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KEY=IN - CASSIDY ATKINSON

India's Kathak Dance in Historical Perspective *Routledge* 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. **Women, Law and Culture Conformity, Contradiction and Conflict** *Springer* This book explores cultural constructs, societal demands and political and philosophical underpinnings that position women in the world. It illustrates the way culture controls women's place in the world and how cultural constraints are not limited to any one culture, country, ethnicity, race, class or status. Written by scholars from a wide range of specialists in law, sociology, anthropology, popular and cultural studies, history, communications, film and sex and gender, this study provides an authoritative take on different cultures, cultural demands and constraints, contradictions and requirements for conformity generating conflict. Women, Law and Culture is distinctive because it recognises that no particular culture singles out women for 'special' treatment, rules and requirements; rather, all do. Highlighting the way law and culture are intimately intertwined, impacting on women - whatever their country and social and economic status - this book will be of great interest to scholars of law, women's and gender studies and media studies. **Sounding the Dance, Moving the Music Choreomusicological Perspectives on Maritime Southeast Asian Performing Arts** *Routledge* Performing arts in most parts of Maritime Southeast Asia are seen as an entity, where music and dance, sound and movement, acoustic and tactile elements intermingle and complement each other. Although this fact is widely known and referenced, most scholarly works in the performing arts so far have either focused on "music" or "dance" rather than treating the two in combination. The authors in this book look at both aspects in performance, moreover, they focus explicitly on the interrelation between the two, on both descriptive-analytical and metaphorical levels. The book includes diverse examples of regional performing art genres from Indonesia, Malaysia and the Philippines. All case studies are composed from the perspective of the relatively new approach and field of ethno-choreomusicology. This particular compilation gives an exemplary overview of various phenomena in movement-sound relations, and offers for the first time a thorough study of the phenomenon that is considered essential for the performing arts in Maritime Southeast Asia - the inseparability of movement and sound. **Sustainable Futures for Music Cultures An Ecological Perspective** *Oxford University Press* The sustainability of music and other intangible expressions of culture has been high on the agenda of scholars, governments and NGOs in recent years. However, there is a striking lack of systematic research into what exactly affects sustainability across music cultures. By analyzing case studies of nine highly diverse music cultures against a single framework that identifies key factors in music sustainability, Sustainable Futures for Music Cultures offers an understanding of both the challenges and the dynamics of music sustainability in the contemporary global environment, and breathes new life into the previously discredited realm of comparative musicology, from an emphatically non-Eurocentric perspective. Situated within the expanding field of applied ethnomusicology, this book confirms some commonly held beliefs, challenges others, and reveals sometimes surprising insights into the dynamics of music cultures. By examining, comparing and contrasting highly diverse contexts from thriving to 'in urgent need of safeguarding,' Sustainable Futures for Music Cultures analyzes sustainability across five carefully defined domains. The book identifies pathways to strategies and tools that may empower communities to sustain and revitalize their music heritage on their terms. In this way, this book contributes to greater scholarly insight, new (sub)disciplinary approaches, and pathways to improved practical outcomes for the long-term sustainability of music cultures. As such it will be an essential resource for ethnomusicologists, as well as scholars and activists outside of music, with an interest in the preservation of intangible cultural heritage. **Dance Matters Performing India on Local and Global Stages** *Routledge* This volume presents a multidisciplinary perspective on dance scholarship and practice as they have evolved in India and its diaspora, outlining how dance histories have been written and re-written, how aesthetic and pedagogical conventions have changed and are changing, and how politico-economic shifts have shaped Indian dance and its negotiation with modernity.. Written by eminent and emergent scholars and practitioners of Indian dance, the articles make dance a foundational socio-cultural and aesthetic phenomena that reflects and impacts upon various cultural intercourses -- from art and architecture to popular culture, and social justice issues. They also highlight the interplay of various frameworks: global, national, and local/indigenous for studying these diverse performance contexts, using dance as a critical lens to analyse current debates on nationalism, transnationalism, gender and sexuality, and postcolonial politics. At the performance level, some articles question the

accepted divisions of Indian dance ('classical', 'folk', and 'popular') and critique the dominant values associated with classical dance forms. Finally, the book brings together both experiential and objective dimensions of bodily knowledge through dance. **War, Exile and the Music of Afghanistan The Ethnographer's Tale** Taylor & Francis In the 1970s John Baily conducted extensive ethnomusicological research in Afghanistan, principally in the city of Herat but also in Kabul. Then, with Taraki's coup in 1978, came conflict, war, and the dispersal of many musicians to locations far and wide. This new publication is the culmination of Baily's further research on Afghan music over the 35 years that followed. This took him to Afghanistan, Pakistan, Iran, the USA, Australia and parts of Europe - London, Hamburg and Dublin. Arranged chronologically, the narrative traces the sequence of political events - from 1978, through the Soviet invasion, to the coming of the Taliban and, finally, the aftermath of the US-led invasion in 2001. He examines the effects of the ever-changing situation on the lives and works of Afghan musicians, following individual musicians in fascinating detail. At the heart of his analysis are privileged vignettes of ten musical personalities - some of friends, and some newly discovered. The result is a remarkable personal memoir by an eminent ethnomusicologist known for his deep commitment to Afghanistan, Afghan musicians and Afghan musical culture. John Baily is also an ethnographic filmmaker. Four of his films relating to his research are included on the downloadable resources that accompanies the text. **Ethnomusicology A Research and Information Guide** Routledge 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. **The Music of Malaysia The Classical, Folk and Syncretic Traditions** Taylor & Francis The Music of Malaysia, first published in Malay in 1997 and followed by an English edition in 2004 is still the only history, appreciation and analysis of Malaysian music in its many and varied forms available in English. The book categorizes the types of music genres found in Malaysian society and provides an overview of the development of music in that country. Analyses of the music are illustrated with many examples transcribed from original field recordings. Genres discussed include theatrical and dance forms, percussion ensembles, vocal and instrumental music and classical music. It is an excellent introduction to and exploration of the country's vibrant musical culture. This new, fully revised and updated edition includes time lines, listening guides and downloadable resources of field recordings that are analysed and discussed in the text. **India's Kathak Dance in Historical Perspective** Routledge 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. 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The account that emerges places kathak and the Kathaks firmly into the living context of North Indian performing arts. **Sounding the Dance, Moving the Music Choreomusicological Perspectives on Maritime Southeast Asian Performing Arts** Routledge Performing arts in most parts of Maritime Southeast Asia are seen as an entity, where music and dance, sound and movement, acoustic and tactile elements intermingle and complement each other. Although this fact is widely known and referenced, most scholarly works in the performing arts so far have either focused on "music" or "dance" rather than treating the two in combination. The authors in this book look at both aspects in performance, moreover, they focus explicitly on the interrelation between the two, on both descriptive-analytical and metaphorical levels. The book includes diverse examples of regional performing art genres from Indonesia, Malaysia and the Philippines. 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Why were the women of quyi—a community of Chinese female singers in Republican Tianjin—able to become successful, respected artists when other female singers and actors in competing performance traditions struggled for acceptance? Drawing substantially on original ethnographic fieldwork conducted in the 1980s and 1990s, Francesca R. Sborgi Lawson offers answers to these questions and demonstrates how the women of quyi successfully negotiated their sexuality and vocality in performance. Owing to their role as third-person narrators, the women of quyi bridged the gender gap, creating an androgynous persona that de-emphasized their feminine appearance and, at the same time, allowed them to showcase their female voices on public stages—places that had been previously unwelcoming to female artists. This is a story about female storytellers who sang their way to respectability and social change in the early decades of the twentieth century by minimizing their bodies in order to allow their voices to be heard. **Female Voices from an Ewe Dance-drumming Community in Ghana Our Music Has Become a Divine Spirit** "Ewe dance-drumming has been extensively studied throughout the history of ethnomusicology, but up to now there has not been a single study that addresses Ewe female musicians. James Burns redresses this deficiency through a detailed ethnography of a group of female musicians from the Dzigbordi community dance-drumming club from the rural town of Dzodze, located in South-Eastern Ghana. Dzigbordi was specifically chosen because of the author's long association with the group members, and because it is part of a genre known as adekede, or female songs of redress, where women musicians critique gender relations in society. Burns uses audio and video interviews, recordings of rehearsals and performances and detailed collaborative analyses of song texts, dance routines and

performance practice to address important methodological shifts in ethnomusicology that outline a more humanistic perspective of music cultures. This perspective encompasses the inter-linkages between history, social processes and individual creative artists. The voices of Dzibordi women provide us not only with a more complete picture of Ewe music-making, they further allow us to better understand the relationship between culture, social life and individual creativity. The book will therefore appeal to those interested in African Studies, Gender Studies and Oral Literature, as well as ethnomusicology. Includes a DVD documentary."--Provided by publisher. **Primitive Selves Koreana in the Japanese Colonial Gaze, 1910-1945** *Univ of California Press* "A gem to be consulted by all students of anthropology, history, ethnomusicology, and colonial studies." Hyung Il Pal, author of *Constructing "Korean" Origins: A Critical Review of Archaeology, Historiography, and Racial Myth in Korean State Formation Theories* -- **Contemporary Musical Expressions in Canada** *McGill-Queen's Press - MQUP* Music and dance in Canada today are diverse and expansive, reflecting histories of travel, exchange, and interpretation and challenging conceptions of expressive culture that are bounded and static. Reflecting current trends in ethnomusicology, *Contemporary Musical Expressions in Canada* examines cultural continuity, disjuncture, intersection, and interplay in music and dance across the country. Essays reconsider conceptual frameworks through which cultural forms are viewed, critique policies meant to encourage crosscultural sharing, and address ways in which traditional forms of expression have changed to reflect new contexts and audiences. From North Indian kathak dance, Chinese lion dance, early Toronto hip hop, and contemporary cantor practices within the Byzantine Ukrainian Church in Canada to folk music performances in twentieth-century Quebec, Gaelic milling songs in Cape Breton, and Mennonite songs in rural Manitoba, this collection offers detailed portraits of contemporary music practices and how they engage with diverse cultural expressions and identities. At a historical moment when identity politics, multiculturalism, diversity, immigration, and border crossings are debated around the world, *Contemporary Musical Expressions in Canada* demonstrates the many ways that music and dance practices in Canada engage with these broader global processes. Contributors include Rebecca Draisey-Collishaw (Queen's University), Meghan Forsyth (Memorial University of Newfoundland), Monique Giroux (University of Lethbridge), Ian Hayes (Memorial University of Newfoundland), Anna Hoefnagels (Carleton University), Judith Klassen (Canadian Museum of History), Chris McDonald (Cape Breton University), Colin McGuire (University College Cork), Marcia Ostashewski (Cape Breton University), Laura Risk (McGill University), Neil Scobie (University Western Ontario), Gordon Smith (Queen's University), Heather Sparling (Cape Breton University), Jesse Stewart (Carleton University), Janice Esther Tulk (Cape Breton University), Margaret Walker (Queen's University), and Louise Wrazen (York University). **Recasting Folk in the Himalayas Indian Music, Media, and Social Mobility** *University of Illinois Press* Colonialist, nationalist, and regionalist ideologies have profoundly influenced folk music and related musical practices among the Garhwali and Kumaoni of Uttarakhand. Stefan Fiol blends historical and ethnographic approaches to unlock these influences and explore a paradox: how the œfolk designation can alternately identify a universal stage of humanity, or denote alterity and subordination. Fiol explores the lives and work of Gahrwali artists who produce folk music. These musicians create art as both a discursive idea and as a set of expressive practices across strikingly different historical and cultural settings. Juxtaposing performance contexts in Himalayan villages with Delhi recording studios, Fiol shows how the practices have emerged within and between sites of contrasting values and expectations. Throughout, Fiol presents the varying perspectives and complex lives of the upper-caste, upper-class, male performers spearheading the processes of folklorization. But he also charts their resonance with, and collision against, the perspectives of the women and hereditary musicians most affected by the processes. Expertly observed, *Recasting Folk in the Himalayas* offers an engaging immersion in a little-studied musical milieu. **Yoruba Music in the Twentieth Century Identity, Agency, and Performance Practice** *Boydell & Brewer* Drawing on extensive field research conducted over the course of two decades, Bode Omojola examines traditional and contemporary Yorùbá genres of music. **Songs for "Great Leader" Ideology and Creativity in North Korean Music and Dance** *Oxford University Press* Famously reclusive and secretive, North Korea can be seen as a theatre that projects itself through music and performance. The first book-length account of North Korean music and dance in any language other than Korean, *Songs for "Great Leaders"* pulls back the curtain on this theatre for the first time. Renowned ethnomusicologist Keith Howard moves from the first songs written in the northern part of the divided Korean peninsula in 1946 to the performances in February 2018 by a North Korean troupe visiting South Korea for the Pyeongchang Winter Olympic Games. Through an exceptionally wide range of sources and a perspective of deep cultural competence, Howard explores old revolutionary songs and new pop songs, developments of Korean instruments, the creation of revolutionary operas, and mass spectacles, as well as dance and dance notation, and composers and compositions. The result is a nuanced and detailed account of how song, together with other music and dance production, forms the soundtrack to the theater of daily life, embedding messages that tell the official history, the exploits of leaders, and the socialist utopia yet-to-come. Based on fieldwork, interviews, and resources in private and public archives and libraries in North Korea, South Korea, China, North America and Europe, *Songs for "Great Leaders"* opens up the North Korean regime in a way never before attempted or possible. **Gurudev's Drumming Legacy Music, Theory, and Nationalism in the Mrḍaṅg Aur Tabla Vādanpaddhati of Gurudev Patwardhan** *Ashgate Publishing, Ltd.* The 1903 *Mrḍaṅg aur Tabla Vadanpaddhati* is a revelatory text that has never been translated or analysed. It is a manual for playing the two most important drums of North Indian (Hindustani) music, the pakhavaj (mrdang) and the tabla. James Kippen provides the first translation of this immensely important text. He sets the work and objectives of the original author in the context of a rich historical, social and political background. By also discussing the differences in the second edition of 1938 Kippen illuminates the process by which 'tabla theory' was being created in the early 20th century. **The Oxford Handbook of Religion and the Arts** *Oxford University Press* Nearly every form of religion or spirituality has a vital connection with art. Religions across the world, from Hinduism and Buddhism to Eastern Orthodox Christianity, have been involved over the centuries with a rich array of artistic traditions, both sacred and secular. In its uniquely multi-dimensional consideration of the topic, *The Oxford Handbook of Religion and the Arts* provides expert guidance to artistry and aesthetic theory in religion. The Handbook offers nearly forty original essays by an international team of leading scholars on the main topics, issues, methods, and resources for the study of religious and theological aesthetics. The volume ranges from antiquity to the present day to examine religious and artistic imagination, fears of idolatry, aesthetics in worship, and the role of art in social transformation and in popular religion - covering a full array of forms of media, from music and poetry to architecture and film. An authoritative text for scholars and students, *The Oxford Handbook of Religion and the Arts* will remain an invaluable resource for years to come. **Producing Indonesia The State of the Field of Indonesian Studies** *Cornell University Press* The 26 scholars contributing to this volume have

helped shape the field of Indonesian studies over the last three decades. They represent a broad geographic background—Indonesia, the Netherlands, the United Kingdom, Australia, the United States, Canada—and have studied in a wide array of key disciplines—anthropology, history, linguistics and literature, government and politics, art history, and ethnomusicology. Together they reflect on the "arc of our field," the development of Indonesian studies over recent tumultuous decades. They consider what has been achieved and what still needs to be accomplished as they interpret the groundbreaking works of their predecessors and colleagues. This volume is the product of a lively conference sponsored by Cornell University, with contributions revised following those interactions. Not everyone sees the development of Indonesian studies in the same way. Yet one senses—and this collection confirms—that disagreements among its practitioners have fostered a vibrant, resilient intellectual community. Contributors discuss photography and the creation of identity, the power of ethnic pop music, cross-border influences on Indonesian contemporary art, violence in the margins, and the shadows inherent in Indonesian literature. These various perspectives illuminate a diverse nation in flux and provide direction for its future exploration.

Flamenco, Regionalism and Musical Heritage in Southern Spain *Routledge* Flamenco, Regionalism and Musical Heritage in Southern Spain explores the relationship between regional identity politics and flamenco in Andalusia, the southernmost autonomous community of Spain. In recent years, the Andalusian Government has embarked on an ambitious project aimed at developing flamenco as a symbol of regional identity. In 2010, flamenco was recognised as an Intangible Cultural Heritage of Humanity by UNESCO, a declaration that has reinvigorated institutional support for the tradition. The book draws upon ethnomusicology, political geography and heritage studies to analyse the regionalisation of flamenco within the frame of Spanish politics, while considering responses among Andalusians to these institutional measures. Drawing upon ethnographic research conducted online and in Andalusia, the book examines critically the institutional development of flamenco, challenging a fixed reading of the relationship between flamenco and regionalism. The book offers alternative readings of regionalism, exploring the ways in which competing localisms and disputed identities contribute to a fresh understanding of the flamenco tradition. Matthew Machin-Autenrieth makes a significant contribution to flamenco scholarship in particular and to the study of music, regionalism and heritage in general.

Music, Sound, and Architecture in Islam *University of Texas Press* Tracing the connections between music making and built space in both historical and contemporary times, *Music, Sound, and Architecture in Islam* brings together domains of intellectual reflection that have rarely been in dialogue to promote a greater understanding of the centrality of sound production in constructed environments in Muslim religious and cultural expression. Representing the fields of ethnomusicology, anthropology, art history, architecture, history of architecture, religious studies, and Islamic studies, the volume's contributors consider sonic performances ranging from poetry recitation to art, folk, popular, and ritual musics—as well as religious expressions that are not usually labeled as "music" from an Islamic perspective—in relation to monumental, vernacular, ephemeral, and landscape architectures; interior design; decoration and furniture; urban planning; and geography. Underscoring the intimate relationship between traditional Muslim sonic performances, such as the recitation of the Qur'an or devotional songs, and conventional Muslim architectural spaces, from mosques and Sufi shrines to historic aristocratic villas, gardens, and gymnasiums, the book reveals Islam as an ideal site for investigating the relationship between sound and architecture, which in turn proves to be an innovative and significant angle from which to explore Muslim cultures.

Greek Rebetiko from a Psychocultural Perspective *Same Songs Changing Minds* *Taylor & Francis* *Greek Rebetiko from a Psychocultural Perspective: Same Songs Changing Minds* examines the ways in which audiences in present-day Greece and Turkey perceive and use the Greek popular song genre rebetiko to cultivate specific cultural habits and identities. In the past, rebetiko has been associated chiefly with the lower strata of Greek society. But Daniel Koglin approaches the subject from a different perspective, exploring the mythological and ritual aspects of rebetiko, which intellectual elites on both sides of the Aegean Sea have adapted to their own world views in our age of globalized consumption. Combining qualitative and quantitative methods from ethnomusicology, ritual studies, conceptual history and music psychology, Koglin casts light on the role played by national perceptions in the processes of music production and consumption. His analysis reveals that rebetiko persistently oscillates between conceptual categories: it is a music both ours and theirs, marginal and mainstream, joyful and grievous, sacred and profane. The study culminates in the thesis that this semantic multistability is not only a key concept to understanding the ongoing popularity of rebetiko in Greece, and its recent renaissance in Turkey, but also a fundamental aspect of the human experience on the south-eastern borders of Europe.

The Musical Human *Rethinking John Blacking's Ethnomusicology in the Twenty-first Century* *Ashgate Publishing, Ltd.* 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.

The British National Bibliography *Turkic Soundscapes From Shamanic Voices to Hip-Hop* *Routledge* The Turkic soundscape is both geographically huge and culturally diverse (twenty-eight countries, republics and districts extending from Eastern Europe through the Caucasus and throughout Central Asia). Although the Turkic peoples of the world can trace their linguistic and genetic ancestries to common sources, their extensive geographical dispersion and widely varying historical and political experiences have generated a range of different expressive music forms. In addition, the break-up of the Soviet Union and increasing globalization have resulted in the emergence of new viewpoints on classical and folk traditions, Turkic versions of globalized popular culture, and re-workings of folk and religious practices to fit new social needs. In line with the opening up of many Turkic regions in the post-Soviet era, awareness of scholarship from these regions has also increased. Consisting of twelve individual contributions that reflect the geographical breadth of the area under study, the collection addresses animist and Islamic religious songs; the historical development of Turkic musical instruments; ethnography and analysis of classical court music traditions; cross-cultural influences throughout the Turkic world; music and mass media; and popular music in traditional contexts. The result is a well-balanced survey of music in the Turkic-speaking world, representing folk, popular and classical traditions equally, as well as discussing how these traditions have changed in response to growing modernity and cosmopolitanism in Europe and Central Asia.

Dancing with Devtas: Drums, Power and Possession in the Music of Garhwal, North India *Routledge* In the Central Himalayan region of Garhwal, the gods (devtas) enjoy dancing. Musicians - whether ritual specialists or musical specialists - are therefore an indispensable part of most entertainment and religious events. In shamanistic ceremonies, their incantations, songs and

drumming 'make' the gods possess their mediums. In other contexts, such as dramatic theatrical renditions of stories of specific deities, actors 'dance' the role of their character having become possessed by the spirit of their character. Through the powerful sounds of their drumming, musicians cause the gods to dance. Music, and more particularly musical sound, is perceived in Garhwal as a powerful force. Andrew Alter examines music and musical practice in Garhwal from an analytical perspective that explores the nexus between musical sounds and performance events. He provides insight into performance practice, vocal techniques, notions of repertoire classification, instruments, ensembles, performance venues, and dance practice. However, music is not viewed simply as a system of organized sounds such as drum strokes, pitch iterations or repertoire items. Rather, in Garhwal, the music is viewed as a system of knowledge and as a system of beliefs in which meaning and spirituality become articulated through potent sound iterations. Alter makes a significant contribution to the discipline of ethnomusicology through a detailed documentation of musical practice in the context of ritual events. The book offers a traditionally thorough historical-ethnographic study of a region with the aim of integrating the local field-based case studies of musical practices within the broader Garhwali context. The work contains invaluable oral data, which has been carefully transliterated as well as translated. Alter blends a carefully detailed analysis of drumming in conjunction with the complex ritual and social contexts of this sophisticated and semantically rich musical practice.

Studies on a Global History of Music A Balzan Musicology Project *Routledge* The idea of a global history of music may be traced back to the Enlightenment, and today, the question of a conceptual framework for a history of music that pays due attention to global relationships in music is often raised. But how might a historical interpretation of those relationships proceed? How should it position, or justify, itself? What would 'Western music' look like in an account of music history that aspires to be truly global? The studies presented in this volume aim to promote post-European historical thinking. They are based on the idea that a global history of music cannot be one single, hegemonic history. They rather explore the paradigms and terminologies that might describe a history of many different voices. The chapters address historical practices and interpretations of music in different parts of the world, from Japan to Argentina and from Mexico to India. Many of these narratives are about relations between these cultures and the Western tradition; several also consider socio-political and historical circumstances that have affected music in the various regions. The book addresses aspects that Western musical historiography has tended to neglect even when looking at its own culture: performance, dance, nostalgia, topicality, enlightenment, the relationships between traditional, classical, and pop musics, and the regards croisés between European, Asian, or Latin American interpretations of each other's musical traditions. These studies have been derived from the Balzan Musicology Project Towards a Global History of Music (2013–2016), which was funded by the International Balzan Foundation through the award of the Balzan Prize in Musicology to the editor, and designed by music historians and ethnomusicologists together. A global history of music may never be written in its entirety, but will rather be realised through interaction, practice, and discussion, in all parts of the world.

Arnold Bake A Life with South Asian Music *Routledge* Arnold Bake (1899–1963) was a Dutch pioneer in South Asian ethnomusicology, whose research impressed not only the most renowned Indologists of his time but also the leading figures in the emerging field of ethnomusicology. This long overdue biography sheds light on his knowledge of the theory and practice of South Asian music, as well as his legacy on the intellectual history of ethnomusicology. Bake spent nearly seventeen years in the Indian subcontinent and made numerous, irreplaceable recordings, films and photographs of local musicians and dancers. As a gifted Western musician, he studied Indian singing with Bhimrao Shastri, Dinendranath Tagore and Nabadwip Brajabashi, and successfully performed Rabindranath Tagore's compositions and South Asian folk songs during hundreds of lecture-recitals in India, Europe and the United States. For the last fifteen years of his life, Bake taught Indian music at the School of Oriental and African Studies (SOAS), University of London; he was the first to do so at a Western university. Besides his numerous writings and radio presentations, he advanced his subject through his activities in British and international research associations. The history of ethnomusicology, especially as applied to South Asia, cannot be fully understood without regard to Bake, and yet his contribution has remained, until now, unclear and unknown.

Female Voices from an Ewe Dance-drumming Community in Ghana Our Music Has Become a Divine Spirit *Ashgate Publishing, Ltd.* James Burns provides a detailed ethnography of a group of female musicians from the Dzigbordi community dance-drumming club from the rural town of Dzodze, located in South-Eastern Ghana. Dzigbordi is part of a genre known as adekede, or female songs of redress, where women musicians critique gender relations in society. Burns uses audio and video interviews, recordings of rehearsals and performances and detailed collaborative analyses of song texts, dance routines and performance practice to address important methodological shifts in ethnomusicology that outline a more humanistic perspective of music cultures. The book will appeal to those interested in African Studies, Gender Studies and Oral Literature, as well as ethnomusicology and includes a DVD documentary.

Thought and Play in Musical Rhythm *Oxford University Press, USA* *Thought and Play in Musical Rhythm* offers new understandings of musical rhythm through the analysis and comparison of diverse repertoires, performance practices, and theories as formulated and transmitted in speech or writing. Editors Richard K. Wolf, Stephen Blum, and Christopher Hasty address a productive tension in musical studies between universalistic and culturally relevant approaches to the study of rhythm. Reacting to commonplace ideas in (Western) music pedagogy, the essays explore a range of perspectives on rhythm: its status as an "element" of music that can be usefully abstracted from timbre, tone, and harmony; its connotations of regularity (or, by contrast, that rhythm is what we hear against the grain of background regularity); and its special embodiment in percussion parts. Unique among studies of musical rhythm, the collection directs close attention to ways performers and listeners conceptualize aspects of rhythm and questions many received categories for describing rhythm. By drawing the ear and the mind to tensions, distinctions, and aesthetic principles that might otherwise be overlooked, this focus on local concepts enables the listener to dispel assumptions about how music works "in general." Readers may walk away with a few surprises, become more aware of their assumptions, and/or think of new ways to shock their students out of complacency.

Louder and Faster Pain, Joy, and the Body Politic in Asian American Taiko *University of California Press* A free open access ebook is available upon publication. Learn more at www.luminosoa.org. *Louder and Faster* is a cultural study of the phenomenon of Asian American taiko, the thundering, athletic drumming tradition that originated in Japan. Immersed in the taiko scene for twenty years, Deborah Wong has witnessed cultural and demographic changes and the exponential growth and expansion of taiko particularly in Southern California. Through her participatory ethnographic work, she reveals a complicated story embedded in memories of Japanese American internment and legacies of imperialism, Asian American identity and politics, a desire to be seen and heard, and the intersection of culture and global capitalism. Exploring the materialities of the drums, costumes, and bodies that make sound, analyzing the relationship of these to capitalist

multiculturalism, and investigating the gender politics of taiko, Louder and Faster considers both the promises and pitfalls of music and performance as an antiracist practice. The result is a vivid glimpse of an Asian American presence that is both loud and fragile.

"Music and the Performance of Identity on Marie-Galante, French Antilles" *Routledge* Marie-Galante is a small island situated in the Caribbean to the south of Guadeloupe. The majority of Marie-Galantais are descendants of the slave era, though a few French settlers also occupy the island. Along with its neighbours Guadeloupe and Martinique, Marie-Galante forms an official d?rtement of France. Marie-Galante historically has never been an independent polity. Marie-Galantais express sentiments of being 'deux fois colonis? or twice colonized, concomitant with their sense of insularity from a global organization of place. Dr Ron Emoff translates this pervasive sense of displacement into the concept of the 'non-nation'. Musical practices on the island provide Marie-Galantais with a means of re-connecting with other significant distant places. Many Marie-Galantais display a 'split-subjectivity', embracing an African heritage, a French association and a Caribbean regionalism. This book is unique, in part, with regard to its treatment of a particular mode of self-consciousness, expressed musically, on a virtually forgotten Caribbean island. The book also combines literary, narrative, historical and musical sources to theorize a postcolonial surreal in the French Antilles. The focus of the book is upon kadril dance and gwo ka drumming, two prevalent musical practices on the island with which Marie-Galantais construct unique perceptions of self in relation, specifically, to Africa and France. Based on several extended periods of ethnographic research, the book evokes unique Marie-Galantais views on tradition, historicity, esclavage, nationalism (and its absence) and the local significance of occupying a globally out-of-the-way place. The book will be of interest not only to ethnomusicologists, but also to those interested in cultural and linguistic anthropology, postcolonial studies, performance studies, folklore and Caribbean studies.

Healing Rhythms The World of South Korea's East Coast Hereditary Shamans *Ashgate Publishing, Ltd.* Still today, in South Korea, many people pay for the services of mudang - the intermediaries of Korea's syncretic folk religion. The majority of mudang are called to the profession by gods and they focus on the use of spirit-power ('possession') for diagnosis and problem-solving. There is, however, a tiny minority of mudang who are born or adopted into the ritual life and who have no spirit-power. These ritualists perform conducting rituals for whole communities focusing more on the use of music, dance, and song to provide healing experiences. In this book, Simon Mills provides an in-depth analysis of the East Coast hereditary mudang institution and its rhythm-oriented music, focusing particularly on the Kim family of mudang - the government-appointed 'cultural assets' for the genre.

Singing the Gospel along Scotland's North-East Coast, 1859-2009 *Routledge* Following three years of ethnomusicological fieldwork on the sacred singing traditions of evangelical Christians in North-East Scotland and Northern Isles coastal communities, Frances Wilkins documents and analyses current singing practices in this book by placing them historically and contemporaneously within their respective faith communities. In ascertaining who the singers were and why, when, where, how and what they chose to sing, the study explores a number of related questions. How has sacred singing contributed to the establishment and reinforcement of individual and group identities both in the church and wider community? What is the process by which specific regional repertoires and styles develop? Which organisations and venues have been particularly conducive to the development of sacred singing in the community? How does the subject matter of songs relate to the immediate environment of coastal inhabitants? How and why has gospel singing in coastal communities changed? These questions are answered with comprehensive reference to interview material, fieldnotes, videography and audio field recordings. As one of the first pieces of ethnomusicological research into sacred music performance in Scotland, this ethnography draws important parallels between practices in the North East and elsewhere in the British Isles and across the globe.

Music and the Poetics of Production in the Bolivian Andes *Ashgate Publishing, Ltd.* Music and the Poetics of Production in the Bolivian Andes is a musical ethnography of a Quechua speaking community of northern Potosí, 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.

Brass Bands of the World: Militarism, Colonial Legacies, and Local Music Making *Ashgate Publishing, Ltd.* Bands structured around western wind instruments are among the most widespread instrumental ensembles in the world. Although these ensembles draw upon European military traditions that spread globally through colonialism, militarism and missionary work, local musicians have adapted the brass band prototype to their home settings, and today these ensembles are found in religious processions and funerals, military manoeuvres and parades, and popular music genres throughout the world. Based on their expertise in ethnographic and archival research, the contributors to this volume present a series of essays that examine wind band cultures from a range of disciplinary perspectives, allowing for a comparison of band cultures across geographic and historical fields. The themes addressed encompass the military heritage of band cultures; local appropriations of the military prototype; links between bands and their local communities; the spheres of local band activities and the modes of sociability within them; and the role of bands in trajectories toward professional musicianship. This book will appeal to readers with an interest in ethnomusicology, colonial and post-colonial studies, community music practices, as well as anyone who has played with or listened to their local band.

American Book Publishing Record Songs for "great Leaders" Ideology and Creativity in North Korean Music and Dance *Oxford University Press, USA* "North Korea is often said to be unknown: a reclusive and secretive state. It behaves as if the whole country is a theatre that projects itself through performance. Song, together with other music and dance production, forms the soundtrack to the theater of daily life, embedding messages that tell the official history, the exploits of leaders, and the socialist utopia yet-to-come. Songs form the foundation stones of revolutionary operas, of instrumental and orchestral tone poems, and are rearranged in countless versions for use by children in kindergartens, for 50,000 young people who dance annually in celebration of the Eternal President's birthday, and for the 100,000 participants of mass spectacles such as the Arirang Festival. North Koreans are reminded daily on state-controlled television news how their songs are beamed around the world by satellite, and songs are today routinely uploaded to YouTube and Youku. This is the first book-length account of North Korean music and dance in any language other than Korean. It is based on fieldwork, on interviews, and resources researched in private and public archives and libraries in North Korea, but also in South Korea, China, North America and Europe. It explores revolutionary songs written in the 1940s and pop songs from the 2010s, exploring in a critical but informed way not just songs, but also developments of Korean instruments, the creation of revolutionary operas that embed the state's ideology of juche "self-reliance", mass spectacles, dance and

dance notation, and composers and compositions"-- **European Bulletin of Himalayan Research**