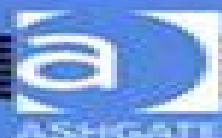


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Professional Music-Making in London *Ethnography and Experience*



S T E P H E N C O T T R E L L

Professional Music Making In London Ethnography And Experience Soas Musicology Series

Henry Stobart



Professional Music Making In London Ethnography And Experience Soas Musicology Series:

Professional Music-Making in London Stephen Cottrell, 2017-11-28 Professional Music Making in London is an engaging yet innovative study which examines the lives and work of Western art musicians from an ethnographic perspective. Drawing in part on his own professional experience, Stephen Cottrell considers to what extent musicians in Western society conform to Alan Merriam's paradigmatic assessment of them as having low status yet high respect as well as being given an unusual degree of licence to deviate from convention. The book draws on a wide variety of approaches from scholars elsewhere from ethnomusicologists such as Bruno Nettl and Henry Kingsbury performance theorists such as Richard Schechner and Victor Turner as well as psychologists such as Sigmund Freud and Melanie Klein. This rich intellectual heritage provides the framework for discussion of a variety of themes including how musicians conceive their self identity and how this is negotiated in the professional musical world how the deputy system facilitates musical exchange and engenders gift relationships how humour lubricates social and musical relationships and mitigates the stresses of musicians' lives and how the events in which musicians participate can be viewed as quasi rituals and thus related to analogous events in non Western cultures. The focus of this study is on professional music making in London one of the world's busiest centres of musical performance. Yet the issues raised and explored are deeply relevant to other major centres of Western art music such as New York Berlin or Sydney. Ethnomusicologists anthropologists musicologists performers teachers and concert goers will find this book a stimulating insight into and investigation of Western art musicians and their place in today's world.

Music and the Making of Modern Japan Margaret Mehl, 2024-05-29 Japan was the first non Western nation to compete with the Western powers at their own game. The country's rise to a major player on the stage of Western music has been equally spectacular. The connection between these two developments however has never been explored. How did making music make Japan modern? How did Japan make music that originated in Europe its own? And what happened to Japan's traditional music in the process? **Music and the Making of Modern Japan** answers these questions. Discussing musical modernization in the context of globalization and nation building, Margaret Mehl argues that far from being a side show, music was part of the action on centre stage. Making music became an important vehicle for empowering the people of Japan to join in the shaping of the modern world. In only fifty years from the 1870s to the early 1920s Japanese people laid the foundations for the country's post war rise as a musical as well as an economic power. Meanwhile new types of popular song fuelled by the growing global record industry successfully blended inspiration from the West with musical characteristics perceived as Japanese. **Music and the Making of Modern Japan** represents a fresh contribution to historical research on making music as a major cultural social and political force.

The SAGE International Encyclopedia of Music and Culture Janet Sturman, 2019-02-26 The SAGE Encyclopedia of Music and Culture presents key concepts in the study of music in its cultural context and provides an introduction to the discipline of ethnomusicology its methods concerns and its

contributions to knowledge and understanding of the world's musical cultures styles and practices The diverse voices of contributors to this encyclopedia confirm ethnomusicology's fundamental ethos of inclusion and respect for diversity Combined the multiplicity of topics and approaches are presented in an easy to search A-Z format and offer a fresh perspective on the field and the subject of music in culture Key features include Approximately 730 signed articles authored by prominent scholars are arranged A to Z and published in a choice of print or electronic editions Pedagogical elements include Further Readings and Cross References to conclude each article and a Reader's Guide in the front matter organizing entries by broad topical or thematic areas Back matter includes an annotated Resource Guide to further research journals books and associations an appendix listing notable archives libraries and museums and a detailed Index The Index Reader's Guide themes and Cross References combine for thorough search and browse capabilities in the electronic edition *The Routledge International Handbook of Intercultural Arts Research* Pamela Burnard, Elizabeth Mackinlay, Kimberly Powell, 2016-01-08 For artists scholars researchers educators and students of arts theory interested in culture and the arts a proper understanding of the questions surrounding interculturality and the arts requires a full understanding of the creative methodological and interconnected possibilities of theory practice and research The International Handbook of Intercultural Arts Research provides concise and comprehensive reviews and overviews of the convergences and divergences of intercultural arts practice and theory offering a consolidation of the breadth of scholarship practices and the contemporary research methodologies methods and multi disciplinary analyses that are emerging within this new field **Music and the Poetics of Production in the Bolivian Andes** Henry Stobart, 2006 Music and the Poetics of Production in the Bolivian Andes is a musical ethnography of a Quechua speaking community of northern Potos in the Bolivian Andes Through rich and evocative ethnography the book delves into the powerful meanings ascribed to sound charts unfamiliar aesthetic territories suggests how modernity can contribute to indigeneity and reveals remarkable musical perspectives on llama husbandry and potato cultivation As we follow the lives shifting fortunes and musical year of this in many ways fragile community a seasonally shifting array of musical instruments genres dances and tunings are introduced The book is accompanied by an audio CD photographs musical transcriptions and explanatory diagrams **Music Research Forum**, 2004 **The Musical Human** Suzel Ana Reily, 2006 The musical human without a doubt this vision of the human species as naturally musical has become the most enduring legacy John Blacking bequeathed to ethnomusicology The contributions in this volume have been written by people who worked closely with or have been inspired by John Blacking Each essay draws upon distinct aspects of Blacking's writings but complements them with quite different sets of sources This volume provides fresh assessments of Blacking's work taking up his challenge to push the boundaries of ethnomusicology into new territories **Bibliographic Guide to Music** New York Public Library. Music Division, 2004 [Forthcoming Books](#) Rose Arny, 2004 *Ethnomusicological Encounters with Music and Musicians* Timothy Rice, 2011 This volume explores the originating

encounter in field work of ethnomusicologists with the musicians and musical traditions they study The contributors provide case studies from nearly every corner of the world including biographies of important musicians from the Philippines Turkey Lapland and Korea interviews with and reports of learning from musicians from Ireland Bulgaria Burma and India and analyses of how traditional musicians adapt to the encounter with modernity in Japan India China Turkey Afghanistan Morocco and the United States

The Musicology of Record Production Simon Zagorski-Thomas,2014-08-14 Recorded music is as different to live music as film is to theatre In this book Simon Zagorski Thomas employs current theories from psychology and sociology to examine how recorded music is made and how we listen to it Setting out a framework for the study of recorded music and record production he explains how recorded music is fundamentally different to live performance how record production influences our interpretation of musical meaning and how the various participants in the process interact with technology to produce recorded music He combines ideas from the ecological approach to perception embodied cognition and the social construction of technological systems to provide a summary of theoretical approaches that are applied to the sound of the music and the creative activity of production A wide range of examples from Zagorski Thomas s professional experience reveal these ideas in action

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

The Study of Ethnomusicology Bruno Nettl,2005 A landmark in ethnomusicology expanded and revised

Shadows in the Field Gregory F. Barz,Timothy J. Cooley,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

The Ethnomusicology of Western Art Music Laudan Nooshin,2013-10-23 Since the late 1980s the boundaries between the

musicologies have become increasingly blurred Most notably a growing number of musicologists have become interested in the ideas and methodologies of ethnomusicology and in particular in applying one of the central methodological tools of ethnomusicology ethnography to the study of Western art music a tradition which had previously been studied primarily through scores recordings and other historical sources Alongside this since the 1970s a small number of ethnomusicologists have also written about Western art music thus complicating the idea of ethnomusicology as the study of other music Indeed there has been a growth in this area of scholarship in recent years Approaching western art music through the perspectives of ethnomusicology can offer new and enriching insights to the study of this musical tradition as shown in the writings presented in this book The current volume is the first collection of essays on this topic and includes work by authors from a range of musicological and ethnomusicological backgrounds exploring a variety of issues including music in orchestral outreach programmes new audiences for classical music concerts music and conflict transformation ethnographic study of the rehearsal process and the politics of a high profile music festival This book was originally published as a special issue of *Ethnomusicology Forum* *Ethnomusicological Encounters with Music and Musicians: Encountering musicians* ,2011 Designed as a tribute to Robert Garfias who has conducted field work in more cultures than any other living ethnomusicologist this volume explores the originating encounter in field work of ethnomusicologists with the musicians and musical traditions they study The nineteen contributors provide case studies from nearly every corner of the world including biographies of important musicians from the Philippines Turkey Lapland and Korea interviews with and reports of learning from musicians from Ireland Bulgaria Burma and India and analyses of how traditional musicians adapt to the encounter with modernity in Japan India China Turkey Afghanistan Morocco and the United States The book also provides a window into the history of ethnomusicology since all the contributors have had a relationship with the University of Washington home to one of the oldest programs in ethnomusicology in the United States Inspired by the example of Robert Garfias they are all indefatigable field researchers and among the leading authorities in the world on their particular musical cultures The contributions illustrate the core similarities in their approach to the discipline of ethnomusicology and at the same time deal with a remarkably wide range of perspectives themes issues and theoretical questions Readers should find this collection of essays a fascinating indeed surprising glimpse into an important aspect of the history of ethnomusicology

Ethnomusicology Research Ann Briegleb Schuursma,1992 *Performance and Ethnography* Peter Harrop,Dunja Njaradi,2013-07-16 *Performance and Ethnography* Dance Drama Music revisits the territory of the performance orientation touching on anthropology dance folklore music and theatre to look for present trends in both the ethnography of performance and performance ethnography One of the main concerns of this volume is with an embodied affective and sensory ethnography that privileges encounters between ethnographer participants and practices as key to understanding and knowledge Another is the extent to which individuals are shaped by their engagement with ethnographic practice in the

midst of migration diffusion revival appropriation and commodification of performance A third is the interface of academic disciplines with the idea of performance and the way in which academics and practitioners are drawn to ethnography to better understand negotiate perform and profess their diverse fields Individual chapters include a refreshed interface for performance studies and anthropology through new approaches to ritual a consideration of performance studies through an ethnography of PSi the emplaced body as a tool for ethnographic research somatic practice in dance as a mode of ethnography artisanal musical instrument making as performance the commodification of traditional performance and an introductory overview that reflects shifting ethnographic perspectives on traditional performances *Comparative Musicology and Anthropology of Music* Bruno Nettl, Philip V. Bohlman, 1991-03-26 Non Aboriginal based on papers presented at Ideas Concepts and Personalities in the History of Ethnomusicology conference Urbana Illinois April 1988

Experiencing Ethnomusicology Simone Krüger, 2017-07-05 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 ethnomusicology learning and teaching and proposes a model for ethnomusicology pedagogy that promotes in students a globally contemporary and democratically informed sense of all musics

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