

Eight Urban Musical Cultures

Tradition and Change

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Eight Urban Musical Cultures Tradition And Change

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Eight Urban Musical Cultures Tradition And Change:

Eight Urban Musical Cultures Bruno Nettl, 1978 *The Paradox of Musical Vernaculars* Marina Ritzarev, 2023-10-13

Musical vernaculars are a rare and challenging object of study. Their sound can include everything from local folk and popular songs to random foreign hits and fragments of classic repertoire. It is an everchanging element, eclectic, whimsical, and resistant to regularity. Based on the author's multicultural experience, proficiency in Russian and Jewish music history, and interest in anthropology, this book explores the essential features of vernaculars. They can have varying degrees of changeability: some are quite stable and exist in closed rural or immigrant communities, while others are dynamic like those of an urbanized population. These types of vernacular can turn into one another when communities migrate: that is, agricultural people move to cities and the townspeople settle on the land. Understanding the changes in the vernacular repertoires as something natural, this book defends the value of urbanized folk music, disputing the traditional view of art music composers of rural folk songs as only authentic and suitable for expressing nationalistic sentiments. The book also examines unexpected interconnections between Russian and Jewish music both in their vernacular manifestations and the creative work of Sergei Slonimsky and Dmitry Shostakovich.

India's Kathak Dance in Historical Perspective Margaret E. Walker, 2016-05-23

Kathak, the classical dance of North India, combines virtuosic footwork and dazzling spins with subtle pantomime and soft gestures. As a global practice and one of India's cultural markers, Kathak dance is often presented as heir to an ancient Hindu devotional tradition in which men called Kathakas danced and told stories in temples. The dance's repertoire and movement vocabulary, however, tell a different story of syncretic origins and hybrid history: it is a dance that is both Muslim and Hindu, both devotional and entertaining, and both male and female. Kathak's multiple roots can be found in rural theatre, embodied rhythmic repertoire, and courtesan performance practice, and its history is inextricable from the history of empire, colonialism, and independence in India. Through an analysis, both broad and deep, of primary and secondary sources, ethnography, iconography, and current performance practice, Margaret Walker undertakes a critical approach to the history of Kathak dance and presents new data about hereditary performing artists, gendered contexts and practices, and postcolonial cultural reclamation. The account that emerges places Kathak and the Kathaks firmly into the living context of North Indian performing arts.

The Globalization of Musics in Transit Simone Krüger, Ruxandra Trandafoiu, 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, diasporization, the relocation of allegiances, and more. Moreover, for the first time, these two key phenomena, tourism and

migration are studied conjointly 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 **DISCConnections** Michael Stasik,2012-10-19

This book offers an intriguing account of the complex and often contradictory relations between music and society in Freetown s past and present Blending anthropological thought with ethnographic and historical research it explores the conjunctures of music practices and social affiliations and the diverse patterns of social dis connections that music helps to shape to re create and to defy in Sierra Leone s capital Freetown The first half of the book traces back the changing social relationships and the concurrent changes in the city s music life from the first days of the colony in the late 18th century up to the turbulent and thriving music scenes in the first decade of the 21st century Grounded in this comprehensive historiography of Freetown s socio musical palimpsest the second half of the book puts forth a detailed ethnography of social dynamics in the realms of music calibrating contemporary Freetown s social polyphony with its musical counterpart

Sport, Dance and Embodied Identities Noel Dyck,Eduardo P. Archetti,2020-08-20 Sport and dance command the passions and devotion of countless athletes dancers and fans worldwide Although conventionally thought to reside within separate social realms these two embodied cultural forms are revealed in this benchmark volume to share a vital capacity to constitute and express identities through their practiced movements and scripted forms Thus the work of choreographers and coaches along with the performances of dancers and athletes offer not merely entertainment and aesthetic accomplishment but also powerful means for celebrating existing social arrangements and cultural ideals or alternately for imagining and advocating new ones Drawing on a wide selection of sport and dance activities from around the world this book elucidates the ways in which embodied performances both mirror and reshape social life It traces for example how football salsa and tango can each be employed to articulate or rewrite national and gender identities Also examined are children s sport and the dynamics by which immigration and cultural integration along with the socialization of children and youth may be directed through the organization of community sport The volume investigates the marshalling of sport and dance in settings from Africa to Ireland as vehicles for framing moral issues that revolve around the appropriate use protection and exhibition of the body This innovative study establishes the paradoxical fashion in which dance and sport can unite certain people and communities while at the same time serving exclusionary and nationalistic purposes Noise Uprising Michael Denning,2015-08-18 Noise Uprising brings to life the moment and sounds of a cultural revolution Between the development of electrical recording in 1925 and the outset of the Great Depression in the early 1930s the soundscape of

modern times unfolded in a series of obscure recording sessions as hundreds of unknown musicians entered makeshift studios to record the melodies and rhythms of urban streets and dancehalls The musical styles and idioms etched onto shellac disks reverberated around the globe among them Havana s son Rio s samba New Orleans jazz Buenos Aires tango Seville s flamenco Cairo s tarab Johannesburg s marabi Jakarta s kroncong and Honolulu s hula They triggered the first great battle over popular music and became the soundtrack to decolonization **Music, Power, and Politics** Annie J.

Randall,2004-12-22 Music Power and Politics presents sixteen different cultural perspectives on the concept of music as a site of socio political struggle Essays by scholars from around the world explore the means by which music s long acknowledged potential to persuade seduce indoctrinate rouse incite or even silence listeners has been used to advance agendas of power and protest The essays included examine music used to convey political ideology in Nazi Germany apartheid era South Africa and modern day North Korea postcolonial musical efforts to reclaim ethnic heritage in Serbia and the Caribbean music as a means of establishing new cultural identities for recently empowered social groups in the UK and Brazil the subversion of racial stereotypes through popular music in the USA music as a tool of popular resistance to oppressive government policies in modern day Iran and the Bolivian Andes Popular World Music Andrew

Shahriari,2015-10-16 Exploring Popular World Music is the first introductory level text written to introduce students to popular music styles from around the world Focusing on styles that all students will know from Reggae to Klezmer from Afro Pop to Kodo drums the book offers a comprehensive listening oriented introduction to the world s popular musical cultures Each chapter will focus on a specific music style and its associated geographic locale The salient musical and cultural features associated with each example are discussed in detail to increase our appreciation of the music Relevant artists will be highlighted and suggestions for further reading and listening will be offered By the end of the book the student should be able to 1 recognize a variety of world music styles 2 articulate musical and cultural knowledge associated with each style and 3 identify important artists related to the genre Supplementing the text will be a web site fcreated by the author featuring the author s world music map enabling students to explore pop music cultures as they relate to each other as well as an iTunes playlist for all the highlighted selections in the book This book should strongly appeal to Intro to World Music Courses for non majors who wish to study popular rather than traditional musics of the world which would encompass a large majority of students enrolled in these courses **Contemporary Worship Music and Everyday Musical Lives** Mark

Porter,2016-11-03 Mark Porter examines the relationship between individuals musical lives away from a Contemporary Worship Music environment and their diverse experiences of music within it presenting important insights into the complex and sometimes contradictory relationships between congregants musical lives within and outside of religious worship

Master Musicians of India Regula Burckhardt Qureshi,2016-05-06 Beginning with Ravi Shankar and Ali Akbar Khan Indian art music is renowned internationally for its improvised raga performance This ancient tradition has for centuries

been transmitted orally within the seclusion of hereditary families Few such families remain today and not enough is known about their central contribution to the life of Indian music Master Musicians of India reveals this rich world through profiles and interviews of key musicians from this tradition

Reader's Guide to Music Murray Steib, 2013-12-02 The Reader's Guide to Music is designed to provide a useful single volume guide to the ever increasing number of English language book length studies in music Each entry consists of a bibliography of some 320 titles and an essay in which these titles are evaluated by an expert in the field in light of the history of writing and scholarship on the given topic The more than 500 entries include not just writings on major composers in music history but also the genres in which they worked from early chant to rock and roll and topics important to the various disciplines of music scholarship from aesthetics to gay lesbian musicology

Avant-garde Jazz Musicians David Glen Such, 1993

The Study of Ethnomusicology Bruno Nettl, 1983

The first edition of this book The Study of Twenty Nine Issues and Concepts has become a classic in the field This revised edition written twenty two years after the original continues the tradition of providing engagingly written analysis that offers the most comprehensive discussion of the field available anywhere This book looks at the field of ethnomusicology defined as the study of the world's musics from a comparative perspective and the study of all music from an anthropological perspective as a field of research Nettl selects thirty one concepts and issues that have been the subjects of continuing debate by ethnomusicologists and he adds four entirely new chapters and thoroughly updates the text to reflect new developments and concerns in the field

Each chapter looks at its subject historically and goes on to make its points with case studies many taken from Nettl's own field experience Drawing extensively on his field research in the Middle East Western urban settings and North American Indian societies as well as on a critical survey of the available literature Nettl advances our understanding of both the diversity and universality of the world's music This revised edition's four new chapters deal with the doing and writing of musical ethnography the scholarly study of instruments aspects of women's music and women in music and the ethnomusicologist's study of his or her own culture

Cuba and Africa, 1959-1994 Kali Argyriadis, Giulia Bonacci, Adrien Delmas, 2020-11-01 A history of Atlantic solidarity between Cuba and Africa in struggle for African independence from colonial powers The Cuban people hold a special place in the hearts of the people of Africa The Cuban internationalists have made a contribution to African independence freedom and justice unparalleled for its principled and selfless character As Nelson Mandela states Cuba was a key participant in the struggle for the independence of African countries during the Cold War and the definitive ousting of colonialism from the continent Beyond the military interventions that played a decisive role in shaping African political history there were many sided engagements between the island and the continent Cuba and Africa 1959-1994 is the story of tens of thousands of individuals who crossed the Atlantic as doctors scientists soldiers students and artists Each chapter presents a case study from Algeria to Angola from Equatorial Guinea to South Africa and shows how much of the encounter between Cuba and Africa took place in non militaristic fields

humanitarian and medical scientific and educational cultural and artistic The historical experience and the legacies documented in this book speak to the major ideologies that shaped the colonial and postcolonial world including internationalism developmentalism and South South cooperation Approaching African Cuban relations from a multiplicity of angles this collection will appeal to an equally wide range of readers from scholars in black Atlantic studies to cultural theorists and general readers with an interest in contemporary African history *Music in Society* Ivo Supićić, 1987 The subject of this study has two distinct but not unrelated aspects first an investigation into the sociology of music as an autonomous and specialized discipline and second an examination of certain fundamental facts that may be considered within the purview of the sociology of music itself If an analysis and study even a preliminary one of these facts is to be properly focused and fruitful we must first try to determine the subject and methods of the sociology of music its position and boundaries in respect to musicology and most especially its relation to the aesthetics of music and music history It is equally indispensable to ascertain what the sociology of music as a separate scholarly discipline embraces where its investigation leads and finally to establish its position vis a vis sociology in general From the Author's Introduction Theory and Method in Historical Ethnomusicology Jonathan McCollum, David G. Hebert, 2014-09-11 Historical ethnomusicology is increasingly acknowledged as a significant emerging subfield of ethnomusicology due to the fact that historical research requires a different set of theories and methods than studies of contemporary practices and many historiographic techniques are rapidly transforming as a result of new technologies In 2005 Bruno Nettl observed that the term historical ethnomusicology has begun to appear in programs of conferences and in publications Nettl 2005 274 and as recently as 2012 scholars similarly noted an increasing concern with the writing of musical histories in ethnomusicology Ruskin and Rice 2012 318 Relevant positions recently advanced by other authors include that historical musicologists are all ethnomusicologists now and that all ethnomusicology is historical Stobart 2008 yet we sense that such arguments while useful and theoretically correct may ultimately distract from careful consideration of the kinds of contemporary theories and rigorous methods uniquely suited to historical inquiry in the field of music In *Theory and Method in Historical Ethnomusicology* editors Jonathan McCollum and David Hebert along with contributors Judah Cohen Chris Goertzen Keith Howard Ann Lucas Daniel Neuman and Diane Thram systematically demonstrate various ways that new approaches to historiography and the related application of new technologies impact the work of ethnomusicologists who seek to meaningfully represent music traditions across barriers of both time and space Contributors specializing in historical musics of Armenia Iran India Japan southern Africa American Jews and southern fiddling traditions of the United States describe the opening of new theoretical approaches and methodologies for research on global music history In the Foreword Keith Howard offers his perspective on historical ethnomusicology and the importance of reconsidering theories and methods applicable to this field for the enhancement of musical understandings in the present and future *The Cambridge History of World Music* Philip V. Bohlman, 2013-12-12 Scholars have long known

that world music was not merely the globalized product of modern media but rather that it connected religions cultures languages and nations throughout world history The chapters in this History take readers to foundational historical moments in Europe Oceania China India the Muslim world North and South America in search of the connections provided by a truly world music Historically world music emerged from ritual and religion labor and life cycles which occupy chapters on Native American musicians religious practices in India and Indonesia and nationalism in Argentina and Portugal The contributors critically examine music in cultural encounter and conflict and as the critical core of scientific theories from the Arabic Middle Ages through the Enlightenment to postmodernism Overall the book contains the histories of the music of diverse cultures which increasingly become the folk popular and classical music of our own era *Leisure and Society in Colonial Brazzaville* Phyllis Martin, 2002-08-08 This book is the first comprehensive study of leisure in an African colonial city

What Makes Music European Marcello Sorce Keller, 2012

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