

Postmodernism  
and Globalization  
in Ethnomusicology

*An Epistemological Problem*

**Andy Nercessian**

# Postmodernism And Globalization In Ethnomusicology An Epistemological Problem

**Allen Scott**



## **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**Postmodernism and Globalization in Ethnomusicology** Andy H. Nercessian, 2002-03-26 Is the music world clinging to an outdated school of thought in ethnomusicology Nercessian shows how the theory of cultural relativism continues to detrimentally pervade ethnomusicological thought and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 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 **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 **Theory for Ethnomusicology** Harris Berger, Ruth Stone, 2019-05-31 Theory for Ethnomusicology Histories Conversations Insights Second Edition is a foundational work for courses in ethnomusicological theory The book examines key intellectual movements and topic areas in social and cultural theory and explores the way they have been taken up in ethnomusicological research New co author Harris M Berger and Ruth M Stone investigate the discipline's past present and future reflecting on contemporary concerns while cataloging significant developments since the publication of the first edition in 2008 A dozen contributors approach a broad range of theoretical

topics alive in ethnomusicology Each chapter examines ethnographic and historical works from within ethnomusicology showcasing the unique contributions scholars in the field have made to wider transdisciplinary dialogs while illuminating the field's relevance and pointing the way toward new horizons of research New to this edition Every chapter in the book is completely new with richer and more comprehensive discussions New chapters have been added on gender and sexuality sound and voice studies performance and critical improvisation studies and theories of participation New text boxes and notes make connections among the chapters emphasizing points of contact and conflict among intellectual movements

**Sourcebook for Research in Music, Third Edition** Allen Scott, 2015-06-01 Since it was first published in 1993 the Sourcebook for Research in Music has become an invaluable resource in musical scholarship The balance between depth of content and brevity of format makes it ideal for use as a textbook for students a reference work for faculty and professional musicians and as an aid for librarians The introductory chapter includes a comprehensive list of bibliographical terms with definitions bibliographic terms in German French and Italian and the plan of the Library of Congress and the Dewey Decimal music classification systems Integrating helpful commentary to instruct the reader on the scope and usefulness of specific items this updated and expanded edition accounts for the rapid growth in new editions of standard works in fields such as ethnomusicology performance practice women in music popular music education business and music technology These enhancements to its already extensive bibliographies ensures that the Sourcebook will continue to be an indispensable reference for years to come

*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

**Musicology: The Key Concepts** David Beard, Kenneth Gloag, 2016-01-22 Now in an updated 2nd edition Musicology The Key Concepts is a handy A Z reference guide to the terms and concepts associated with contemporary musicology Drawing on critical theory with a focus on new musicology this updated edition contains over 35 new entries including Autobiography Music and Conflict Deconstruction Postcolonialism Disability Music after 9 11 Masculinity Gay Musicology Aesthetics Ethnicity Interpretation Subjectivity With all entries updated and suggestions for further reading throughout this text is an essential resource for all students of music musicology and wider performance related humanities disciplines

**Flowing Tides** Gearóid Ó hAllmhuráin, 2016-06-07 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 Gearóid Ó hAllmhuráin 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 Céilí 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

**Armenian Music** Jonathan McCollum, Andy Nercessian, 2004-01-20 This is a comprehensive bibliography of Armenian music dealing with not only the music itself but also issues of context and culture that will be of interest to ethnomusicologists working in the area of Armenian music It also includes a discography that spans from classical music to pop and folk

**Unpacking the New Aesthetics** Unuose Adogame, Magnus Echter, Ulf Vierke, 2008 This book has grown from the international and interdisciplinary Conference Questioning the New Explorations in Processes of Cultural Syncretization in Africa and Beyond convened at the University of Bayreuth in October 2004

**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

*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

*Music and the Mind* Irène Deliège,Jane Davidson,John A. Sloboda,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

*Music and Consciousness* David Clarke,Eric F. Clarke,2011-07-28 *Consciousness* has been described as one of the most mysterious things in the universe Scientists philosophers and commentators from a whole range of disciplines can t seem to agree what it is or why it is that the whole

rich panoply of human experience seems to emerge from a lump of squishy grey matter in our heads. Most agree though that consciousness represents a Hard Problem and consciousness studies has emerged as a quasi discipline over recent years as a multidisciplinary discourse seeking to address these and other fascinating and perplexing questions. While the arts and humanities have joined the sciences at the debating table music has been relatively under represented until now. This book redresses this balance. Its 20 essays offer different takes on issues around music and consciousness both addressing existing agendas and introducing new ones. No single view emerges but what the collection as a whole makes clear is that to understand consciousness we need to do much more than look at brains. Studying music makes it clear that consciousness is as much to do with minds bodies culture and history. The book which includes several chapters drawing from Eastern philosophies also provides a corrective to any perception that the study of consciousness is a purely Western preoccupation. In addition to what it says about consciousness the book also and perhaps primarily represents a new configuration of writings about music.

**Defining Music** Andy Necessian, 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.

*Bibliographic Index*, 2004

*Von der Autonomie des Klangs zur Heteronomie der Musik* Nikolaus Urbanek, Melanie Wald-Fuhrmann, 2018-11-13 Musik ist von Platon bis Adorno immer auch ein Gegenstand philosophischen Nachdenkens gewesen. In den letzten rund zehn Jahren haben sich philosophische Stellungnahmen zur Musik auffällig gehäuft. In diesem Band sind Überlegungen versammelt mit denen Musikwissenschaftlerinnen und Musikwissenschaftler auf die Beiträge der Philosophen reagieren sie weiterdenken perspektivieren infragestellen. Sie tun dies aus ihren ganz unterschiedlichen Fachbereichen heraus als Musik Historikerinnen theoretiker ethnologinnen soziologen oder Popmusik Forscher und bringen dabei zentrale Aspekte der philosophischen Debatte in einen Bezug zu konkreten musikalischen Phänomenen. Im Mittelpunkt steht dabei die Frage nach der ästhetischen Autonomie der Musik.

*Mediaevalia*, 2021

**American Book Publishing Record**, 2002

**Bibliographic Guide to Music** New York Public Library. Music Division, 2003

## Whispering the Strategies of Language: An Emotional Quest through **Postmodernism And Globalization In Ethnomusicology An Epistemological Problem**

In a digitally-driven world wherever monitors reign supreme and quick interaction drowns out the subtleties of language, the profound techniques and psychological nuances hidden within phrases usually move unheard. Yet, nestled within the pages of **Postmodernism And Globalization In Ethnomusicology An Epistemological Problem** a charming fictional treasure pulsating with raw emotions, lies a fantastic quest waiting to be undertaken. Penned by an experienced wordsmith, that enchanting opus attracts readers on an introspective journey, gently unraveling the veiled truths and profound affect resonating within the very fabric of every word. Within the psychological depths of this moving review, we will embark upon a heartfelt exploration of the book's core subjects, dissect their charming writing design, and succumb to the effective resonance it evokes deep within the recesses of readers' hearts.

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