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what does the music of madagascar or trinidad tell us about the islands themselves and their inhabitants is there something unique about island musics how does island music differ from its mainland counterparts drawing on a range of diverse examples

from around the globe this book examines the culture of island music and offers insight into local identities case studies look at how music tradition popular culture and islander life are linked in modern maritime societies the islands covered include crete ibiza zanzibar trinidad cuba madagascar and papua new guinea in revealing the current practice behind modern island musics the book considers the role of world music exotica global tourism novels and travel writing in constructing fanciful images of islanders and island life island musics throws into question some of our most basic notions and assumptions about island societies there are a number of problems common to all island societies that vary in significance depending on an islands size demographics and its proximity to the mainland problems include remoteness and insularity peripherality to centralized sites of decision making a limited range of natural resources specialization of economics small markets a narrow skills base poor infrastructure and environmental fragility these issues are discussed in relation to the creation of music in the construction of an islander identity of particular interest is the way in which islanders discuss their music and how it articulates the idea of the other and diaspora finally island musics considers the musical industry music education and the preservation of musical cultural heritage

this book reviews the current practices of traditional musics in various cultures of all continents and examines the impact and significance of traditional musics in the modern world a diverse group of experts of musicology and music education collaborate to expose the current practices and challenges of transmission and evolution of traditional musics in order to seek sustainable development so that traditional musics can take the place they deserve in the modern world and continue to contribute to human civilization this volume contains three main sections that include transmission of traditional musics authenticity and evolution as well as challenges in future based on the chapters the editor proposes four major trends of transmission of traditional musics namely formalization politicization westernization and modernization in transforming contexts

this book traces the mixing of musical forms and practices in istanbul to illuminate multiethnic music making and its transformations across the twentieth and twenty first centuries it focuses on the jewish religious repertoire known as the maftirim which developed in parallel with secular ottoman court music through memoirs personal interviews and new archival sources the book explores areas often left out of those histories of the region that focus primarily on jewish communities in isolation political events and actors or nationalizing narratives maureen jackson foregrounds artistic interactivity detailing the life stories of musicians and their musical activities her book amply demonstrates the integration of jewish musicians into a larger art world and traces continuities and ruptures in a nation building era among its richly researched themes the book explores the synagogue as a multifunctional venue within broader urban space girls women and gender issues in an all male performance practice new technologies and oral transmission and ottoman musical reconstructions within jewish life and cultural politics in turkey today

this volume is a journey through musics that emerged at the turn of the 20th century and were neither exclusively tonal nor serial they fall between these labels as they are metatonal being both with and after tonality in their reconstruction of external codes and gestures of common practice music in new and idiosyncratic ways the composers and works considered are approached from analytic cultural creative and performance angles by musicologists performers and composers to enable a deeper reading of these musics by scholars and students alike works include those by frank bridge ferruccio busoni mikalojus konstantinas Čiurlionis rebecca clarke john foulds percy grainger mary howe carl nielsen franz schreker erwin schulhoff cyril scott and alexander scriabin in the process of engaging with this book the reader will find an enrichment to their own understanding of music at the turn of the 20th century

celebrating the diversity of indigenous nations cultures and religions the essays which comprise this volume discuss the musics performed by a wide variety of peoples as an integral part of their cultural traditions these include examinations of the various styles of maori inuit and australian aboriginal musics and the role of music in korean shaman rituals indeed music forms a key component of many such rituals and belief systems and examples of these are explored amongst the peoples of uganda amazonia and africa through analysis of these rituals and the part music plays in them the essays also open up further themes including social groupings and gender divisions and engage with issues and debates on how we define and approach the study of indigeneity religiosity and music with downloadable resources featuring some of the music discussed in the book and further information on other available recordings this is a book which gives readers the opportunity to gain a richer experience of the lived realities of indigenous religious musics

the routledge handbook to sociology of music education is a comprehensive authoritative and state of the art review of current research in the field the opening introduction orients the reader to the field highlights recent developments and draws together concepts and research methods to be covered the chapters that follow are written by respected experienced experts on key issues in their area of specialisation from separate beginnings in the united states europe and the united kingdom in the mid twentieth century the field of the sociology of music education has and continues to experience rapid and global development it could be argued that this handbook marks its coming of age the handbook is dedicated to the exclusive and explicit application of sociological constructs and theories to issues such as globalisation immigration post colonialism inter generational musicking socialisation inclusion exclusion hegemony symbolic violence and popular culture contexts range from formal compulsory schooling to non formal communal environments to informal music making and listening the handbook is aimed at graduate students researchers and professionals but will also be a useful text for undergraduate students in music education and cultural studies

emphasizing stylistic analysis and historical development this unique book is the first to examine all major non western music styles from reggae and salsa to the popular musics of non western europe asia africa and the middle east

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