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This booklet hardly needs a preface; the contents, I think, speak for themselves. It contains a short and carefully brought up to date resume of all that I, as a private University Lecturer in Amsterdam, have tried to teach my pupils. It is intended as a general introduction to ethno-musicology, before going on to the study of the forms of separate music-cultures. I sincerely hope that those, who wish to teach themselves and to qualify in this branch of knowledge, will find a satisfactory basis for self tuition in the matter here brought together. Regarding the possibility of a new edition, any critical remarks or information as to possible desiderata would be very gratefully received. J.K. PREFACE TO THE SECOND EDITION My request for critical remarks and desiderata has not been ignored. My sincere thanks to all who took the trouble to let me know what they missed in my booklet. Through their collaboration the contents have undergone a considerable improvement and enlargement as compared to the original edition issued in 1950 by the Royal Tropical Institute, Amsterdam, under the title 'Musicologica'. I have taken care to add many particulars from non-European sources, with the result that now the book is no longer so Europe-centric as it was.

Since the late 1980s, the boundaries between the 'musicologies' have become increasingly blurred. Most notably, a growing number of musicologists have become

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interested in the ideas and methodologies of ethnomusicology, and in particular, in applying one of the central methodological tools of ethnomusicology – ethnography – to the study of Western ‘art’ music, a tradition which had previously been studied primarily through scores, recordings and other historical sources. Alongside this, since the 1970s a small number of ethnomusicologists have also written about Western art music, thus complicating the idea of ethnomusicology as the study of ‘other’ music. Indeed, there has been a growth in this area of scholarship in recent years. Approaching western art music through the perspectives of ethnomusicology can offer new and enriching insights to the study of this musical tradition, as shown in the writings presented in this book. The current volume is the first collection of essays on this topic and includes work by authors from a range of musicological and ethnomusicological backgrounds, exploring a variety of issues including music in orchestral outreach programmes, new audiences for classical music concerts, music and conflict transformation, ethnographic study of the rehearsal process, and the politics of a high-profile music festival. This book was originally published as a special issue of Ethnomusicology Forum. Debussy’s Paris takes readers on a tour of Belle Époque Paris through detailed descriptions of the city’s delights and the exquisite piano music Debussy wrote to accompany them. Kautsky reveals little known aspects of Parisian life and weaves the music, the man, the city, and the era into an indissoluble whole.

Hailed as a national hero and musical revolutionary, Thomas Mapfumo, along with other Zimbabwean artists, burst onto the music scene in the 1980s with a unique style that combined electric guitar with indigenous Shona music and instruments. The development of this music from its roots in the early Rhodesian era to the present and the ways this and other

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styles articulated with Zimbabwean nationalism is the focus of Thomas Turino's new study. Turino examines the emergence of cosmopolitan culture among the black middle class and how this gave rise to a variety of urban-popular styles modeled on influences ranging from the Mills Brothers to Elvis. He also shows how cosmopolitanism gave rise to the nationalist movement itself, explaining the combination of "foreign" and indigenous elements that so often define nationalist art and cultural projects. The first book-length look at the role of music in African nationalism, Turino's work delves deeper than most books about popular music and challenges the reader to think about the lives and struggles of the people behind the surface appeal of world music.

Applied ethnomusicology is an approach guided by principles of social responsibility, which extends the usual academic goal of broadening and deepening knowledge and understanding toward solving concrete problems and toward working both inside and beyond typical academic contexts (International Council for Traditional Music 2007). This edited volume is based on the first symposium of the ICTM's Study Group on Applied Ethnomusicology in Ljubljana, Slovenia in 2008 that brought together more than thirty specialists from sixteen countries worldwide. It contains a Preface, an extensive Introduction, and twelve selected peer-reviewed articles by authors from Australia, Austria, Canada, Germany, Slovenia, Serbia, South Africa, the United Kingdom, and the United States of America, divided into four thematic groups. These groups encompass: diverse perspectives on the growing field of applied ethnomusicology in various geographical and problem-solving contexts; research and teaching-related connotations; the potential in contributing to sustainable music cultures; and the use of music in conflict resolution situations. The edited volume *Applied Ethnomusicology: Historical and Contemporary Approaches*

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brings together previously dispersed knowledge and perspectives, and offers new insights to various disciplines within the humanities and social sciences. Rooted in diverse scholarly traditions, it addresses a variety of challenges in today's world and aims to benefit the quality of human existence.

From one of the most lauded scholars in ethnomusicology comes this enlightening and highly personal narrative on the evolution and current state of the field of ethnomusicology. Surveying the field he helped establish, Bruno Nettl investigates how concepts such as evolution, geography, and history serve as catalysts for advancing ethno-musicological methods and perspectives. Nettl's entertaining collection covers his scholarly interests ranging from Native American to Mediterranean to Middle Eastern contexts while laying out the pivotal moments of the field and conversations with the giants of its past. Bruno Nettl is professor emeritus of music and anthropology at the University of Illinois Urbana-Champaign and the author of *The Study of Ethnomusicology: Thirty-One Issues and Concepts* and many other books.

Non-Aboriginal; based on papers presented at Ideas, Concepts and Personalities in the History of Ethnomusicology conference, Urbana, Illinois, April 1988.

A landmark in jazz studies, *Thinking in Jazz* reveals as never before how musicians, both individually and collectively, learn to improvise. Chronicling leading musicians from their first encounters with jazz to the development of a unique improvisatory voice, Paul Berliner documents the lifetime of preparation that lies behind the skilled improviser's every idea. The product of more than fifteen years of immersion in

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the jazz world, Thinking in Jazz combines participant observation with detailed musicological analysis, the author's experience as a jazz trumpeter, interpretations of published material by scholars and performers, and, above all, original data from interviews with more than fifty professional musicians: bassists George Duvivier and Rufus Reid; drummers Max Roach, Ronald Shannon Jackson, and Akira Tana; guitarist Emily Remler; pianists Tommy Flanagan and Barry Harris; saxophonists Lou Donaldson, Lee Konitz, and James Moody; trombonist Curtis Fuller; trumpeters Doc Cheatham, Art Farmer, Wynton Marsalis, and Red Rodney; vocalists Carmen Lundy and Vea Williams; and others. Together, the interviews provide insight into the production of jazz by great artists like Betty Carter, Miles Davis, Dizzy Gillespie, Coleman Hawkins, and Charlie Parker. Thinking in Jazz overflows with musical examples from the 1920s to the present, including original transcriptions (keyed to commercial recordings) of collective improvisations by Miles Davis's and John Coltrane's groups. These transcriptions provide additional insight into the structure and creativity of jazz improvisation and represent a remarkable resource for jazz musicians as well as students and educators. Berliner explores the alternative ways—aural, visual, kinetic, verbal, emotional, theoretical, associative—in which these performers

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conceptualize their music and describes the delicate interplay of soloist and ensemble in collective improvisation. Berliner's skillful integration of data concerning musical development, the rigorous practice and thought artists devote to jazz outside of performance, and the complexities of composing in the moment leads to a new understanding of jazz improvisation as a language, an aesthetic, and a tradition. This unprecedented journey to the heart of the jazz tradition will fascinate and enlighten musicians, musicologists, and jazz fans alike. Known affectionately as "The Red Book," Bruno Nettl's *The Study of Ethnomusicology* became a classic upon its original publication in 1983. Scholars and students alike have hailed it not just for its insights but for a disarming, witty style able to engage and entertain even casual readers while providing essential grounding in the field. In this third edition, Nettl revises the text throughout, adding new chapters and discussions that take into account recent developments across the field and reflecting on how his thinking has changed or even reversed itself during his sixty-year career. An updated bibliography rounds out the volume. This booklet hardly needs a preface; the contents, I think, speak for themselves. It contains a short and carefully brought up to date resume of all that I, as a private University Lecturer in Amsterdam, have tried to teach my pupils. It is intended as a general

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introduction to ethnomusicology, before going on to the study of the forms of separate music-cultures. I sincerely hope that those, who wish to teach themselves and to qualify in this branch of knowledge, will find a satisfactory basis for self tuition in the matter here brought together.

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Theory and Method in Historical Ethnomusicology demonstrates 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.

Applied studies scholarship has triggered a not-so-

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quiet revolution in the discipline of ethnomusicology.

The current generation of applied

ethnomusicologists has moved toward participatory action research, involving themselves in musical communities and working directly on their behalf.

The essays in *The Oxford Handbook of Applied Ethnomusicology*, edited by Svanibor Pettan and Jeff Todd Titon, theorize applied ethnomusicology, offer histories, and detail practical examples with the goal of stimulating further development in the field. The essays in the book, all newly commissioned for the volume, reflect scholarship and data gleaned from eleven countries by over twenty contributors.

Themes and locations of the research discussed encompass all world continents. The authors present case studies encompassing multiple places; other that discuss circumstances within a geopolitical unit, either near or far. Many of the authors consider marginalized peoples and communities; others argue for participatory action research. All are united in their interest in overarching themes such as conflict, education, archives, and the status of indigenous peoples and immigrants. A volume that at once defines its field, advances it, and even acts as a large-scale applied ethnomusicology project in the way it connects ideas and methodology, *The Oxford Handbook of Applied Ethnomusicology* is a seminal contribution to the study of ethnomusicology, theoretical and applied.

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We are surrounded by new musical encounters today as never before, and the experience of musics from elsewhere is progressively affecting all arenas of the human conscience. Yet why is it that Western listeners expect a certain cultural and ethnic 'authenticity' or 'otherness' from visiting artists in world music, while contemporary musicians in Western music are no longer bound by such restraints? Should we feel uncomfortable when sacred rites from Asia or Africa are remade for Westerners as musical entertainment? As these thorny questions suggest, the great flood of world musics and of their agents into our most immediate cultural environment is not a simple matter of expanding global musical exchange. Instead, complex processes are at work involving the growth of intercontinental tourism, the development of new technologies of communication and our perceptions both of ourselves and of the new musical others now around us. Elegantly tracing the dimensions of these new musical encounters, Laurent Aubert considers the impact of world musics on our values, our habits and our cultural practices. His discussions of key questions about our contemporary music culture widen conventional ethnomusicological perspectives to consider not only the nature of Western society as a 'global village' but also the impact of current Western demands on the future of world musics and their practitioners.

The first edition of this book, *The Study of Ethnomusicology: 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

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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.

Studying Gregorian chant presents many problems to the researcher because its most important stages of development were not recorded in writing. From the sixth to the tenth century, this form of music existed only in song as medieval musicians relied on their memories and voices to pass each verse from one generation to the next. Peter Jeffery offers an innovative new approach for understanding how these melodies were created, memorized, performed, and modified. Drawing on a variety of disciplines, including anthropology and ethnomusicology, he identifies characteristics of Gregorian chant that closely resemble other oral traditions in non-Western cultures and demonstrates ways music historians can take into account the social, cultural, and anthropological contexts of chant's development.

First published in 2011. Routledge is an imprint of Taylor & Francis, an informa company.

No background or training in music? No problem. This shorter version of WORLDS OF MUSIC: AN INTRODUCTION TO

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THE MUSIC OF THE WORLD'S PEOPLES is written to make music accessible. Using the case-study approach, the text presents in-depth explorations of music of several cultures from around the world. The authors all ethnomusicologists working in their fields of expertise base their discussions of music-cultures on their own fieldwork and give you a true sense of both the music and culture that created it. Two CDs accompany every copy of the book and cover a wide range of music-cultures, including authentic recordings from the authors' fieldwork. Leading off is the long-standing jewel in the Worlds of Music crown - James Koetting's magnificent recording of postal workers canceling stamps at the University of Ghana post office. A Western-sounding hymn tune performed against African rhythms, this piece, more than any other, lets you hear contrasting music-cultures. Designed as a tribute to Robert Garfias, who has conducted field work in more cultures than any other living ethnomusicologist, this volume explores the originating encounter in field work of ethnomusicologists with the musicians and musical traditions they study. The nineteen contributors provide case studies from nearly every corner of the world, including biographies of important musicians from the Philippines, Turkey, Lapland, and Korea; interviews with, and reports of learning from, musicians from Ireland, Bulgaria, Burma, and India; and analyses of how traditional musicians adapt to the encounter with modernity in Japan, India, China, Turkey, Afghanistan, Morocco, and the United States. The book also provides a window into the history of ethnomusicology since all the contributors have had a relationship with the University of Washington, home to one of the oldest programs in ethnomusicology in the United States. Inspired by the example of Robert Garfias, they are all indefatigable field researchers and among the leading authorities in the world on their particular musical cultures.

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The contributions illustrate the core similarities in their approach to the discipline of ethnomusicology and at the same time deal with a remarkably wide range of perspectives, themes, issues, and theoretical questions. Readers should find this collection of essays a fascinating, indeed surprising, glimpse into an important aspect of the history of ethnomusicology.

Django Generations shows how relationships between racial identities, jazz, and national belonging become entangled in France. Jazz manouche—a genre known best for its energetic, guitar-centric swing tunes—is among France’s most celebrated musical practices of the twentieth and twenty-first centuries. It centers on the recorded work of famed guitarist Django Reinhardt and is named for the ethnoracial subgroup of Romanies (also known, often pejoratively, as “Gypsies”) to which Reinhardt belonged. French Manouches are publicly lauded as bearers of this jazz tradition, and many take pleasure and pride in the practice while at the same time facing pervasive discrimination. Jazz manouche uncovers a contradiction at the heart of France’s assimilationist republican ideals: the music is portrayed as quintessentially French even as Manouches themselves endure treatment as racial others. In this book, Siv B. Lie explores how this music is used to construct divergent ethnoracial and national identities in a context where discussions of race are otherwise censured. Weaving together ethnographic and historical analysis, Lie shows that jazz manouche becomes a source of profound ambivalence as it generates ethnoracial difference and socioeconomic exclusion. As the first full-length ethnographic study of French jazz to be published in English, this book enriches anthropological, ethnomusicological, and historical scholarship on global jazz, race and ethnicity, and citizenship while showing how music can be an important but insufficient tool in struggles for racial and economic justice.

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In Heartland Excursions, a legendary ethnomusicologist takes the reader along for a delightful, wide-ranging tour of his workplace. Bruno Nettl provides an insightful, sometimes tongue-in-cheek, always pithy ethnography of midwestern university schools of music from a different perspective in each of four chapters, alternating among three distinct voices: the longtime professor, the "native informant," and the outside observer, an "ethnomusicologist from Mars." If you've ever

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been to a concert or been connected to a university with a school of music, you'll discover yourself--or someone you know--in these pages. "In the music building you can't tell the quick from the dead without a program."--Chapter 1, "In the Service of the Masters" "The great ability of a violin student whom I observed was established when his dean was persuaded to accompany him."--Chapter 2, "Society of Musicians" "Some teachers of music history would accuse students who listen to Elvis Presley not only of taking time away from hearing Brahms, but also of polluting themselves."--Chapter 3, "A Place for All Musics?" At commencement, the graduates "were perhaps not aware that they had just participated in an event in which the principal values of the Western musical world . . . had been taken out of storage bins for annual exercise."--Chapter 4, "Forays into the Repertory"

Ethnomusicology is an academic discipline with a very broad mandate: to understand why and how human beings are musical through the study of music in all its geographical and historical diversity. Ethnomusicological scholarship, however, has been remiss in articulating such goals, methods, and theories. A renowned figure in the field, Timothy Rice is one of the few scholars to regularly address this problem. In this volume, he offers a compilation of essays drawn from across his career that finds implicit and yet largely unrecognized patterns unifying ethnomusicology over its recent history. Modeling Ethnomusicology summarizes thirty years of thinking about the field of ethnomusicology as Rice frames and reframes the content of eight of his most important essays from their original context in relation to the environment of today's ethnomusicology. Rice proposes a variety of models meant to guide students and researchers in their study of ethnomusicology. Some of these models pull together disparate strands of the field, while others propose

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heuristic models that generate questions for researchers as they plan and conduct their research. A new introduction to these essays reviews the history of his writing about ethnomusicology and proposes an innovative model for theorizing in ethnomusicology by ethnomusicologists. This book will be an enduring, essential text in undergraduate and graduate ethnomusicology classrooms, as well as a must-buy for established scholars in the field.

Ethnomusicologists face complex and challenging professional landscapes for which graduate studies in the field do not fully prepare them. The essays in *Voices of the Field: Pathways in Public Ethnomusicology*, edited by Len F. Garca Corona and Kathleen Wiens, provide a reflection on the challenges, opportunities, and often overlooked importance of public ethnomusicology. These essays capture years of experience of fourteen scholars who have simultaneously navigated the worlds within and outside of academia, sharing valuable lessons often missing in ethnomusicological training. Power and organizational structures, marketing, content management and production are among the themes explored as an extension and re-evaluation of what constitutes the field of/in ethnomusicology. Many of the authors in this volume share how to successfully acquire funding for a project, while others illustrate how to navigate non-academic workplaces, and yet others share perspectives on reconciling business-like mindsets with humanistic goals. Grounded in case studies in multiple institutional and geographical locations, authors advocate for the importance and relevance of ethnomusicology in our society at large.

In *The Tango Machine*, ethnomusicologist Morgan Luker examines the new and different ways contemporary tango music has been drawn upon and used as a resource for cultural, social, and economic development in Buenos Aires,

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Argentina. In doing so, he addresses broader concerns about how the value and meaning of musical culture has been profoundly reframed in the age of expediency where music and the arts are called upon and often compelled to address social, political and economic problems that were previously located outside the cultural domain. Long hailed as Argentina's so-called national genre of popular music and dance, tango has not been musically or socially popular in Argentina since the late 1950s, and today the vast majority of Argentines consider tango to be little more than a kitschy remnant of an increasingly distant past. Nevertheless, tango continues to have salience as a potent symbol of Argentine culture within the national imaginary and global representations. Ultimately, Luker argues that tango in Buenos Aires is not exceptional, but in fact emblematic of musical culture in the age of expediency, where the value and meaning of music and the arts are largely defined by their usability within broader social, political, and economic projects. Luker tackles here some of the core conceptual challenges facing critical music scholarship; the book will be an important resource for readers in ethnomusicology and music, anthropology, cultural studies, and Latin American studies."

Growing out of the collaborative research of an American ethnomusicologist and Zimbabwean musician, Paul F. Berliner's *The Art of Mbira* documents the repertory for a keyboard instrument known generally as mbira. At the heart of this work lies the analysis of the improvisatory processes that propel mbira music's magnificent creativity. In this book, Berliner provides insight into the communities of study, performance, and worship that surround mbira. He chronicles how master player Cosmas Magaya and his associates have developed their repertory and practices over more than four decades, shaped by musical interaction, social and political dynamics in Zimbabwe, and the global economy of the music

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industry. At once a detailed exposition of the music's forms and practices, it is also an indispensable historical and cultural guide to mbira in a changing world. Together with Berliner and Magaya's compendium of mbira compositions, Mbira's Restless Dance, The Art of Mbira breaks new ground in the depth and specificity of its exploration of an African musical tradition, and in the entwining of the authors' collaborative voices. It is a testament to the powerful relationship between music and social life—and the rewards of lifelong musical study, performance, and friendship.

Explaining that musicality is an essential touchstone of the human experience, a concise introduction to the study of the nature of music, its community and its cultural values explains the diverse work of today's ethnomusicologists and how researchers apply anthropological and other social disciplines to studies of human and cultural behaviors. Original.

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