



Performing Ethnomusicology

TEACHING AND REPRESENTATION

IN WORLD MUSIC ENSEMBLES

EDITED BY TED SOLÍS

Performing Ethnomusicology

**John Paul Edward Harper-Scott, Jim
Samson**



Performing Ethnomusicology:

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 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

Sounds of Identity Shihan de S. Jayasuriya, 2006 Cultural Writing Music African Studies Asian Studies Book two of Musike Edited by Shihan de Silva Jayasuriya SOUNDS OF IDENTITY THE MUSIC OF AFRO ASIANS concerns the survival of musical traditions among Africans who were displaced to Asia Memories of the ancestral homeland seem to be embedded in these musical traditions Music is also an important factor in identity formation of diasporas Music however is not always limited to the diaspora and there are spillovers to the host societies from the Editor's Introduction This volume features Amy Catlin Jairazbhoy on Sidi African music Aisha Bilkhair Khalifa on Spirit Possession and its practices in Dubai Lila Ingrams on African connections in Yemeni music Galia Sabar Shlomit Kanari on African Musicians in Israel and many more SOUNDS OF IDENTITY is a compelling thought provoking exploration of this fascinating musical border between cultures

Navigating Stylistic Boundaries in the Music History Classroom Esther M. Morgan-Ellis, 2024-04-30 At a time of transformation in the music history classroom and amid increasing calls to teach a global music history Navigating Stylistic Boundaries in the Music History Classroom adds nuance to the teaching of varied musical traditions by examining the places where they intersect and the issues of musical exchange and appropriation that these intersections raise Troubling traditional boundaries of genre and style this collection of essays helps instructors to denaturalize the framework of Western art music and invite students to engage with other traditions vernacular popular and non Western on their own terms The book draws together contributions by a wide range of active scholars and educators to investigate the teaching of music history around cases of stylistic borders exploring the places where different practices of music and values intersect Each chapter in this collection considers a specific case in which an artist or community engages in what might be termed musical crossover exchange or appropriation and delves deeper into these concepts to explore questions of how musical meaning changes in moving across worlds of practice Addressing works that are already widely taught but presenting new ways to understand and interpret them this volume enables instructors to

enrich the perspectives on music history that they present and to take on the challenge of teaching a more global music history without flattening the differences between traditions Soundscapes from the Americas Donna A.

Buchanan,2016-04-01 Dedicated to the late Gerard B hague 1937 2005 whose pioneering work in Latin American music popular culture and performance studies contributed extensively to ethnomusicological discourse in the 1970s 1990s this anthology offers comparative perspectives on the evolving legacy of performance ethnography in socio musical analysis President of the Society for Ethnomusicology from 1979 81 editor of its journal Ethnomusicology from 1974 78 and founder and editor of the trilingual Latin American Music Review from 1980 until his death B hague also established the ethnomusicology graduate program at the University of Texas at Austin in 1974 thereby influencing the training and thinking of dozens of the field s practitioners Among these are the volume s eight authors whose contributions reflect the heritage but also contemporary trajectories of B hague s scholarly concerns Prefaced by an essay outlining key developments in the ethnography of performance paradigm the volume s seven case studies portray snapshots of musical life in representative communities of the Americas including the southwestern and Pacific United States Puerto Rico Bolivia Chile Cuba and Ecuador Situated in milieus ranging from the indigenous festivals of the Andean highlands to the competitive public gatherings of poet singers in post Pinochet Chile to the Puerto Rican dance halls of the Hawaiian islands these studies pose anthropological inquiries into the ontology of performance practice the social power of poetic performativity and the experience and embodiment of sound in place The New (Ethno)musicologies Henry Stobart,2008-05-05 Over the past twenty years a range of radical developments has revolutionized musicology leading certain practitioners to describe their discipline as New What has happened to ethnomusicology during this period Have its theories methodologies and values remain rooted in the 1970s and 1980s or have they also transformed What directions might or should it take in the new millennium The New Ethno musicologies seeks to answer these questions by addressing and critically examining key issues in contemporary ethnomusicology Set in two parts the volume explores ethnomusicology s shifting relationship to other disciplines and to its own mythic histories and plots a range of potential developments for its future It attempts to address how ethnomusicology might be viewed by those working both inside and outside the discipline and what its broader contribution and relevance might be within and beyond the academy Henry Stobart has collected essays from key figures in ethnomusicology and musicology including Caroline Bithell Martin Clayton Fabian Holt Jim Samson and Abigail Wood as well as Europea series editors Martin Stokes and Philip V Bohlman The engaging result presents a range of perspectives reflecting on disciplinary change methodological developments and the broader sphere of music scholarship in a fresh and unique way and will be a key source for students and scholars An Introduction to Music Studies John Paul Edward Harper-Scott,Jim Samson,2009-01-15 Why study music An introduction to the main aspects of the subject outlining the many benefits of a music degree Music and Music Education in People's Lives Gary McPherson,Graham F. Welch,2018 Music

and Music Education in People's Lives provides a broad framework for understanding the content and context of music education examining the philosophical psychological cultural international and contextual issues that underpin a wide variety of teaching environments or individual attributes As a whole the volume explores how the discipline of music education can achieve even greater political theoretical and professional strength

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

The Oxford Handbook of Music Education, Volume 1 Gary E. McPherson, Graham F. Welch, 2012-09-13 The two volumes of The Oxford Handbook of Music Education offer a comprehensive overview of the many facets of musical experience behavior and development in relation to the diverse variety of educational contexts in which they occur In these volumes an international list of contributors update and redefine the discipline through fresh and innovative principles and approaches to music learning and teaching

Gender Wayang Music of Bapak I Wayan Loceng from Sukawati, Bali Bapak I Wayan Loceng, 2015-01-01 This critical edition is at once a memorial to Bapak I Wayan Loceng following his passing in October 2006 and a tribute to his great musical genius This edition documents nine compositions from the esteemed Balinese gender wayang or shadow play repertoire The music documented derives from the musical mastery of Bapak I Wayan Loceng 1926 2006 arguably the most renowned gender wayang expert in Bali who lived in the village of Sukawati This edition places the music within a historical cultural and biographical context and introduces a broad theoretical framework that contains a new definition for the discipline of ethnomusicology and substantial discussion of the genres of musical biography musical ethnography and ethnomusicology of the individual This edition will introduce the reader to pertinent scholarly perspectives offer biographical information pertaining to Bapak I Wayan Loceng delineate the cultural concepts and contexts for performance and background of the shadow play tradition in Bali and clarify key aspects of the music itself

Javanese Gamelan and the West Sumarsam, 2013 Javanese Gamelan and the West studies the meaning forms and traditions of the Javanese performing arts as they developed and changed through their contact with Western culture Authored by a gamelan performer teacher and scholar the book traces the adaptations in gamelan art as a result of Western colonialism in nineteenth century Java showing how Western musical and dramatic practices were domesticated by Javanese performers creating hybrid Javanese Western art forms such as with the introduction of brass bands in gendhing mares court music and West Javanese tanjidor and Western theatrical idioms in contemporary wayang puppet plays The book also examines the presentation of Javanese gamelan to the West detailing performances in World's Fairs and American academia and considering its influence on Western performing arts and musical and performance studies The end result is a comprehensive treatment of the formation of modern Javanese gamelan and a fascinating look at how an art form dramatizes changes and developments in a culture

The Making of a Reform Jewish Cantor Judah M. Cohen, 2019-09-20 The Making of a Reform Jewish Cantor provides an unprecedented look into the meaning of attaining musical authority among American Reform Jews at the turn of the 21st century How do aspiring cantors adapt traditional musical forms to the practices of contemporary American congregations What is the cantor's role in American Jewish religious life today Cohen follows cantorial students at the School of Sacred Music Hebrew Union College over the course of their training as they prepare to become modern Jewish musical leaders Opening a window on the practical social and cultural aspects of aspiring to musical authority this book provides unusual insights into issues of musical tradition identity gender community and high and low musical culture *West African*

Drumming and Dance in North American Universities George Worlasi Kwasi Dor, 2014-02 The first ethnomusicological study of the people who created a transnational connection in and through a world music culture *The Routledge Handbook to Sociology of Music Education* Ruth Wright, Geir Johansen, Panagiotis A. Kanellopoulos, Patrick Schmidt, 2021-03-29 The Routledge Handbook to Sociology of Music Education is a comprehensive authoritative and state of the art review of current research in the field The opening introduction orients the reader to the field highlights recent developments and draws together concepts and research methods to be covered The chapters that follow are written by respected experienced experts on key issues in their area of specialisation From separate beginnings in the United States Europe and the United Kingdom in the mid twentieth century the field of the sociology of music education has and continues to experience rapid and global development It could be argued that this Handbook marks its coming of age The Handbook is dedicated to the exclusive and explicit application of sociological constructs and theories to issues such as globalisation immigration post colonialism inter generational musicking socialisation inclusion exclusion hegemony symbolic violence and popular culture Contexts range from formal compulsory schooling to non formal communal environments to informal music making and listening The Handbook is aimed at graduate students researchers and professionals but will also be a useful text for undergraduate students in music education and cultural studies

Sounding Out the State of Indonesian Music Andrew McGraw, Christopher J. Miller, 2022-10-15 Sounding Out the State of Indonesian Music showcases the breadth and complexity of the music of Indonesia By bringing together chapters on the merging of Batak musical preferences and popular music aesthetics the vernacular cosmopolitanism of a Balinese rock band the burgeoning underground noise scene the growing interest in kroncong in the United States and what is included and excluded on Indonesian media editors Andrew McGraw and Christopher J Miller expand the scope of Indonesian music studies Essays analyzing the perception of decline among gamelan musicians in Central Java changes in performing arts patronage in Bali how gamelan communities form between Bali and North America and reflecting on the refusion of American mathcore and Balinese gamelan offer new perspectives on more familiar topics Sounding Out the State of Indonesian Music calls for a new paradigm in popular music studies grapples with the imperative to decolonialize and recognizes the field's grounding in diverse forms of practice *American Gamelan*

and the Ethnomusicological Imagination Elizabeth A. Clendinning, 2020-09-28 Gamelan and American academic institutions have maintained their close association for more than sixty years Elizabeth A Clendinning illuminates what it means to devote one's life to world music ensemble education by examining the career and community surrounding the Balinese American performer and teacher I Made Lasmawan Weaving together stories of Indonesian and American practitioners colleagues and friends Clendinning shows the impact of academic world music ensembles on the local and transnational communities devoted to education and the performing arts While arguing for the importance of such ensembles Clendinning also spotlights how performers and educators use them to create stable and rewarding artistic communities Cross cultural ensemble education emerges as a worthy goal for students and teachers alike particularly at a time when people around the world express more enthusiasm about raising walls to keep others out rather than building bridges to invite them in

Musical Spaces James Williams, Samuel Horlor, 2021-11-29 There is growing recognition and understanding of music's fundamentally spatial natures with significances of space found both in the immediacy of musical practices and in connection to broader identities and ideas around music Whereas previous publications have looked at connections between music and space through singular lenses such as how they are linked to ethnic identities or how musical images of a city are constructed this book sets out to explore intersections between multiple scales and kinds of musical spaces It complements the investigation of broader power structures and place based identities by a detailed focus on the moments of music making and musical environments revealing the mutual shaping of these levels The book overcomes a Eurocentric focus on a typically narrow range of musics especially European and North American classical and popular forms with case studies on a diverse set of genres and global contexts inspiring a range of ethnographic text based historical and practice based approaches

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

Shared Listeners Stefan Östersjö, Nguyễn Thanh

Thủy, David G. Hebert, Henrik Frisk, 2023-10-12 This Element demonstrates how a combination of stimulated recall and collaborative autoethnographic strategies can be applied to artistic and scholarly work at the intersection of ethnomusicology and practice led research The authors relate recently collected material from fieldwork in Vietnam to the long term method development within the Vietnamese Swedish group The Six Tones of which three authors are the founding members The discussion centers around the inter subjective forms of stimulated recall analysis developed through the creative work of this innovative intercultural music ensemble The aim of this Element is to create a decolonized methodology for both music performance and research and it provides a detailed account of this method development starting in 2006 Furthermore the authors discuss how this practice was successfully shared with three master performers in the south of Vietnam as part of a collaborative project in 2018 2019

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