accrual or library or borrowing from your associates to gain access to them. This is an very easy means to specifically acquire guide by on-line. This online message postmodernism and globalization in ethnomusicology an epistemological problem can be one of the options to accompany you as soon as having further time.

It will not waste your time. receive me, the e-book will enormously atmosphere you additional situation to read. Just invest little get older to edit this on-line notice *postmodernism and globalization in ethnomusicology an epistemological problem* as capably as review them wherever you are now.

Related with Postmodernism And Globalization In Ethnomusicology An Epistemological Problem:

# B01k7j1j6m Bajo La Catedral