



ENCENDERING SONG

SINGING A SUBALTERNITY AT
PRESBYTERIAN WEDDINGS

JANE C. SUGARMAN

Engendering Song Singing And Subjectivity At Prespa Albanian Weddings

Eckehard Pistrick



Engendering Song Singing And Subjectivity At Prespa Albanian Weddings:

Engendering Song Jane C. Sugarman, 1997-10-27 For Prespa Albanians both at home in Macedonia and in the diaspora the most opulent extravagant and socially significant events of any year are wedding celebrations Combining photographs song texts and vibrant recordings of the music with her own evocative descriptions ethnomusicologist Jane C Sugarman focuses her account of Prespa weddings on notions of gendered identity demonstrating the capacity of singing to generate and transform relations of power within Prespa society

Music in the American Diasporic Wedding Inna Naroditskaya, 2019-05-23 With real life stories this collection focuses on the role of music in the often delicate negotiations surrounding weddings in immigrant communities Ellen Koskoff author of *A Feminist Ethnomusicology* *Music in the American Diasporic Wedding* explores the complex cultural adaptations preservations and fusions that occur in weddings between couples and families of diverse origins Discussing weddings as a site of negotiations between generations traditions and religions the essays gathered here argue that music is the mediating force between the young and the old ritual and entertainment and immigrant lore and assimilation The contributors examine such colorful integrations as klezmer tinged Mandarin tunes at a Jewish and Taiwanese American wedding a wedding services industry in Chicago s South Asian community featuring a diversity of wedding music options and Puerto Rican cultural activists dancing down the aisles of New York s St Cecilia s church to the thunder of drums and maracas and rapping their marriage vows These essays show us what wedding music and performance tell us about complex multiethnic diasporic identities and remind us that how we listen to and celebrate otherness defines who we are

Wedding, Gender, and Performance in Ancient Greece Andromache Karanika, 2024-09-17 *Wedding Gender and Performance in Ancient Greece* traces the wedding song tradition its imagery and its tropes as a genre that became crystallized throughout the ages It explores how wedding poetics permeates ancient Greek literature It first analyzes how explicit or implicit matrimonial references shape archaic epic diction and become an integral part of epic discourse orally circulating texts such as wedding songs could have a life of their own but beyond their original context could also become an integral part of a different genre especially epic and drama This author discusses the multiple platforms that enrich the wedding song tradition including children s songs hymns paeans and ululations arguing for a combination of ritualized discourse with ludic childhood poetics With an approach from cognitive and trauma studies such references can be more revealing of the female experience than previously acknowledged This book resists the idea that a wedding constitutes an initiation ritual arguing that what on the surface may seem like a transition to a new phase reveals other underlying trends that work against the concept of a passage It further considers how emotion is staged and revisits the poetics of return by looking at patterns such as the eloping returning failed and dead bride Finally the theme of separation and return as an exemplification of a distinct female nostos is revisited in female authored poetry which helps us decode the complex interweaving of wedding performances and lamentation among other types of performance

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

Gamelan Girls Sonja Lynn Downing, 2019-10-16 In recent years girls and mixed gender ensembles have challenged the tradition of male dominated gamelan performance The change heralds a fundamental shift in how Balinese think about gender roles and the gender behavior taught in children's music education It also makes visible a national reorganization of the arts taking place within debates over issues like women's rights and cultural preservation Sonja Lynn Downing draws on over a decade of immersive ethnographic work to analyze the ways Balinese musical practices have influenced the processes behind these dramatic changes As Downing shows girls and young women assert their agency within the gamelan learning process to challenge entrenched notions of performance and gender One dramatic result is the creation of new combinations of femininity musicality and Balinese identity that resist messages about gendered behavior from the Indonesian nation state and beyond Such experimentation expands the accepted gender aesthetics of gamelan performance but also sparks new understanding of the role children can and do play in ongoing debates about identity and power

The Oxford Handbook of Slavic and East European Folklore Margaret H. Beissinger, 2025-03-28 The Oxford Handbook of Slavic and East European Folklore provides a broad survey of the folklore of the Slavic and East European world Russia Ukraine and the Baltics as well as Central and Southeastern Europe The volume contains forty three chapters that offer an array of distinctive yet comparable traditions and genres It includes folklore of the life cycle calendrical cycle traditions magic and folk belief folktales epic lyric songs proverbs and jokes local Romani Muslim and Jewish musical genres and material culture The handbook presents an assortment of oral traditions for an audience of folklorists students and scholars who wish to explore the rich expressive culture of the Slavic and East European world

Gender in Chinese Music Rachel A. Harris, Rowan Pease, Shzr Ee Tan, 2013 Gender in Chinese Music draws together contributions from ethnomusicologists anthropologists and literary scholars to explore how music is implicated in changing notions of

masculinity femininity and genders in between in Chinese culture The Routledge Handbook of Popular Music and Politics of the Balkans Catherine Baker, 2024-07-10 The Routledge Handbook of Popular Music and Politics of the Balkans is a comprehensive overview of major topics established debates and new directions in the study of popular music and politics in this region The vibrant growth of this subject area since the 1990s has been intertwined with the region's political and socio-economic transformations including the collapse of state socialism in much of the region the break up of Yugoslavia the advent of neoliberal capitalism the rise of Romani activism the complex politics of Europeanization before and after the global financial crisis and the region's relationship to the European Union border regime The handbook illustrates the wide range of disciplines and methods that contribute to this field's interdisciplinary dialogue and highlights emerging approaches such as the study of Black diasporas in the region popular music's links with LGBTQ communities and the impact of digital technologies on musical cultures This volume will benefit specialist researchers tutors creating or refreshing courses on popular music in the region and students interested in these topics especially those who are at the point of developing their own independent research projects *Performing Nostalgia: Migration Culture and Creativity in South Albania* Eckehard Pistrick, 2017-07-05 Migration studies is an area of increasing significance in musicology as in other disciplines How do migrants express and imagine themselves through musical practice How does music help them to construct social imaginaries and to cope with longings and belongings In this study of migration music in postsocialist Albania Eckehard Pistrick identifies links between sound space emotionality and mobility in performance provides new insights into the controversial relationship between sound and migration and sheds light on the cultural effects of migration processes Central to Pistrick's approach is the essential role of emotionality for musical creativity which is highlighted throughout the volume pain and longing are discussed not as a traumatising end point but as a driving force for human action and as a source for cultural creativity In addition the study provides a fascinating overview about the current state of a rarely documented vocal tradition in Europe that is a part of the mosaic of Mediterranean singing traditions It refers to the challenges imposed onto this practice by heritage politics the dynamics of retraditionalisation and musical globalisation In this sense the book constitutes an important study to the dynamics of postsocialism as seen from a musicological perspective **Modeling Ethnomusicology** Timothy Rice, 2017-03-02 Thirty years of thinking and theorizing about the field come together in Modeling Ethnomusicology a collection of essays by one of its leading figures Author Timothy Rice weaves together his most important work about music and the way ethnomusicologists study it and from this work he proposes a new model for constructing how ethnomusicologists theorize as they conduct research **Sounds of the Borderland** Catherine Baker, 2016-04-01 Sounds of the Borderland is the first book length study of how popular music became a medium for political communication and contested identification during and after Croatia's war of independence from Yugoslavia It extends existing cultural studies literature on music politics and the state which has largely been grounded in Western

European and North American political systems It also responds to an emerging fascination with the culture and politics of contemporary south east Europe expanding scholarship on the post Yugoslav conflicts by going on to encompass significant social and political changes into the present day The outbreak of war in 1991 saw almost every professional musician in Croatia take part in a wave of patriotic music making and the powerful state television system strive to bring popular music under its control As the political imperative shifted from securing national survival to consolidating a homogenous nation state the music industry responded with several strategies for creating a national popular music producing messages about the nation and in the ongoing debates over the origins of the folk music that inspired many songs a way to define the nation by expressing what Croatia was not The war on ethnic ambiguity which cut through individuals social and creative lives played out across the airwaves sales racks and gossip columns of a small country that imagined itself a historical and cultural borderland These explicit and implicit narratives of nationhood connect many political phases the months of fiercest fighting the stabilised front the uneasy post war years when the symbolic frontline region of eastern Slavonia had still not returned to Croatian sovereignty the euphoria and instability after the end of the Tudjman regime in 2000 and Croatia s fraught journey towards the European Union Baker s book provides valuable insight into the role of music in a wartime and post conflict society and will be essential reading for researchers and students interested in south east Europe or the transformation of entertainment during and after conflict

Possessed by the Spirits Karen Fjelstad, Nguyen Thi Hien, 2018-05-31 The essays in this volume examine the resurgence of the Mother Goddess religion among contemporary Vietnamese following the economic Renovation period in Vietnam Anthropologists explore the forces that compel individuals to become mediums and the social repercussions of their decisions and interactions

A Journey of the Vocal Iso(n) Eno Koço, 2015-02-27 This study is concerned with the vocal iso n repertory used on the one hand in the oral traditions of the multipart unaccompanied singing IMUS of the Southwest Balkans or more specifically South Albania North Epirus in Greece and a small part of the Republic of Macedonia FYROM and on the other hand in Byzantine chanting The vocal iso n is an important component of these traditions which are still practised today in the Southwest Balkans region The study presents evidence on various manifestations of the practice in their particular geographical regions and examines in detail the historical roots of these traditions An ison a drone holding note is the voice that provides the drone in Byzantine chanting This chant is part of the liturgical music of the Orthodox Churches in contrast to the IMUS which has developed as a secular repertory The Byzantine liturgical singing of the Arb resh Diaspora of South Italy and Sicily which has been passed down orally from the 15th century to the present day as well as non liturgical singing is also explored in this book The three unaccompanied forms of singing two of which use the ison IMUS and Byzantine chanting and the third the Arb resh which does not with some exceptions in recent times are analysed in separate sections of the book Unlike many studies of similar subject matter which suffer from a one sided point of view because of national bias this book is multifaceted and even handed While multipart singing in Albania

is usually considered to be a solely Albanian phenomenon in Greece it is thought of as being Greek In fact the multipart singing of the Albanian and Greek as well as Aromanian and some Slavic populations is more intrinsically bound to the region than to any ethnic group The distinct sound of iso n singing echoes the internal and external historic influences of the region interwoven with the complex modal idioms **Vocal Iso(n)** , *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 **Women and Gender in Central and Eastern Europe, Russia, and Eurasia** Mary Zirin,Irina Livezeanu,Christine D. Worobec,June Pachuta Farris,2015-03-26 This is the first comprehensive multidisciplinary and multilingual bibliography on Women and Gender in East Central Europe and the Balkans Vol 1 and The Lands of the Former Soviet Union Vol 2 over the past millennium The coverage encompasses the relevant territories of the Russian Hapsburg and Ottoman empires Germany and Greece and the Jewish and Roma diasporas Topics range from legal status and marital customs to economic participation and gender roles plus unparalleled documentation of women writers and artists and autobiographical works of all kinds The volumes include approximately 30 000 bibliographic entries on works published through the end of 2000 as well as web sites and unpublished dissertations Many of the individual entries are annotated with brief descriptions of major works and the tables of contents for collections and anthologies The entries are cross referenced and each volume includes indexes **Cries of Joy, Songs of Sorrow** Marc L. Moskowitz,2009-11-24 Since the mid 1990s Taiwan s unique brand of Mandopop Mandarin Chinese language pop music has dictated the musical tastes of the mainland and the rest of Chinese speaking Asia Cries of Joy Songs of Sorrow explores Mandopop s surprisingly complex cultural implications in Taiwan and the PRC where it has established new gender roles created a vocabulary to express

individualism and introduced transnational culture to a country that had closed its doors to the world for twenty years In his early chapters Marc L Moskowitz provides the historical background necessary to understand the contemporary Mandopop scene beginning with the birth of Chinese popular music in the East Asian jazz Mecca of 1920s Shanghai A brief overview of alternative musical genres in the PRC such as Beijing rock and revolutionary opera is included The section concludes with a look at the manner in which Taiwan s musical ethos has influenced the mainland s music industry and how Mandopop has brought Western music and cultural values to the PRC This leads to a discussion of Taiwan pop s exceptional hybridity beginning with foreign influences during the colonial period under the Dutch and Japanese and continuing with the country s political cultural and economic alliance with the U S Moskowitz addresses the resulting wealth of transnational musical influences from the rest of East Asia and the U S and Taiwan pop s appeal to audiences in both the PRC and Taiwan In doing so he explores how Mandopop s songs of sorrow with their ubiquitous themes of loneliness and isolation engage a range of emotional expression that resonates strongly in the PRC Later chapters examine the construction of male and female identities in Mandopop and look at the widespread condemnation of the genre by critics Drawing on analyses and data from earlier chapters including interviews with dozens of performers song writers and lay people in Taipei and Shanghai Moskowitz attempts to answer the question Why if the music is as bad as some assert is it so central to the lives of the largest population in the world To answer he highlights Mandopop s important contribution as a poetic lament that simultaneously embraces and protests modern life Cries of Joy Songs of Sorrow is a highly readable introduction to an important but understudied East Asian phenomenon It will find a ready audience among scholars and students of Chinese and Taiwanese popular culture as well as musicologists studying transnational music flows and non Western popular music *Focus:*

Music, Nationalism, and the Making of the New Europe Philip V. Bohlman, 2010-09-13 Two decades after the fall of communism in Eastern Europe and one decade into the twenty first century European music remains one of the most powerful forces for shaping nationalism Using intensive fieldwork throughout Europe from participation in alpine foot pilgrimages to studies of the grandest music spectacle anywhere in the world the Eurovision Song Contest Philip V Bohlman reveals the ways in which music and nationalism intersect in the shaping of the New Europe *Focus Music Nationalism and the Making of the New Europe* begins with the emergence of the European nation state in the Middle Ages and extends across long periods during which Europe s nations used music to compete for land and language and to expand the colonial reach of Europe to the entire world Bohlman contrasts the national and the nationalist in music examining the ways in which their impact on society can be positive and negative beneficial for European cultural policy and dangerous in times when many European borders are more fragile than ever The New Europe of the twenty first century is more varied more complex and more politically volatile than ever and its music resonates fully with these transformations *Following the Elephant* Bruno Nettl, 2016-10-15 In *Following the Elephant* Bruno Nettl edits articles drawn from fifty years of the pioneering journal

Ethnomusicology The roster of acclaimed scholars hail from across generations using other works in the collection as launching points for dialogues on the history and accomplishments of the field Nettl divides the collection into three sections In the first authors survey ethnomusicology from perspectives that include thoughts on defining and conceptualizing the field and its concepts The second section offers milestones in the literature that critique major works The authors look at what separates ethnomusicology from other forms of music research and discuss foundational issues The final section presents scholars considering ethnomusicology including recent trends from the perspective of specific but abiding strands of thought Contributors Charlotte J Frisbie Mieczyslaw Kolinski Gerhard Kubik George List Alan P Merriam Bruno Nettl David Pruett Adelaida Reyes Timothy Rice Jesse D Ruskin Kay Kaufman Shelemay Gabriel Solis Jeff Todd Titon J Lawrence Witzleben and Deborah Wong

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

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