

Ma Luf Reflections On The Arab Andalusian Music Of

Reflections on Knowledge and Language in Middle Eastern Societies Yonatan Mendel, Bruno De Nicola, Husain

Qutbuddin.2010-08-11 This book presents a collection of articles that put forward original research and significant insight regarding several key issues related to knowledge and language in Middle Eastern societies. The aspects studied include: the role of knowledge and language in affirming and negating political agendas and self-identities within areas of conflict and tension; ideas regarding the usefulness and interaction of religious and secular knowledge; and the attributes that render knowledge and language, especially that which is believed to be of divine origin, outstanding and worthy of admiration. The selection of studies has been purposefully diverse to include a variety of languages, including Arabic, Turkish, Hebrew and Persian, within multiple traditions, including Hellenism, Judaism, Christianity, and Islam, while focussing on a range of periods, from the classical to the mediaeval to the modern, and examining a range of issues, such as methods of analysing and interpreting Persian, Turkish and Arabic literature, literary and other attributes of the Bible and the Qur'an, diglossic languages, the Turkish modernisation project, Turkish-Kurdish tensions, Andalusian music, Azerbaijani politics, and the Israeli-Palestinian conflict. By underlining the substantial commonalities that exist between such seemingly different fields of research, the book highlights the idea—increasingly on the wane in departments of Middle Eastern Studies across many universities—that a shared area of study, viz. the Middle East, naturally and inherently entails a shared cultural, historical, and sociological milieu. It suggests that academics who engage in

different branches of research related to this area should—rather than focussing singly on their own field—avail substantially and meaningfully of one another’s scholarship, learn from each other’s methodologies, and collectively build upon a body of knowledge that should never be seen as dissociated.

Towards a Global Music Theory Mark Hijleh.2016-02-24 Since the beginning of the twentieth century, the cross-pollenization of world musical materials and practices has accelerated precipitously, due in large part to advances in higher-speed communications and travel. We live now in a world of global musical practice that will only continue to blossom and develop through the twenty-first century and beyond. Yet music theory as an academic discipline is only just beginning to respond to such a milieu. Conferences, workshops and curricula are for the first time beginning to develop around the theme of 'world music theory', as students, teachers and researchers recognize the need for analytical concepts and methods applicable to a wider range of human musics, not least the hybrid musics that influence (and increasingly define) more and more of the world's musical practices. *Towards a Global Music Theory* proposes a number of such concepts and methods stemming from durational and acoustic relationships between 'twos' and 'threes' as manifested in various interrelated aspects of music, including rhythm, melody, harmony, process, texture, timbre and tuning, and offers suggestions for how such concepts and methods might be applied effectively to the understanding of music in a variety of contexts. While some of the bases for this foray into possible methods for a twenty-first century music theory lie along well established acoustical and psycho-acoustical lines, Dr Mark Hijleh presents a broad attempt to apply them conceptually and comprehensively to a variety of musics in a relevant way that can be readily apprehended and applied by students, scholars and teachers.

Jewish-Muslim Interactions Samuel Sami Everett,Rebekah Vince.2020-11-10 By exploring dynamic Jewish-Muslim

interactions across North Africa and France through performance culture in the 20th and 21st centuries, we offer an alternative chronology and lens to a growing trend in media and scholarship that views these interactions primarily through conflict. Our volume interrogates interaction that crosses the genres of theatre, music, film, art, and stand-up, emphasising creative influence and artistic cooperation between performers from the Maghrib, with a focus on Algeria, Tunisia, Morocco, and diaspora communities, notably in France. The plays, songs, films, images, and comedy sketches that we analyse are multilingual, mixing not only with the former colonial language French, but also the rich diversity of indigenous Amazigh and Arabic languages. The volume includes contributions by scholars working across and beyond disciplinary boundaries through anthropology, ethnomusicology, history, sociology, and literature, engaging with postcolonial studies, memory studies, cultural studies, and transnational French studies. The first section examines accents, affiliations, and exchange, with an emphasis on aesthetics, familiarity, changing social roles, and cultural entrepreneurship. The second section shifts to consider departure and lingering presence through spectres and taboos, in its exploration of absence, influence, and elision. The volume concludes with an autobiographical afterword, which reflects on memories and legacies of Jewish-Muslim interactions across the Mediterranean. Contributors: Cristina Moreno Almeida, Jamal Bahmad, Adi Saleem Bharat, Aomar Boum, Morgan Corriou, Ruth Davis, Samuel Sami Everett, Fanny Gillet, Jonathan Glasser, Miléna Kartowski-Aïach, Nadia Kiwan, Hadj Miliani, Vanessa Paloma Elbaz, Elizabeth Perego, Christopher Silver, Rebekah Vince, Valérie Zenatti

(un)Common Sounds Roberta R. King, Sooi Ling Tan. 2014-11-18
In troubled times of heightened global tensions and conflict, (un)Common Sounds: Songs of Peace and Reconciliation among Muslims and Christians explores the contribution of music and

the performing arts to peacebuilding and interfaith dialogue in interreligious settings. It asks the simple but endlessly complex question: How is music and song used in our faiths and daily lives to foster peace and reconciliation? Focusing on the two largest world religions that together comprise more than 55% of the world's population, the essays address the complexities of embodied, lived religious traditions by moving across and linking a range of disciplines: ethnomusicology (the intersection of music and culture), peacemaking, Islamic studies, and Christian theology. Based on research in the Middle East, North Africa, and Indonesia, context-specific case studies serve to identify and reflect on the significant roles of music and the performing arts in fostering sustainable peace. (un)Common Sounds investigates the dynamics of peacebuilding and interfaith dialogue as they relate to music's transformative roles in conflict and post-conflict settings. Classroom tested, ((un)Common Sounds also provides discussion questions and projects for each chapter, a companion Web site (www.songsforpeaceproject.org), and an available documentary film to enhance learning in the academy, nongovernmental organizations, and religious groups.

Migrating Music Jason Toynbee, Byron Dueck. 2011-03-31
Migrants bring music from the homeland to the metropolis. But music also migrates via the media: 'world' music, hip hop, bossa nova ... With case studies from across the world this groundbreaking collection shows how migrating music is key to the construction of a still-emerging, global cosmopolitan imagination.
The Traditional Folk Music and Dances of Spain Israel J. Katz. 2009

"Music and Orientalism in the British Empire, 1780s-1940s"
Bennett Zon. 2017-07-05 Filling a significant gap in current scholarship, the fourteen original essays that make up this volume individually and collectively reflect on the relationship between music and Orientalism in the British Empire over the course of the long nineteenth century. The book is in four themed

sections. 'Portrayal of the East' traces the routes from encounter to representation and restores the Orient to its rightful place in histories of Orientalism. 'Interpreting Concert Music' looks at one of the principal forms in which Orientalism could be brought to an eager and largely receptive - yet sometimes resistant - mass market. 'Words and Music' investigates the confluence of musical and Orientalist themes in different genres of writing, including criticism, fiction and travel writing. Finally, 'The Orientalist Stage' discusses crucial sites of Orientalist representation - music theatre and opera - as well as tracing similar phenomena in twentieth-century Hindi cinema. These final chapters examine the rendering of the East as 'unachievable and unrecognizable' for the consuming gaze of the western spectator.

The Journal of American Folk-lore .2007

The Penguin Dictionary of Islam Azim Nanji.2008-04-24 Islam today is a truly global faith, yet it remains somewhat of an enigma to many of us. Each and every day our newspapers are saturated with references to Islam; Quran, Taliban, Hijab, Fatwa, Allah, Sunni, Jihad, Shia, the list goes on. But how much do we really understand? Are we, in fact, misunderstanding? The Penguin Dictionary of Islam provides complete, impartial answers. It includes extensive coverage of the historical formations of the worldwide Muslim community and highlights key modern Muslim figures and events. Understanding Islam is vital to understanding our world and this text is the definitive authority, designed for both general and academic readers.

The Arab Nahda as Popular Entertainment .2023-11-16 What was popular entertainment like for everyday Arab societies in Middle Eastern cities during the long nineteenth century? In what ways did café culture, theatre, illustrated periodicals, cinema, cabarets, and festivals serve as key forms of popular entertainment for Arabic-speaking audiences, many of whom were uneducated and striving to contend with modernity's anxiety-inducing realities? Studies on the 19th to mid-20th

century's transformative cultural movement known as the Arab nahda (renaissance), have largely focussed on concerns with nationalism, secularism, and language, often told from the perspective of privileged groups. Highlighting overlooked aspects of this movement, this book shifts the focus away from elite circles to quotidian audiences. Its ten contributions range in scope, from music and visual media to theatre and popular fiction. Paying special attention to networks of movement and exchange across Arab societies in Lebanon, Syria, Egypt, Iraq, and Morocco, this book heeds the call for 'translocal/transnational' cultural histories, while contributing to timely global studies on gender, sexuality, and morality. Focusing on the often-marginalized frequenters of cafés, artist studios, cinemas, nightclubs, and the streets, it expands the remit of who participated in the nahda and how they did.

Towards a Global Music History Mark Hijleh. 2018-12-18 How do we explain the globalized musical world in which we find ourselves in the early 21st century and how did we arrive here? This extraordinary book outlines an understanding of the human musical story as an intercultural—and ultimately a transcultural—one, with travel and trade as the primary conditions and catalysts for the ongoing development of musical styles. Starting with the cultural and civilizational precedents that gave rise to the first global trading and travel network in both directions across the Afro-Eurasian Old World Web in the form of the Silk Road, the book proceeds to the rise of al-Andalus and its influence on Europe through the Iberian peninsula before considering the fusion of European, African and indigenous musics that emerged in the Americas between c1500-1920 as part of Atlantic culture and the New World Web, as well as the concurrent acceleration of globalism in music through European empires and exoticism. The book concludes by examining the musical implications of our current Age of Instantaneous Exchange that technology permits, and by revisiting the question

of interculturality and transculturality in music.

Orient - Orientalistik - Orientalismus Burkhard Schnepel, Gunnar Brands, Hanne Schöning. 2015-07-31 Dass der Orient eher ein Konstrukt des Westens als eine eigenständige geographische Einheit darstellt, ist seit den Debatten, die Edward Saids wirkmächtiges Buch »Orientalismus« ausgelöst hat, bekannt. Dieser interdisziplinäre Band untersucht die gegenseitigen Beeinflussungen und dialektischen, auch imaginativen Austauschbeziehungen zwischen »Orient« und »Okzident« im geschichtlichen Rückblick. In den Fokus der Beobachtungen und Analysen geraten dabei zugleich die gegenwärtigen Prozesse der »Orientalisierung« - aber auch der »Auto-Orientalisierung« und »Okzidentalierung« - in einer sich stets weiter globalisierenden, postkolonialen Welt. Mit Beiträgen u.a. von Édouard Conte, Anton Escher, Karl-Heinz Kohl, Fritz W. Kramer und Birgit Schäßler. *Choice* .2005

A Companion to the Anthropology of the Middle East Soraya Altorki. 2015-07-07 A Companion to the Anthropology of the Middle East presents a comprehensive overview of current trends and future directions in anthropological research and activism in the modern Middle East. Named as one of Choice's Outstanding Academic Titles of 2016 Offers critical perspectives on the theoretical, methodological, and pedagogical goals of anthropology in the Middle East Analyzes the conditions of cultural and social transformation in the Middle Eastern region and its relations with other areas of the world Features contributions by top experts in various Middle East anthropological specialties Features in-depth coverage of issues drawn from religion, the arts, language, politics, political economy, the law, human rights, multiculturalism, and globalization

Music and the Play of Power in the Middle East, North Africa and Central Asia Laudan Nooshin. 2016-04-29 What is it about the history, geographical position and cultures of the

Middle East, North Africa and Central Asia that has made music such a potent and powerful agent? This volume presents the first direct look at the complex relationship between music and power across a range of musical genres and countries. Discourses of power in the region centre on some of the most contested social issues, most notably in relation to nationhood, gender and religion. Individual chapters examine the ways in which music serves as a forum for playing out issues of power, ideology, resistance and subversion. How does music become a space for promoting - or conversely, resisting or subverting - particular ideologies or positions of authority? How does it accrue symbolic power in ways that are very particular, perhaps unique? And how does music become a site of social control or, alternatively, a vehicle for agency and empowerment, at times overt and at others highly subtle? What is it about music that facilitates, and sometimes disrupts, the exercise and flows of power? Who controls such flows, how and for what purposes? In asking such questions in the context of countries such as Afghanistan, Egypt, Iran, Tunisia and Tajikistan, the book draws on a wide range of relevant theoretical and critical ideas, and many disciplines including ethnomusicology, anthropology, sociology, politics, Middle Eastern studies, globalization studies, gender studies and cultural and media studies. The countries and areas explored share a great deal in historical and cultural terms, including a legacy of colonial and neo-colonial encounters and predominantly Judeo-Muslim religious traditions. It is hoped that the volume will contribute ultimately to a richer understanding of the role that music plays in these societies.

Stambeli Richard C. Jankowsky.2022-10-15 In Stambeli, Richard C. Jankowsky presents a vivid ethnographic account of the healing trance music created by the descendants of sub-Saharan slaves brought to Tunisia during the eighteenth and nineteenth centuries. Stambeli music calls upon an elaborate pantheon of sub-Saharan spirits and North African Muslim saints to heal

humans through ritualized trance. Based on nearly two years of participation in the musical, ritual, and social worlds of stambeli musicians, Jankowsky's study explores the way the music evokes the cross-cultural, migratory past of its originators and their encounters with the Arab-Islamic world in which they found themselves. Stambeli, Jankowsky avers, is thoroughly marked by a sense of otherness—the healing spirits, the founding musicians, and the instruments mostly come from outside Tunisia—which creates a unique space for profoundly meaningful interactions between sub-Saharan and North African people, beliefs, histories, and aesthetics. Part ethnography, part history of the complex relationship between Tunisia's Arab and sub-Saharan populations, Stambeli will be welcomed by scholars and students of ethnomusicology, anthropology, African studies, and religion.

The Oriental Music Broadcasts, 1936-1937 Robert

Lachmann. 2013-01-01 Includes CD of the broadcasts (2-disc set)
Book URL: <https://www.areditions.com/rr/rrotm/otm010.html> The ethnomusicologist Robert Lachmann (1892-1939) wrote and presented twelve radio programs entitled Oriental Music, which were transmitted by the Palestine Broadcasting Service between November 1936 and April 1937. The programs, which formed part of Lachmann's pioneering project to establish an 'Oriental music archive' at the Hebrew University of Jerusalem, included live performances of traditional music representing the different ethnic and religious communities of Palestine, performances which were simultaneously recorded onto metal disc. This edition presents Lachmann's scripts with musical transcriptions of performances, transcriptions and translations of the sung texts, and selected digitally restored musical recordings (provided on the accompanying set of compact discs). The introduction and editorial commentaries explore Lachmann's radio lectures as they relate to his body of research on 'Oriental music' and to wider concerns of scholarship, politics, and ideology. This edition will appeal to scholars of Middle Eastern cultural history and

ethnomusicology, and especially to those interested in the history of sound archives, recording and broadcasting, the intellectual history of ethnomusicology, and the history, theory, and aesthetics of Middle Eastern music.

The Musical Heritage of Al-Andalus Dwight

Reynolds.2020-12-31 The Musical Heritage of Al-Andalus is a critical account of the history of Andalusian music in Iberia from the Islamic conquest of 711 to the final expulsion of the Moriscos (Spanish Muslims converted to Christianity) in the early 17th century. This volume presents the documentation that has come down to us, accompanied by critical and detailed analyses of the sources written in Arabic, Old Catalan, Castilian, Hebrew, and Latin. It is also informed by research the author has conducted on modern Andalusian musical traditions in Morocco, Algeria, Tunisia, Egypt, Lebanon and Syria. While the cultural achievements of medieval Muslim Spain have been the topic of a large number of scholarly and popular publications in recent decades, what may arguably be its most enduring contribution - music - has been almost entirely neglected. The overarching purpose of this work is to elucidate as clearly as possible the many different types of musical interactions that took place in medieval Iberia and the complexity of the various borrowings, adaptations, hybridizations, and appropriations involved.

Macalester International .2008

The Mediterranean in Music David Cooper, Kevin Dawe.2005

Politically and historically, the Mediterranean has been a space for critical dialogue for competing and often antagonistic voices, and still functions as meeting place for diverse and interdisciplinary approaches. Although other academic disciplines have attempted a unified approach to Mediterranean studies, until recently Mediterranean music as a singular concept has received relatively little scholarly development. This volume is a crucial first step and investigates several musical cultures that have traditionally demonstrated common threads, trends, and

interactions. The music of Greece, Crete, Turkey, Albania, Corsica, Italy, Spain, Morocco, Algeria and Palestine are all considered in this volume as the scholars represented here reveal the musical commonality among otherwise divergent traditions. Unnecessary technical jargon is avoided, and an interdisciplinary approach embracing ethnology and material culture considerations makes this volume relevant not only to musicologists and anthropologists, but likewise to the general reader interested in tourism.

**The Making of a Musical Canon in Chinese Central Asia:
The Uyghur Twelve Muqam** Rachel Harris.2016-12-05

Throughout the course of the twentieth century, as newly formed nations sought ways to develop and formalise their national identity and acquire a range of identifiable national assets, we find new musical canons springing up across the world. But these canons are not arbitrary collections of works imposed on the public by the authorities. Rather they acquire deep resonance and meaning, both as national symbols and as musical repertoires imbued with aesthetic value. This book traces the formation of one such musical canon: the Twelve Muqam, a set of musical suites linked to the Uyghurs, who are one of China's minority nationalities, and culturally Central Asian Muslims. The book draws on Uyghur and Chinese language publications; interviews with musicians and musicologists; field, archive and commercial recordings, and aims towards an understanding of the Twelve Muqam as musical repertoire, juxtaposed with an understanding of the Twelve Muqam as a field of discourse. The book brings together several years' work in this field, but its core arises from a research project under the auspices of the AHRC Centre for Music Performance and Dance.

The British National Bibliography Arthur James Wells.2006

The Malay Nobat Raja Iskandar Bin Raja Halid.2022-06-27 The Malay Nobat: A History of Power, Acculturation, and Sovereignty explores the history and meaning of the nobat, its spread

throughout the Muslim empire, and its emergence as a symbol of power and sovereignty, ultimately showing how existing nobat ensembles in Malaysia and Brunei are the last living musical legacy of the Muslim world.

Algeria Patrick Crowley.2017 Algeria: Nation, Culture and Transnationalism covers a specific period of time (1988-2013) that has taken on a significantly different socio-political configuration to that of the first 25 years of post-independence Algeria (1962-1987). Since 1988, Algeria has seen democratic contestation,civil conflict between state and Islamist parties and, over the past 10 years, an uneasy peace. It was in the same period that the country endured economic decline and a painful transition to a more liberal economy. Less than twenty years ago Algeria was seen as a 'failed state' yet it is nowperceived as having a role in the 'stabilization' of North Africa in the wake of the Arab Spring. Central to this transformation has been a turn in Algeria's economic fortunes. The Algerian army and political elite have, over the past 10 years, hugely benefitted from revenues derived from itshydrocarbon exports and use such revenues to manage a society in which a majority depend on state subsidies and public sector employment.Contemporary Algeria, argues Hugh Roberts (2003), is marked by an emerging post-nationalism and a sense that the elite has lost the political bearings that shaped the nation after 1962. There is an on-going tension generated by official positions that remain vigorously centripetal and a moreinformal, local yet transnational, dynamics that is often centrifugal in effect. The result is a society characterised by a range of oppositions that bear upon the evolution of the state and the lives of ordinary Algerians. Algeria has been dramatically marked by competing forces: state nationalismand grassroots nationalist disenchantment; Islamism and a version of Islam that accommodates greater plurality; a national economy - and this includes cultural production - that is responding to globalization; the conflict of the 1990s and its contemporary legacy. The

contributions to this book focus on the impact of such forces across a range of interests in contemporary Algeria.

The Andalusian Music of Morocco Carl Davila. 2013 Davila redefines the history of this poetic-musical tradition in terms of the oral and literary processes that have preserved it since its beginnings in Islamic Spain, highlighting the social foundations of each. The book proposes a value theory of tradition that underscores the values attaching to mixed orality in order to explain the coexistence of the two kinds of process within the boundaries of this tradition.

Book Review Index .2006 Every 3rd issue is a quarterly cumulation.

Recording History Christopher Silver. 2022-06-28 A new history of twentieth-century North Africa, that gives voice to the musicians who defined an era and the vibrant recording industry that carried their popular sounds from the colonial period through decolonization. If twentieth-century stories of Jews and Muslims in North Africa are usually told separately, Recording History demonstrates that we have not been listening to what brought these communities together: Arab music. For decades, thousands of phonograph records flowed across North African borders. The sounds embedded in their grooves were shaped in large part by Jewish musicians, who gave voice to a changing world around them. Their popular songs broadcast on radio, performed in concert, and circulated on disc carried with them the power to delight audiences, stir national sentiments, and frustrate French colonial authorities. With this book, Christopher Silver provides the first history of the music scene and recording industry across Morocco, Algeria, and Tunisia, and offers striking insights into Jewish-Muslim relations through the rhythms that animated them. He traces the path of hit-makers and their hit records, illuminating regional and transnational connections. In asking what North Africa once sounded like, Silver recovers a world of many voices—of pioneering impresarios, daring female

stars, cantors turned composers, witnesses and survivors of war, and national and nationalist icons—whose music still resonates well into our present.

Music and Encounter at the Mediterranean Crossroads Ruth F. Davis, Brian Oberlander. 2021-09-30 *Music and Encounter at the Mediterranean Crossroads: A Sea of Voices* explores the musical practices that circulate the Mediterranean Sea.

Collectively, the authors relate this musical flow to broader transnational flows of people and power that generate complex encounters, bringing the diverse cultures of Europe, Africa, and the Middle East into new and challenging forms of contact.

Individually, the chapters offer detailed ethnographic and historiographic studies of music's multifaceted roles in such interactions. From collaborations between Moroccan migrant and Spanish Muslim convert musicians in Granada, to the incorporation of West African sonorities and Hasidic melodies in the musical liturgy of Abu Ghosh Abbey, Jerusalem, these communities sing, play, dance, listen, and record their diverse experiences of encounter at the Mediterranean crossroads.

Music and Citizenship Oxford Theory in Ethnomusicology, Martin Stokes. 2023 *Citizenship* is a fantasy of political community without others. How is it faring in today's world of authoritarianism, failed states, and climate crisis? In a world where democratic experiment is, by now, a networked and global proposition? What might we learn from music - and from ethnomusicology? The relationship between the idea of citizenship and music is long-standing, but it has not yet been looked at from a perspective informed by postcolonialism and today's decolonizing debates. The case studies in this volume are, consequently, drawn from across Latin America, Africa, Asia and Europe. Its first chapter locates the current ethnomusicological interest in citizenship in broad critical landscape, focusing on approaches to audience, media, voice and performance. The second surveys a growing body of recent ethnomusicological

literature on citizenship, theorized in terms of identity, technocracy, and intimacy. The third comprises case studies developing an approach to citizenship and political subjectivity beyond conventional liberal categories, defined by mobility ('the citizen on his bike'), collectivity ('the citizen in the crowd') and activism ('the citizen in the square'). The conclusion offers an argument about the implications for citizenship studies of today's thinking in ethnomusicology, musicology and sound studies, reflecting on the hardening rhetoric of political belonging in Europe--

The Ma'luf in Contemporary Libya Philip Ciantar.2016-03-03

The musical tradition of Ma'luf is believed to have come to North Africa with Muslim and Jewish refugees escaping the Christian reconquista of Spain between the tenth and seventeenth centuries. Although this Arab Andalusian music tradition has been studied in other parts of the region, until now, the Libyan version has not received Western scholarly attention. This book investigates the place of this orally-transmitted music tradition in contemporary Libyan life and culture. It investigates the people that make it and the institutions that nurture it as much as the tradition itself. Patronage, music making, discourse both about life and music, history, and ideology all unite in a music tradition which looks innocent from the outside but appears quite intriguing and intricate the more one explores it.

Musical Exodus Ruth F. Davis.2015-09-17 The essays in Musical Exodus: Al-Andalus and its Jewish Diasporas extend beyond the music of medieval Iberia and its Mediterranean Jewish diasporas to wider aspects of Jewish-Christian and Jewish-Muslim relations. The authors offer new perspectives on theories of musical interaction, hybridization, and the cultural meaning of musical expression in diasporic and minority communities. The essays address how music is implicated in constructions of ethnicity and nationhood and of myth and history, while also examining the resurgence of Al-Andalus as a symbol in musical projects that

claim to promote cross-cultural understanding and peace. The diverse scholarship in *Musical Exodus* makes a vital contribution to scholars of music and European and Jewish history.

Music and Displacement Erik Levi, Florian Scheduling. 2010

Music and Displacement offers an exploration of the interactions between music and displacement in theoretical and practical terms; a broadening of the remit of displacement and diaspora beyond Western art music; and a consideration of the topic within the contexts of music's socio-historical and philosophical circumstances, and to geographic and cultural pasts and presents.

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Music and Orientalism in the British Empire, 1780s-1940s

Bennett Zon. 2017-07-05 Filling a significant gap in current

scholarship, the fourteen original essays that make up this volume individually and collectively reflect on the relationship between music and Orientalism in the British Empire over the course of the long nineteenth century. The book is in four themed sections. 'Portrayal of the East' traces the routes from encounter to representation and restores the Orient to its rightful place in histories of Orientalism. 'Interpreting Concert Music' looks at one of the principal forms in which Orientalism could be brought to an eager and largely receptive - yet sometimes resistant - mass market. 'Words and Music' investigates the confluence of musical and Orientalist themes in different genres of writing, including criticism, fiction and travel writing. Finally, 'The Orientalist Stage' discusses crucial sites of Orientalist representation - music theatre and opera - as well as tracing similar phenomena in twentieth-century Hindi cinema. These final chapters examine the rendering of the East as 'unachievable and unrecognizable' for the consuming gaze of the western spectator.

Index Islamicus .2007

Listening, Belonging, and Memory Abigail

Gardner.2023-07-13 Listening, Belonging, and Memory puts connected listening at the center of current debates around whose voices might be listened to, who by, and why. Arguing that listening has to be understood in relation to the self, nation, age, witnessing, and memory, it uses examples from digital storytelling, listening projects, and critical media analysis to highlight connections between listening and power. It centers on voices, stories, and silence, how they interweave, and are activated, maneuvered, reconfigured, and denied. It focuses on the small, microengagements that crouch within the superstructures of violent border control and the censorious policing of sonic citizenry, identifying cracks in the reshuffling of histories and hierarchies that connected listening affords.

Ma'lūf Ruth Frances Davis.2004 This is the only book in the English language on Tunisian music, or on any national tradition of Arab Andalusian music, and it is the only book in any language to survey changes in the ma'luf since its modern revival in the early 20th Century within the framework of social, political, and musical developments in Tunisia and the wider Middle East. The author explores topics such as Arab music theory, modernization, westernization, and Egyptianization; the use of notation in oral tradition; and cultural policy. The relations between traditional music and the mass media are also considered, and the conclusions of this study have a significance that will extend beyond Tunisian and Middle Eastern music to ethnomusicology as a whole.

Current Musicology Austin Clarkson.2005

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.

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