

# Playing Across A Divide Israeli Palestinian Music

IF YOU ALLY OBSESSION SUCH A REFERRED **PLAYING ACROSS A DIVIDE ISRAELI PALESTINIAN MUSIC** BOOKS THAT WILL MANAGE TO PAY FOR YOU WORTH, ACQUIRE THE DEFINITELY BEST SELLER FROM US CURRENTLY FROM SEVERAL PREFERRED AUTHORS. IF YOU DESIRE TO COMICAL BOOKS, LOTS OF NOVELS, TALE, JOKES, AND MORE FICTIONS COLLECTIONS ARE AS A CONSEQUENCE LAUNCHED, FROM BEST SELLER TO ONE OF THE MOST CURRENT RELEASED.

YOU MAY NOT BE PERPLEXED TO ENJOY EVERY BOOK COLLECTIONS PLAYING ACROSS A DIVIDE ISRAELI PALESTINIAN MUSIC THAT WE WILL NO QUESTION OFFER. IT IS NOT REGARDING THE COSTS. ITS APPROXIMATELY WHAT YOU INFATUATION CURRENTLY. THIS PLAYING ACROSS A DIVIDE ISRAELI PALESTINIAN MUSIC, AS ONE OF THE MOST IN FORCE SELLERS HERE WILL DEFINITELY BE IN THE COURSE OF THE BEST OPTIONS TO REVIEW.

**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

**ESSENTIAL ISRAEL** ARNON GOLAN 2017-02-27 MOST AMERICANS ARE ILL-PREPARED TO ENGAGE THOUGHTFULLY IN THE INCREASINGLY SERIOUS DEBATE ABOUT ISRAEL, ITS PLACE IN THE MIDDLE EAST, AND ITS RELATIONS WITH THE UNITED STATES. ESSENTIAL ISRAEL EXAMINES A WIDE VARIETY OF COMPLEX ISSUES AND CURRENT CONCERNS IN HISTORICAL AND CONTEMPORARY CONTEXTS TO PROVIDE READERS WITH AN INTIMATE SENSE OF THE DYNAMIC SOCIETY AND CULTURE THAT IS ISRAEL TODAY. THE EXPERT CONTRIBUTORS TO THIS VOLUME ADDRESS THE ARAB-ISRAELI CONFLICT, THE STATE OF DIPLOMATIC EFFORTS TO BRING ABOUT PEACE, ZIONISM AND THE IMPACT OF THE HOLOCAUST, THE STATUS OF THE JEWISH STATE AND ISRAELI DEMOCRACY, FOREIGN RELATIONS, IMMIGRATION AND ISRAELI IDENTITY, AS WELL AS LITERATURE, FILM, AND THE OTHER ARTS. THIS UNIQUE AND INNOVATIVE VOLUME PROVIDES SOLID GROUNDING TO UNDERSTANDINGS OF ISRAEL'S HISTORY, POLITICS, CULTURE, AND POSSIBILITIES FOR THE FUTURE.

**PLAYING ACROSS A DIVIDE** BENJAMIN BRINNER 2009-12-21 IN THE LAST DECADE OF THE TWENTIETH CENTURY AND ON INTO THE TWENTY-FIRST, ISRAELIS AND PALESTINIANS SAW THE SIGNING OF THE OSLO PEACE ACCORDS, THE ESTABLISHMENT OF THE PALESTINIAN AUTHORITY, THE ASSASSINATION OF ISRAELI PRIME MINISTER YITZHAK RABIN, AND THE ESCALATION OF SUICIDE BOMBINGS AND RETALIATIONS IN THE REGION. DURING THIS TUMULTUOUS TIME, NUMEROUS COLLABORATIONS BETWEEN ISRAELI AND PALESTINIAN MUSICIANS COALESCED INTO A SIGNIFICANT MUSICAL SCENE INFORMED BY THESE EXTREMES OF HOPE AND DESPAIR ON BOTH NATIONAL AND PERSONAL LEVELS. FOLLOWING THE BANDS BUSTAN ABRAHAM AND ALEI HAZAYIT FROM THEIR CREATION AND THROUGHOUT THEIR CAREERS, AS WELL AS THE COLLABORATIVE PROJECTS OF ISRAELI ARTIST YAIR DALAL, **PLAYING ACROSS A DIVIDE** DEMONSTRATES THE POSSIBILITY OF MUSICAL ALTERNATIVES TO VIOLENT CONFLICT AND HATRED IN AN INTENSELY CONTESTED, MULTICULTURAL ENVIRONMENT. THESE ARTISTS' MUSIC DREW FROM WESTERN, MIDDLE EASTERN, CENTRAL ASIAN, AND AFRO-DIASPORIC MUSICAL PRACTICES, BRIDGING DIFFERENCES AND FINDING INNOVATIVE SOLUTIONS TO THE PROBLEMS INHERENT IN COMBINING DISPARATE MUSICAL STYLES AND SOURCES. CREATING THIS NEW MUSIC BROUGHT TO THE FOREFRONT THE MUSICIANS' CONTRASTING ASSUMPTIONS ABOUT SOUND PRODUCTION, MELODY, RHYTHM, HYBRIDITY, ENSEMBLE INTERACTION, AND IMPROVISATION. AUTHOR BENJAMIN BRINNER TRACES THE TIGHTLY INTERCONNECTED FIELD OF MUSICIANS AND THE PEOPLE AND INSTITUTIONS THAT SUPPORTED THEM AS THEY AND THEIR MUSIC CIRCULATED WITHIN THE REGION AND ALONG INTERNATIONAL

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CIRCUITS. BRINNER ARGUES THAT THE LINKING OF JEWISH AND ARAB MUSICIANS' NETWORKS, THE CREATION OF NEW MUSICAL MEANS OF EXPRESSION, AND THE REPEATED ENACTMENT OF CULTURALLY PRODUCTIVE MUSICAL ALLIANCES PROVIDE A UNIQUE MODEL FOR MUTUALLY RESPECTFUL AND BENEFICIAL COEXISTENCE IN A CHRONICALLY DISPUTED LAND.

**SOUNDING JEWISH IN BERLIN** PHIL ALEXANDER 2021-02-12 HOW CAN A TRADITIONAL MUSIC WITH LITTLE APPARENT HISTORICAL CONNECTION TO BERLIN BECOME A WAY OF HEARING AND MAKING SENSE OF THE BUSTLING GERMAN CAPITAL IN THE TWENTY-FIRST CENTURY? IN *SOUNDING JEWISH IN BERLIN*, AUTHOR PHIL ALEXANDER EXPLORES THE DIALOGUE BETWEEN THE CITY'S CONTEMPORARY KLEZMER SCENE AND THE STREET-LEVEL CREATIVITY THAT HAS BECOME A HALLMARK OF BERLIN'S DECIDEDLY MODERN URBANITY AND COSMOPOLITANISM. BY TRACING HOW KLEZMER MUSIC ENGAGES WITH THE SPACES AND SYMBOLIC MEANINGS OF THE CITY, ALEXANDER SHEDS LIGHT ON HOW THIS EASTERN EUROPEAN JEWISH FOLK MUSIC HAS BECOME NOT JUST A PRODUCT BUT ALSO A PRODUCER OF BERLIN. THIS ENGAGING STUDY OF BERLIN'S DYNAMIC YIDDISH MUSIC SCENE BRINGS TOGETHER ETHNOMUSICOLOGY, CULTURAL STUDIES, AND URBAN GEOGRAPHY TO EVOKE THE SOUNDS, ATMOSPHERES, AND PERFORMANCE SPACES THROUGH WHICH KLEZMER MUSICIANS HAVE BUILT A LIVELY SET OF MUSICAL NETWORKS IN THE CITY. TRANSCENDING A RESTRICTIVE FRAMEWORK THAT CONSIDERS THIS MUSIC SOLELY IN THE CONTEXT OF TROUBLED GERMAN-JEWISH HISTORY AND NOTIONS OF GUILT AND ABSENCE, ALEXANDER SHOWS HOW BERLIN'S CURRENT KLEZMER COMMUNITY A DIVERSE GROUP OF JEWISH AND NON-JEWISH PERFORMERS IMAGINATIVELY BLEND THE GENRE'S TRADITIONAL MUSICAL LANGUAGE WITH CHARACTERISTICALLY LOCAL TONES TO FORGE AN ADAPTABLE AND DISTINCTIVELY TWENTY-FIRST-CENTURY VERSION OF KLEZMER. ULTIMATELY, THE MUSIC'S VITAL PRESENCE IN BERLIN IS POWERFUL EVIDENCE THAT IF TRADITIONAL MUSIC IS TO REMAIN AUDIBLE AMID THE NOISE OF THE URBAN, IT MUST BECOME A MEANINGFUL PART OF THAT NOISE.

*LOCALISING MEMORY IN TRANSITIONAL JUSTICE* MINA RAUSCHENBACH 2022-05-31 THIS COLLECTION ADDS TO THE CRITICAL TRANSITIONAL JUSTICE SCHOLARSHIP THAT CALLS FOR "TRANSITIONAL JUSTICE FROM BELOW" AND THAT MAKES VISIBLE THE COMPLEX AND OFTENTIMES TROUBLED ENTANGLEMENTS BETWEEN JUSTICE ENDEAVOURS, LOCALITY, AND MEMORY-MAKING. BROADENING THIS PERSPECTIVE, IT EXPLORES INFORMAL MEMORY PRACTICES ACROSS VARIOUS CONTEXTS WITH A FOCUS ON THEIR INDIVIDUAL AND COLLECTIVE DYNAMICS AND THEIR INTERSECTIONS, REACHING ALSO BEYOND A CONCEPTUALISATION OF MEMORY AS MERE SYMBOLIC REPARATION AND POLITICS OF MEMORY. IT SEEKS TO HIGHLIGHT THE HIDDEN, UNWRITTEN, AND MULTIFACETED IN TODAY'S MEMORY BOOM BY FOCUSING ON THE MEMORIALISATION PRACTICES OF COMMUNITIES, ACTIVISTS, FAMILIES, AND SURVIVORS. ORGANISING ITS ANALYTICAL FOCAL POINT AROUND THE LOCALISATION OF MEMORY, IT OFFERS VALUABLE AND NEW INSIGHTS ON HOW AND UNDER WHAT CONDITIONS LOCALISED MEMORY PRACTICES MAY CONTRIBUTE TO RECOGNITION AND SOCIAL TRANSFORMATION, AS WELL AS HOW THEY MAY AT BEST BE INCLUSIVE, OR EXCLUSIVE, OF DYNAMIC AND DIVERSE MEMORIES. DRAWING ON INTER- AND MULTI-DISCIPLINARY APPROACHES, THIS BOOK BRINGS AN IN-DEPTH AND NUANCED UNDERSTANDING OF LOCAL MEMORY PRACTICES AND THE DYNAMICS ATTACHED TO THESE IN TRANSITIONAL JUSTICE CONTEXTS. IT WILL BE OF MUCH INTEREST TO STUDENTS AND SCHOLARS OF MEMORY AND GENOCIDE STUDIES, PEACE AND CONFLICT STUDIES, TRANSITIONAL JUSTICE, SOCIOLOGY, AND ANTHROPOLOGY.

*EUROPEAN CULTURAL DIPLOMACY AND ARAB CHRISTIANS IN PALESTINE, 1918-1948* KARINE SANCHEZ SUMMERER 2020 THIS OPEN ACCESS BOOK INVESTIGATES THE TRANSNATIONALLY CONNECTED HISTORY OF ARAB CHRISTIAN COMMUNITIES IN PALESTINE DURING THE BRITISH MANDATE (1918-1948) THROUGH THE LENS OF THE BIRTH OF CULTURAL DIPLOMACY. RELYING PREDOMINANTLY ON UNPUBLISHED SOURCES, IT EXAMINES THE RELATIONSHIP BETWEEN EUROPEAN CULTURAL AGENDAS AND LOCAL IDENTITY FORMATION PROCESSES AND DISCUSSES THE SOCIAL AND RELIGIOUS TRANSFORMATIONS OF ARAB CHRISTIAN COMMUNITIES IN PALESTINE VIA CULTURAL LENSES FROM AN ENTANGLED PERSPECTIVE. THE 17 CHAPTERS REFLECT DIVERSE RESEARCH INTERESTS, FROM CASE STUDIES OF INDIVIDUAL ARCHIVES TO CHAPTERS THAT QUESTION THE CONCEPT OF CULTURAL DIPLOMACY MORE GENERALLY. THEY ILLUSTRATE THE DIVERSITY OF SCHOLARSHIP THAT ENABLES A BROAD-BASED VIEW OF HOW CULTURAL DIPLOMACY FUNCTIONED DURING THE INTERWAR PERIOD, BUT ALSO THE WAYS IN WHICH ITS MEANINGS HAVE CHANGED. THE BOOK CONSIDERS BRITISH MANDATE PALESTINE AS AN INTERNATIONALISED NODE WITHIN A TRANSNATIONAL FRAMEWORK TO UNDERSTAND HOW THE COMPLEXITY OF CULTURAL INTERACTIONS AND AGENCIES ENGAGED TO PRODUCE NEW MODES OF MODERNITY. KARINE SANCHEZ SUMMERER IS ASSOCIATE PROFESSOR AT LEIDEN UNIVERSITY, THE NETHERLANDS. HER RESEARCH CONSIDERS THE EUROPEAN LINGUISTIC AND CULTURAL POLICIES AND THE ARAB COMMUNITIES (1860-1948) IN PALESTINE. SHE IS THE PI OF THE RESEARCH PROJECT (2017-2022), 'CROSSROADS: EUROPEAN CULTURAL DIPLOMACY AND ARAB CHRISTIANS IN PALESTINE (1918-1948)' (PROJECT FUNDED BY THE NETHERLANDS NATIONAL RESEARCH AGENCY, NWO). SHE IS THE CO-EDITOR OF THE SERIES 'LANGUAGES AND CULTURE IN HISTORY' WITH W. FRIJHOFF, AMSTERDAM UNIVERSITY PRESS. SHE IS PART OF THE COLLEGE OF EXPERTS: ESF EUROPEAN SCIENCE FOUNDATION (2018-2021). SARY ZANANIRI IS AN ARTIST AND CULTURAL HISTORIAN. HE IS CURRENTLY A POSTDOCTORAL FELLOW ON THE NWO FUNDED PROJECT 'CROSSROADS: EUROPEAN CULTURAL DIPLOMACY AND ARAB CHRISTIANS IN PALESTINE (1918-1948)' AT LEIDEN UNIVERSITY, THE NETHERLANDS.

MUSIC AND PEACEBUILDING RAFIKI UBALDO 2020-06-23 THERE IS GROWING INTEREST AMONG SCHOLARS AND PRACTITIONERS IN HOW THE ARTS CAN HELP REBUILD POST-CONFLICT SOCIETIES. THIS EDITED COLLECTION EXPLORES A RANGE OF MUSICAL PRACTICES FOR SOCIAL AND POLITICAL PEACE. BY PRESENTING CASE STUDIES IN EACH CHAPTER, THE AIM IS TO ENGAGE WITH MUSICALITY IN RELATION TO TIME, SPACE, PEACE-BUILDING, HEALING, AND RECONCILIATION. EMERGING SCHOLARS' WORK ON LATIN AMERICA, ESPECIALLY COLOMBIA, AND ON THE AFRICAN GREAT LAKES REGION, INCLUDING ZIMBABWE, RWANDA AND KENYA, IS BROUGHT TOGETHER WITH THE PURPOSE OF REFLECTING CRITICALLY ON 'MUSIC FOR PEACE-BUILDING' INITIATIVES. EACH AUTHOR CONSIDERS HOW LEGACIES OF VIOLENCE ARE ADDRESSED AND SOMETIMES OVERCOME; LYRICS ARE EXAMINED AS A SOURCE OF INSIGHTS. THESE PRACTICAL "MUSIC FOR PEACE-BUILDING" INITIATIVES INCLUDE NGO WORK WITH YOUTH HIP-HOP, MUSIC FOR PEACE, WORK IN EDUCATION ON MEMORY, AS WELL AS POPULAR CULTURE AND SHARED RITUALS. SPECIAL ATTENTION IS PAID TO HISTORICAL AND CONTEXTUAL SETTINGS, TO THE TEMPORAL AND SPATIAL DIMENSION OF MUSICALITY AND TO YOUTH AND GENDER IN PEACE-BUILDING THROUGH MUSIC.

**INTERNATIONAL RELATIONS, MUSIC AND DIPLOMACY** FRÉDÉRIC RAMEL 2018-01-22 THIS VOLUME EXPLORES THE INTERRELATION OF INTERNATIONAL RELATIONS, MUSIC, AND DIPLOMACY FROM A MULTIDISCIPLINARY PERSPECTIVE. THROUGHOUT HISTORY, DIPLOMATS HAVE GATHERED FOR MUSICAL EVENTS, AND MUSICIANS HAVE SERVED AS NATIONAL REPRESENTATIVES. WHATEVER POLITICAL UNIT IS UNDER CONSIDERATION (CITY-STATES, EMPIRES, NATION-STATES), MUSIC HAS PROVEN TO BE A COMPONENT OF DIPLOMACY, ITS CEREMONIES, AND ITS STRATEGIES. FOLLOWING THE RECENT ACOUSTIC TURN IN IR THEORY, THE AUTHORS EXPLORE THE NOTION OF "MUSICAL DIPLOMACIES" AND ASK WHETHER AND HOW IT DIFFERS FROM OTHER TYPES OF CULTURAL DIPLOMACY. ACCORDINGLY, SOUNDS AND VOICES ARE DEALT WITH IN ACOUSTIC TERMS BUT ARE NOT RESTRICTED TO MUSIC PER SE, ALSO TAKING INTO CONSIDERATION THE VOICES (SPEECH) OF MUSICIANS IN THE INTERNATIONAL ARENA. READ AN INTERVIEW WITH THE EDITORS HERE:

[HTTPS://WWW.SCIENCESPO.FR/CERI/EN/CONTENT/INTERNATIONAL-RELATIONS-MUSIC-AND-DIPLOMACY-SOUNDS-AND-VOICES-INTERNATIONAL-STAGE](https://www.sciencespo.fr/ceri/en/content/international-relations-music-and-diplomacy-sounds-and-voices-international-stage)

**SYNAGOGUE SONG** JONATHAN L. FRIEDMANN 2014-01-10 THROUGHOUT HISTORY, MUSIC HAS BEEN A FIXTURE OF JEWISH RELIGIOUS LIFE. MUSICAL REFERENCES APPEAR IN BIBLICAL ACCOUNTS OF THE RED SEA CROSSING AND KING SOLOMON'S CORONATION, AND MUSIC CONTINUES TO PLAY A CENTRAL ROLE IN VIRTUALLY EVERY JEWISH OCCASION. THROUGH 100 BRIEF CHAPTERS, THIS VOLUME CONSIDERS THEORETICAL APPROACHES TO THE STUDY OF JEWISH SACRED MUSIC. TOPICS INCLUDE THE DIVERSITY OF JEWISH MUSIC, THE INTERACTION OF MUSIC AND IDENTITY, THE EMOTIONAL AND SPIRITUAL IMPACT OF WORSHIP MUSIC, THE TEXT-TONE RELATIONSHIP, THE MUSICAL COMPONENT OF JEWISH HOLIDAYS, AND THE VARIED WAYS PRAYER-SONGS ARE PERFORMED. THESE DISTILLATIONS OF COMPLEX TOPICS INVITE A FULLER APPRECIATION OF SYNAGOGUE SONG AND AN UNDERSTANDING OF THE UBIQUITOUS PRESENCE OF MUSIC IN JEWISH WORSHIP.

*THEORY, METHOD, SUSTAINABILITY, AND CONFLICT* SVANIBOR PETTAN 2019-02-20 THE NINE ETHNOMUSICOLOGISTS WHO CONTRIBUTED TO THIS VOLUME, BALANCED IN AGE AND GENDER AND HAILING FROM A DIVERSE ARRAY OF COUNTRIES, SHARE THE GOAL OF STIMULATING FURTHER DEVELOPMENT IN THE FIELD OF ETHNOMUSICOLOGY. BY THEORIZING APPLIED ETHNOMUSICOLOGY, OFFERING HISTORIES, AND DETAILING PRACTICAL EXAMPLES, THEY EXPLORE THE THEMES OF PEACE AND CONFLICT STUDIES, ECOLOGY, SUSTAINABILITY, AND THE THEORETICAL AND METHODOLOGICAL CONSIDERATIONS THAT ACCOMPANY THEM. *THEORY, METHOD, SUSTAINABILITY, AND CONFLICT* IS THE FIRST OF THREE PAPERBACK VOLUMES DERIVED FROM THE ORIGINAL OXFORD HANDBOOK OF APPLIED ETHNOMUSICOLOGY, WHICH CAN BE UNDERSTOOD AS AN APPLIED ETHNOMUSICOLOGY PROJECT: AS A MEDIUM OF GETTING TO KNOW THE THOUGHTS AND EXPERIENCES OF GLOBAL ETHNOMUSICOLOGISTS, OF ENRICHING GENERAL KNOWLEDGE AND UNDERSTANDING ABOUT ETHNOMUSICOLOGIES AND APPLIED ETHNOMUSICOLOGIES IN VARIOUS PARTS OF THE WORLD, AND OF INSPIRING READERS TO PUT THE ACCUMULATED KNOWLEDGE, UNDERSTANDING, AND SKILLS INTO GOOD USE FOR THE BETTERMENT OF OUR WORLD.

(UN)COMMON SOUNDS ROBERTA R. KING 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](http://WWW.SONGSFORPEACEPROJECT.ORG)), AND AN AVAILABLE DOCUMENTARY FILM TO ENHANCE LEARNING IN THE ACADEMY, NONGOVERNMENTAL ORGANIZATIONS, AND RELIGIOUS GROUPS.

*CITIZEN AZMARI* ILANA WEBSTER-KOGEN 2018-11-20 IN THE THIRTY YEARS SINCE THEIR IMMIGRATION FROM ETHIOPIA TO THE STATE OF ISRAEL, ETHIOPIAN-ISRAELIS HAVE PUT MUSIC AT THE CENTER OF COMMUNAL AND PUBLIC LIFE, USING IT ALTERNATINGLY AS A MECHANISM OF PROTEST AND AS APPEAL FOR INTEGRATION. ETHIOPIAN MUSIC DEVELOPS IN QUIET CORNERS OF URBAN ISRAEL AS THE MOST PROMINENT ADVOCATE FOR EQUALITY, AND THE ISRAELI-BORN GENERATION IS CREATING NEW MUSICAL STYLES THAT NEGOTIATE THE TERMS OF BLACKNESS OUTSIDE OF AFRICA. FOR THE FIRST TIME, THIS BOOK EXAMINES IN DETAIL THOSE NEW GENRES OF ETHIOPIAN-ISRAELI MUSIC, INCLUDING ETHIOPIAN-ISRAELI HIP-HOP, ETHIO-SOUL PERFORMED ACROSS EUROPE, AND ESKESTA DANCE PROJECTS AT THE CENTER OF NATIONAL FESTIVALS. THIS BOOK ARGUES THAT IN A CLIMATE WHERE ETHIOPIAN-ISRAELIS FIGHT FOR RECOGNITION OF THEIR CONTRIBUTION TO SOCIETY, MUSICAL STYLE OFTEN TAKES THE PLACE OF POLITICAL SPEECH, AND MUSICIANS TAKE ON OUTSIZE ROLES AS CULTURAL CRITICS. FROM THEIR PERCH IN TEL AVIV, ETHIOPIAN-ISRAELI MUSICIANS USE MUSICAL STYLE TO CRITIQUE A SOCIAL HIERARCHY THAT AFFECTS LIFE FOR EVERYONE IN ISRAEL/PALESTINE.

*THE OXFORD HANDBOOK OF SOCIAL JUSTICE IN MUSIC EDUCATION* CATHY BENEDICT 2015 THE OXFORD HANDBOOK OF SOCIAL JUSTICE IN MUSIC EDUCATION PROVIDES A COMPREHENSIVE OVERVIEW AND SCHOLARLY ANALYSES OF CHALLENGES RELATING TO SOCIAL JUSTICE IN MUSICAL AND EDUCATIONAL PRACTICE WORLDWIDE, AND PROVIDES PRACTICAL SUGGESTIONS THAT SHOULD RESULT IN MORE EQUITABLE AND HUMANE LEARNING OPPORTUNITIES FOR STUDENTS OF ALL AGES.

*THE ROUTLEDGE COMPANION TO PERFORMANCE PHILOSOPHY* LAURA CULL [?] MAOILEARCA 2020-07-08 THE ROUTLEDGE COMPANION TO PERFORMANCE PHILOSOPHY IS A VOLUME OF ESPECIALLY COMMISSIONED CRITICAL ESSAYS, CONVERSATIONS, COLLABORATIVE, CREATIVE AND PERFORMATIVE WRITING MAPPING THE KEY CONTEXTS, DEBATES, METHODS, DISCOURSES AND PRACTICES IN THIS DEVELOPING FIELD. FIRSTLY, THE COLLECTION OFFERS NEW INSIGHTS ON THE FUNDAMENTAL QUESTION OF HOW THINKING HAPPENS: WHERE, WHEN, HOW AND BY WHOM PHILOSOPHY IS PERFORMED. SECONDLY, IT PROVIDES A PLURALITY OF NEW ACCOUNTS OF PERFORMANCE AND PERFORMATIVITY – AS THE PRODUCTION OF IDEAS, BODIES AND KNOWLEDGES – IN THE ARTS AND BEYOND. COMPRISING TEXTS WRITTEN BY INTERNATIONAL ARTISTS, PHILOSOPHERS AND SCHOLARS FROM MULTIPLE DISCIPLINES, THE ESSAYS ENGAGE WITH QUESTIONS OF HOW PERFORMANCE THINKS AND HOW THOUGHT IS PERFORMED IN A WIDE RANGE OF PHILOSOPHIES AND PERFORMANCES, FROM THE ANCIENT TO THE CONTEMPORARY. CONCEPTS AND PRACTICES FROM DIVERSE GEOGRAPHICAL REGIONS AND CULTURAL TRADITIONS ARE ANALYSED TO DRAW CONCLUSIONS ABOUT HOW PERFORMANCE OPERATES ACROSS ART, PHILOSOPHY AND EVERYDAY LIFE. THE COLLECTION BOTH CONTRIBUTES TO AND CRITIQUES THE PHILOSOPHY OF MUSIC, DANCE, THEATRE AND PERFORMANCE, EXPLORING THE IDEA OF A PHILOSOPHY FROM THE ARTS. IT IS CRUCIAL READING MATERIAL FOR THOSE INTERESTED IN THE HIERARCHY OF THE RELATIONSHIP BETWEEN PHILOSOPHY AND THE ARTS, ADVANCING DEBATES ON PHILOSOPHICAL METHOD, AND THE RELATION BETWEEN PERFORMANCE AND PHILOSOPHY MORE BROADLY.

*THE ROUTLEDGE INTERNATIONAL HANDBOOK OF INTERCULTURAL ARTS RESEARCH* PAMELA BURNARD 2016-01-08 FOR ARTISTS, SCHOLARS, RESEARCHERS, EDUCATORS AND STUDENTS OF ARTS THEORY INTERESTED IN CULTURE AND THE ARTS, A PROPER UNDERSTANDING OF THE QUESTIONS SURROUNDING 'INTERCULTURALITY' AND THE ARTS REQUIRES A FULL UNDERSTANDING OF THE CREATIVE, METHODOLOGICAL AND INTERCONNECTED POSSIBILITIES OF THEORY, PRACTICE AND RESEARCH. THE INTERNATIONAL HANDBOOK OF INTERCULTURAL ARTS RESEARCH PROVIDES CONCISE AND COMPREHENSIVE REVIEWS AND OVERVIEWS OF THE CONVERGENCES AND DIVERGENCES OF INTERCULTURAL ARTS PRACTICE AND THEORY, OFFERING A CONSOLIDATION OF THE BREADTH OF SCHOLARSHIP, PRACTICES AND THE CONTEMPORARY RESEARCH METHODOLOGIES, METHODS AND MULTI-DISCIPLINARY ANALYSES THAT ARE EMERGING WITHIN THIS NEW FIELD.

*NARRATIVES OF DISSENT* RACHEL S. HARRIS 2012-12-17 THE YEAR 1978 MARKED ISRAEL'S ENTRY INTO LEBANON, WHICH LED TO THE LONG-TERM MILITARY OCCUPATION OF NON-SOVEREIGN TERRITORY AND THE LONG, COSTLY WAR IN LEBANON. IN THE YEARS THAT FOLLOWED, MANY ISRAELIS FOUND THEMSELVES ALIENATED FROM THE IDEA THAT THEIR COUNTRY USED FORCE ONLY WHEN THERE WAS NO ALTERNATIVE, AND ISRAELI SOCIETY EVENTUALLY UNDERWENT A DRAMATIC CHANGE IN ATTITUDE TOWARD MILITARIZATION AND THE INFALLIBILITY OF THE IDF (ISRAEL DEFENSE FORCES). IN *NARRATIVES OF DISSENT: WAR IN CONTEMPORARY ISRAELI ARTS AND CULTURE* EDITORS RACHEL S. HARRIS AND RANEN OMER-SHERMAN COLLECT NINETEEN ESSAYS THAT EXAMINE THE IMPACT OF THIS CULTURAL SHIFT ON ISRAELI VISUAL ART, MUSIC, LITERATURE, POETRY, FILM, THEATRE, PUBLIC BROADCASTING, AND COMMEMORATION PRACTICES AFTER 1978. DIVIDED INTO THREE THEMATIC SECTIONS-PRIVATE AND PUBLIC SPACES OF COMMEMORATION AND MOURNING, POETRY AND PROSE, AND CINEMA AND STAGE-THIS COLLECTION PRESENTS AN EXCITING DIVERSITY OF EXPERIENCES, CULTURAL INTERESTS, AND DISCIPLINARY PERSPECTIVES. FROM THE EARLIEST WARTIME WRITINGS OF S.

YIZHAR TO THE GLOBAL PHENOMENON OF FILMS SUCH AS BEAUFORT, WALTZ WITH BASHIR, AND LEBANON, THE ISRAELI ARTIST'S IMAGINATIVE AND CRITICAL ENGAGEMENT WITH WAR AND OCCUPATION HAS BEEN INFORMED BY THE CATALYSTS OF MOURNING, PAIN, AND LOSS, OFTEN ACCOMPANIED BY A BITING SENSE OF IRONY. THIS BOOK HIGHLIGHTS MANY OF THE AESTHETIC NARRATIVES THAT HAVE WIELDED THE MOST PROFOUND IMPACT ON ISRAELI CULTURE IN THE PRESENT DAY. THESE WORKS ADDRESS BOTH INCREMENTAL AND RADICAL CHANGES IN INDIVIDUAL AND COLLECTIVE CONSCIOUSNESS THAT HAVE SPREAD THROUGH ISRAELI CULTURE IN RESPONSE TO THE PERSISTENT AFFLICTION OF WAR. NO OTHER SUCH VOLUME EXISTS IN HEBREW OR ENGLISH. STUDENTS AND TEACHERS OF ISRAELI STUDIES WILL APPRECIATE NARRATIVES OF DISSENT.

**FOCUS: CHORAL MUSIC IN GLOBAL PERSPECTIVE** ANDRÉ DE QUADROS 2019-03-11 FOCUS: CHORAL MUSIC IN GLOBAL PERSPECTIVE INTRODUCES THE LITTLE-KNOWN TRADITIONS AND REPERTOIRES OF THE WORLD'S CHORAL DIVERSITY, FROM PRISON CHOIRS IN THAILAND AND GAY AND LESBIAN CHORUSES OF THE WESTERN WORLD TO COMMUNITY CHORUSES IN THE MIDDLE EAST AND YOUTH CHOIRS IN THE UNITED STATES. THE BOOK WEAVES TOGETHER THE STORIES OF DIVERSE INDIVIDUALS AND ORGANIZATIONS, EXAMINING THEIR MUSIC AND PEDAGOGICAL PRACTICES WHILE PRESENTING THE AUTHOR'S RESEARCH ON HOW CHORAL CULTURES AROUND THE WORLD INTERACT WITH SOCIETIES AND TRANSFORM THE LIVES OF THEIR MEMBERS. THROUGH AN ENGAGING SERIES OF PORTRAITS THAT PUSHES BEYOND THE SCOPE OF EXTANT TEXTS AND STUDIES, THE AUTHOR EXPLORES THE DYNAMIC REALM OF WORLD CHORAL ACTIVITY AND REPERTOIRE. THESE PERSONAL PORTRAITS OF MUSICAL COMMUNITIES ARE ENRICHED BY SAMPLE REPERTOIRE LISTS, PERFORMANCE DETAILS, AND RESEARCH FINDINGS THAT REPOSITION A ONCE WESTERN PHENOMENON AS A GLOBAL CONCEPT. FOCUS: CHORAL MUSIC IN GLOBAL PERSPECTIVE IS AN ACCESSIBLE, ENGAGING, AND PROVOCATIVE STUDY OF ONE OF THE WORLD'S MOST UBIQUITOUS AND SOCIALLY SIGNIFICANT FORMS OF MUSIC-MAKING.

**CHILDREN OF THE STONE** SANDY TOLAN 2015-04-07 IT IS AN UNLIKELY STORY. RAMZI HUSSEIN ABUREDWAN, A CHILD FROM A PALESTINIAN REFUGEE CAMP, CONFRONTS AN OCCUPYING ARMY, GETS AN EDUCATION, MASTERS AN INSTRUMENT, DREAMS OF SOMETHING MUCH BIGGER THAN HIMSELF, AND THEN, THROUGH HIS CHARISMA AND PERSISTENCE, INSPIRES OTHERS TO WORK WITH HIM TO MAKE THAT DREAM REAL. THE DREAM: A SCHOOL TO TRANSFORM THE LIVES OF THOUSANDS OF CHILDREN--AS RAMZI'S LIFE WAS TRANSFORMED--THROUGH MUSIC. MUSICIANS FROM ALL OVER THE WORLD CAME TO HELP. A VIOLIST LEFT THE LONDON SYMPHONY ORCHESTRA, IN PART TO WORK WITH RAMZI AT HIS NEW SCHOOL. DANIEL BARENBOIM, THE EMINENT ISRAELI CONDUCTOR, INVITED RAMZI TO JOIN HIS WEST EASTERN DIVAN ORCHESTRA, WHICH HE FOUNDED WITH THE LATE PALESTINIAN INTELLECTUAL, EDWARD SAID. SINCE THEN THE TWO HAVE PLAYED TOGETHER FREQUENTLY. CHILDREN OF THE STONE CHRONICLES RAMZI'S JOURNEY--FROM STONE THROWER TO MUSIC STUDENT TO SCHOOL FOUNDER--AND SHOWS HOW THROUGH HIS LOVE OF MUSIC HE CREATED SOMETHING LASTING AND BEAUTIFUL IN A LAND TORN BY VIOLENCE AND WAR. THIS IS A STORY ABOUT THE POWER OF MUSIC, BUT ALSO ABOUT FREEDOM AND CONFLICT, DETERMINATION AND VISION. IT'S A VIVID PORTRAIT OF LIFE AMID CHECKPOINTS AND MILITARY OCCUPATION, A GROWING MOVEMENT OF NONVIOLENT RESISTANCE, THE PROSPECTS OF MUSICAL COLLABORATION ACROSS THE ISRAELI-PALESTINIAN DIVIDE, AND THE POTENTIAL OF MUSIC TO HELP CHILDREN EVERYWHERE SEE NEW POSSIBILITIES FOR THEIR LIVES.

**THE OXFORD HANDBOOK OF APPLIED ETHNOMUSICOLOGY** SVANIBOR PETTAN 2015-07-01 APPLIED STUDIES SCHOLARSHIP HAS TRIGGERED A NOT-SO-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.

**MUSIC, SONG, DANCE, AND THEATRE** MELVIN DELGADO 2018 THE PERFORMING ARTS IS ONE PARTICULAR AREA OF YOUTH COMMUNITY PRACTICE CAN THAT CAN BE EFFECTIVELY TAPPED TO ATTRACT YOUTH WITHIN SCHOOLS AND OUT-OF-SCHOOL SETTINGS, OR WHAT HAS BEEN REFERRED TO AS THE "THIRD AREA BETWEEN SCHOOL AND FAMILY." THESE SETTINGS ARE NON-STIGMATIZING, HIGHLY ATTRACTIVE COMMUNITY-BASED VENUES THAT SERVE YOUTH AND THEIR RESPECTIVE COMMUNITIES. THEY CAN SUPPLEMENT OR ENHANCE FORMAL EDUCATION, PROVIDING A COUNTER-NARRATIVE FOR YOUTH TO RESIST THE LABELS PLACED

ON THEM BY SERVING AS A VEHICLE FOR REACTIVITY AND SELF-EXPRESSION. FURTHERMORE, THE PERFORMING ARTS ARE A MECHANISM THROUGH WHICH CREATIVE EXPRESSION CAN TRANSPIRE WHILE CONCOMITANTLY ENGAGING YOUTH IN CREATIVE EXPRESSION THAT IS TRANSFORMATIVE AT THE INDIVIDUAL AND COMMUNITY LEVEL. MUSIC, SONG, DANCE, AND THEATER EXPLORES THE INNOVATIVE PROGRAMS AND INTERVENTIONS IN YOUTH COMMUNITY PRACTICE THAT DRAW ON THE PERFORMING ARTS AS A WAY TO REACH AND ENGAGE THE TARGET POPULATIONS. THE BOOK DRAWS FROM THE RICH LITERATURE BASES IN COMMUNITY DEVELOPMENT AND POSITIVE YOUTH DEVELOPMENT, AS WELL AS FROM PERFORMING ARTS THERAPY AND GROUP INTERVENTIONS, OFFERING A MEETING POINT WHERE INNOVATIVE PROGRAMS HAVE EMERGED. ALL IN ALL, THE TEXT IS AN INVALUABLE RESOURCE FOR GRADUATE SOCIAL WORK AND PERFORMING ARTS STUDENTS, PRACTITIONERS, AND SCHOLARS.

*MUSIC AND ENCOUNTER AT THE MEDITERRANEAN CROSSROADS* RUTH F. DAVIS 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.

*PLAYING ACROSS A DIVIDE* BENJAMIN BRINNER 2009-12-21 IN THE LAST DECADE OF THE TWENTIETH CENTURY AND ON INTO THE TWENTY-FIRST, ISRAELIS AND PALESTINIANS SAW THE SIGNING OF THE OSLO PEACE ACCORDS, THE ESTABLISHMENT OF THE PALESTINIAN AUTHORITY, THE ASSASSINATION OF ISRAELI PRIME MINISTER YITZHAK RABIN, AND THE ESCALATION OF SUICIDE BOMBINGS AND RETALIATIONS IN THE REGION. DURING THIS TUMULTUOUS TIME, NUMEROUS COLLABORATIONS BETWEEN ISRAELI AND PALESTINIAN MUSICIANS COALESCED INTO A SIGNIFICANT MUSICAL SCENE INFORMED BY THESE EXTREMES OF HOPE AND DESPAIR ON BOTH NATIONAL AND PERSONAL LEVELS. FOLLOWING THE BANDS BUSTAN ABRAHAM AND ALEI HAZAYIT FROM THEIR CREATION AND THROUGHOUT THEIR CAREERS, AS WELL AS THE COLLABORATIVE PROJECTS OF ISRAELI ARTIST YAIR DALAL, *PLAYING ACROSS A DIVIDE* DEMONSTRATES THE POSSIBILITY OF MUSICAL ALTERNATIVES TO VIOLENT CONFLICT AND HATRED IN AN INTENSELY CONTESTED, MULTICULTURAL ENVIRONMENT. THESE ARTISTS' MUSIC DREW FROM WESTERN, MIDDLE EASTERN, CENTRAL ASIAN, AND AFRO-DIASPORIC MUSICAL PRACTICES, BRIDGING DIFFERENCES AND FINDING INNOVATIVE SOLUTIONS TO THE PROBLEMS INHERENT IN COMBINING DISPARATE MUSICAL STYLES AND SOURCES. CREATING THIS NEW MUSIC BROUGHT TO THE FOREFRONT THE MUSICIANS' CONTRASTING ASSUMPTIONS ABOUT SOUND PRODUCTION, MELODY, RHYTHM, HYBRIDITY, ENSEMBLE INTERACTION, AND IMPROVISATION. AUTHOR BENJAMIN BRINNER TRACES THE TIGHTLY INTERCONNECTED FIELD OF MUSICIANS AND THE PEOPLE AND INSTITUTIONS THAT SUPPORTED THEM AS THEY AND THEIR MUSIC CIRCULATED WITHIN THE REGION AND ALONG INTERNATIONAL CIRCUITS. BRINNER ARGUES THAT THE LINKING OF JEWISH AND ARAB MUSICIANS' NETWORKS, THE CREATION OF NEW MUSICAL MEANS OF EXPRESSION, AND THE REPEATED ENACTMENT OF CULTURALLY PRODUCTIVE MUSICAL ALLIANCES PROVIDE A UNIQUE MODEL FOR MUTUALLY RESPECTFUL AND BENEFICIAL COEXISTENCE IN A CHRONICALLY DISPUTED LAND.

**LOCAL MUSIC SCENES AND GLOBALIZATION** THOMAS BURKHALTER 2014-04-16 THIS BOOK OFFERS THE FIRST IN-DEPTH STUDY OF EXPERIMENTAL AND POPULAR MUSIC SCENES IN BEIRUT, LOOKING AT MUSICIANS WORKING TOWARDS A NEW UNDERSTANDING OF MUSICAL CREATIVITY AND MUSIC CULTURE IN A COUNTRY THAT IS DOMINATED BY MASS-MEDIATED POP MUSIC, AND PROPAGANDA. BURKHALTER STUDIES THE GENERATION OF MUSICIANS BORN AT THE BEGINNING OF THE CIVIL WAR IN THE LEBANESE CAPITAL, AN URBAN AND COSMOPOLITAN CENTER WITH A LONG TRADITION OF CULTURAL ACTIVITIES AND EXCHANGES WITH THE ARAB WORLD, EUROPE, THE US, AND THE FORMER SOVIET UNION. THESE LEBANESE RAPPERS, ROCKERS, DEATH-METAL, JAZZ, AND ELECTRO-ACOUSTIC MUSICIANS AND FREE IMPROVISERS CHOOSE LOCAL AND TRANSNATIONAL FORMS TO EXPRESS THEIR CONNECTION TO THE BROADER MUSICAL, CULTURAL, SOCIAL, AND POLITICAL ENVIRONMENT. BURKHALTER EXPLORES HOW THESE MUSICIANS ORGANIZE THEIR OWN SMALL CONCERTS FOR 'INSIDER' AUDIENCES, SET UP MUSIC LABELS, AND NETWORK WITH LIKE-MINDED MUSICIANS IN EUROPE, THE US, AND THE ARAB WORLD. SEVERAL KEY TRACKS ARE ANALYZED WITH METHODS FROM ETHNOMUSICOLOGY, AND POPULAR MUSIC STUDIES, AND CONTEXTUALIZED THROUGH INTERVIEWS WITH THE MUSICIANS. DISCUSSING KEY REFERENCES FROM BELLY DANCE CULTURE (1960s), PSYCHEDELIC ROCK IN BEIRUT (1970s), THE NOISES OF THE LEBANESE CIVIL WAR (1975-1990), AND TRANSNATIONAL POP-AVANT-GARDES AND WORLD MUSIC 2.0 NETWORKS, THIS BOOK CONTRIBUTES TO THE STUDY OF LOCALIZATION AND GLOBALIZATION PROCESSES IN MUSIC IN AN INCREASINGLY DIGITALIZED AND TRANSNATIONAL WORLD. AT THE CORE, THIS MUSIC FROM BEIRUT CHALLENGES "ETHNOCENTRIC" PERCEPTIONS OF "LOCALITY" IN MUSIC. IT ATTACKS BOTH "ORIENTALIST" READINGS OF THE ARAB WORLD, THE MIDDLE EAST, AND LEBANON, AND THE FOCUS ON MUSICAL "DIFFERENCE" IN EURO-AMERICAN MUSIC AND CULTURE MARKETS. ON THEORETICAL GROUNDS, THIS MUSIC IS A SMALL, BUT PASSIONATE ATTEMPT TO RE-SHAPE THE WORLD INTO A PLACE WHERE "MODERNITY" IS NOT "EURO-MODERNITY" OR "EURO-AMERICAN MODERNITY," BUT

WHERE POSSIBLE NEW CONFIGURATIONS OF MODERNITY EXIST NEXT TO EACH OTHER.

*My Voice Is My Weapon* DAVID A. McDONALD 2013-10-16 In *My Voice Is My Weapon*, DAVID A. McDONALD RE THINKS THE CONVENTIONAL HISTORY OF THE PALESTINIAN CRISIS THROUGH AN ETHNOGRAPHIC ANALYSIS OF MUSIC AND MUSICIANS, PROTEST SONGS, AND POPULAR CULTURE. CHARTING A HISTORICAL NARRATIVE THAT STRETCHES FROM THE LATE-OTTOMAN PERIOD THROUGH THE END OF THE SECOND PALESTINIAN INTIFADA, McDONALD EXAMINES THE SHIFTING POLITICS OF MUSIC IN ITS CAPACITY TO BOTH REFLECT AND SHAPE FUNDAMENTAL ASPECTS OF NATIONAL IDENTITY. DRAWING CASE STUDIES FROM PALESTINIAN COMMUNITIES IN ISRAEL, IN EXILE, AND UNDER OCCUPATION, McDONALD GRAPPLES WITH THE THEORETICAL AND METHODOLOGICAL CHALLENGES OF TRACING "RESISTANCE" IN THE POPULAR IMAGINATION, ATTEMPTING TO REVEAL THE NUANCED WAYS IN WHICH PALESTINIANS HAVE CONFRONTED AND OPPOSED THE TRAUMAS OF FOREIGN OCCUPATION. THE FIRST OF ITS KIND, THIS BOOK OFFERS AN IN-DEPTH ETHNOMUSICOLOGICAL ANALYSIS OF THE ISRAELI-PALESTINIAN CONFLICT, CONTRIBUTING A PERFORMATIVE PERSPECTIVE TO THE LARGER SCHOLARLY CONVERSATION ABOUT ONE OF THE WORLD'S MOST CONTESTED HUMANITARIAN ISSUES.

*City of Song* MICHAEL A. FIGUEROA 2022 In *CITY OF SONG: MUSIC AND THE MAKING OF MODERN JERUSALEM*, AUTHOR MICHAEL A. FIGUEROA PRESENTS AN EXTENSIVE HISTORY OF ZIONIST MUSICAL DISCOURSES AROUND JERUSALEM IN THE LONG 20TH CENTURY (1880-2010s), REORIENTING OUR UNDERSTANDING OF THE CITY'S PLACE IN THE ISRAELI-PALESTINE CRISIS.

**PUBLIC ETHNOMUSICOLOGY, EDUCATION, ARCHIVES, & COMMERCE** SVANIBOR PETTAN 2019-02-20 THE SEVEN ETHNOMUSICOLOGISTS WHO CONTRIBUTED TO THIS VOLUME DISCUSS THE ROLE AND IMPACT OF APPLIED ETHNOMUSICOLOGY IN A VARIETY OF PUBLIC AND PRIVATE SECTORS, INCLUDING THE COMMERCIAL MUSIC INDUSTRY, ARCHIVES AND COLLECTIONS, PUBLIC FOLKLORE PROGRAMS, AND MUSIC EDUCATION PROGRAMS AT PUBLIC SCHOOLS. **PUBLIC ETHNOMUSICOLOGY, EDUCATION, ARCHIVES, AND COMMERCE** IS THE THIRD OF THREE PAPERBACK VOLUMES DERIVED FROM THE ORIGINAL OXFORD HANDBOOK OF APPLIED ETHNOMUSICOLOGY. THE HANDBOOK CAN BE UNDERSTOOD AS AN APPLIED ETHNOMUSICOLOGY PROJECT: AS A MEDIUM OF GETTING TO KNOW THE THOUGHTS AND EXPERIENCES OF GLOBAL ETHNOMUSICOLOGISTS, OF ENRICHING GENERAL KNOWLEDGE AND UNDERSTANDING ABOUT ETHNOMUSICOLOGIES AND APPLIED ETHNOMUSICOLOGIES IN VARIOUS PARTS OF THE WORLD, AND OF INSPIRING READERS TO PUT THE ACCUMULATED KNOWLEDGE, UNDERSTANDING, AND SKILLS INTO GOOD USE FOR THE BETTERMENT OF OUR WORLD.

**THE ROUTLEDGE HANDBOOK OF MUSLIM-JEWISH RELATIONS** JOSEF MERI 2016-06-23 THE ROUTLEDGE HANDBOOK OF MUSLIM-JEWISH RELATIONS INVITES READERS TO DEEPEN THEIR UNDERSTANDING OF THE HISTORICAL, SOCIAL, CULTURAL, AND POLITICAL THEMES THAT IMPACT MODERN-DAY PERCEPTIONS OF INTERFAITH DIALOGUE. THE VOLUME IS DESIGNED TO ILLUMINATE POSITIVE ENCOUNTERS BETWEEN MUSLIMS AND JEWS, AS WELL AS POINTS OF CONFLICT, WITHIN A HISTORICAL FRAMEWORK. AMONG OTHER GOALS, THE VOLUME SEEKS TO CORRECT COMMON MISPERCEPTIONS ABOUT THE HISTORY OF MUSLIM-JEWISH RELATIONS BY COMPLICATING FAMILIAR POLITICAL NARRATIVES TO INCLUDE DYNAMICS SUCH AS THE CROSS-INFLUENCE OF LITERARY AND INTELLECTUAL TRADITIONS. REFLECTING UNIQUE AND ORIGINAL COLLABORATIONS BETWEEN INTERNATIONALLY-RENOWNED CONTRIBUTORS, THE BOOK IS INTENDED TO SPARK FURTHER COLLABORATIVE AND CONSTRUCTIVE CONVERSATION AND SCHOLARSHIP IN THE ACADEMY AND BEYOND.

**DISTRIBUTED CREATIVITY** ERIC F. CLARKE 2017 CREATIVE PRACTICE IN MUSIC TAKES PLACE IN A DISTRIBUTED AND INTERACTIVE MANNER EMBRACING THE ACTIVITIES OF COMPOSERS, PERFORMERS AND IMPROVISERS-DESPITE THE SHARP DIVISION OF LABOUR BETWEEN THESE ROLES THAT TRADITIONAL CONCERT CULTURE OFTEN PRESENTS. TWO DISTINCTIVE FEATURES OF CONTEMPORARY MUSIC ARE THE GREATER INCORPORATION OF IMPROVISATION AND THE DEVELOPMENT OF INTEGRATED AND COLLABORATIVE WORKING PRACTICES BETWEEN COMPOSERS AND PERFORMERS. BY BLURRING THE DISTINCTION BETWEEN COMPOSITION AND PERFORMANCE, IMPROVISATION AND COLLABORATION PROVIDE IMPORTANT PERSPECTIVES ON THE DISTRIBUTED CREATIVE PROCESSES THAT PLAY A CENTRAL ROLE IN MUCH CONTEMPORARY CONCERT MUSIC. THIS VOLUME EXPLORES HOW COLLABORATION AND IMPROVISATION ENABLE AND CONSTRAIN THESE CREATIVE PROCESSES.

**EXCURSIONS IN WORLD MUSIC** TIMOTHY ROMMEN 2020-09-18 EXCURSIONS IN WORLD MUSIC IS A COMPREHENSIVE INTRODUCTORY TEXTBOOK TO THE MUSICS OF THE WORLD, CREATING A PANORAMIC EXPERIENCE FOR STUDENTS BY ENGAGING THE MANY CULTURES AROUND THE GLOBE, AND HIGHLIGHTING THE SHEER DIVERSITY TO BE EXPERIENCED IN THE WORLD OF MUSIC. AT THE SAME TIME, THE TEXT ILLUSTRATES THE OFTEN PROFOUND WAYS THROUGH WHICH A DEEPER EXPLORATION OF THESE MANY DIFFERENT COMMUNITIES CAN REVEAL OVERLAPS, SHARED HORIZONS, AND COMMON CONCERNS IN SPITE OF, AND BECAUSE OF, THIS VERY DIVERSITY. THE NEW EIGHTH EDITION FEATURES SIX BRAND NEW CHAPTERS, INCLUDING CHAPTERS ON JAPAN, SUB-SAHARAN AFRICA, CHINA AND TAIWAN, EUROPE, MARITIME SOUTHEAST ASIA, AND INDIGENOUS PEOPLES. GENERAL UPDATES HAVE BEEN MADE TO OTHER CHAPTERS, REPLACING VISUALS AND UPDATING CHARTS/STATISTICS. ANOTHER MAJOR ADDITION TO THE EIGHTH EDITION IS

THE PUBLICATION OF A COMPANION READER, ENTITLED CRITICAL ISSUES IN WORLD MUSIC. EACH CHAPTER IN THE READER IS DESIGNED TO INTRODUCE STUDENTS TO A THEORETICAL CONCEPT OR THEMATIC AREA WITHIN ETHNOMUSICOLOGY AND ILLUSTRATE ITS POSSIBILITIES BY POINTING TO CASE STUDIES DRAWN FROM AT LEAST THREE CHAPTERS IN EXCURSIONS IN WORLD MUSIC. CHAPTERS INCLUDE THE FOLLOWING TOPICS: MUSIC, GENDER, AND SEXUALITY; MUSIC AND RITUAL; COLONIALITY AND "WORLD MUSIC"; MUSIC AND SPACE; MUSIC AND DIASPORA; COMMUNICATION, TECHNOLOGY, MEDIA; MUSICAL LABOR, MUSICAL VALUE; AND MUSIC AND MEMORY. INSTRUCTORS CAN USE THIS RESOURCE AS A PRIMARY OR SECONDARY PATH THROUGH THE MATERIALS, EITHER ASSIGNING CHAPTERS FROM THE TEXTBOOK AND THEN DIGGING DEEPER BY EXPLORING A CHAPTER FROM THE READER, OR STARTING WITH A READER CHAPTER AND THEN MOVING INTO THE MUSICAL SPECIFICS OFFERED IN THE TEXTBOOK CHAPTERS. HAVING AVAILABLE BOTH AN AREA STUDIES AND A THEMATIC APPROACH TO THE MATERIALS OFFERS IMPORTANT FLEXIBILITY TO INSTRUCTORS AND ALSO PROVIDES STUDENTS WITH ADDITIONAL MEANS OF ENGAGING WITH THE MUSICS OF THE WORLD. A COMPANION WEBSITE WITH A NEW TEST BANK AND FULLY UPDATED INSTRUCTOR'S MANUAL IS AVAILABLE FOR INSTRUCTORS. NUMEROUS RESOURCES ARE POSTED FOR STUDENTS, INCLUDING STREAMED AUDIO LISTENING, ADDITIONAL RESOURCES (SUCH AS LINKS TO YOUTUBE VIDEOS OR WEBSITES), A MUSICAL FUNDAMENTALS ESSAY (INTRODUCING CONCEPTS SUCH AS METER, MELODY, HARMONY, FORM, ETC.), INTERACTIVE QUIZZES, AND FLASHCARDS.

**THE MUSICAL GIFT** JIM SYKES 2018-08-31 THE MUSICAL GIFT TELLS SRI LANKA'S MUSIC HISTORY AS A STORY OF GIVING BETWEEN HUMANS AND NONHUMANS, AND BETWEEN POPULATIONS DEFINED BY DIFFERENCE. AUTHOR JIM SYKES ARGUES THAT IN THE RECENT PAST, THE GENRES WE RECOGNIZE TODAY AS SRI LANKA'S ESTEEMED TRADITIONAL MUSICS WERE NOT ORIGINALLY ABOUT ETHNIC OR RELIGIOUS IDENTITY, BUT WERE GIFTS TO GODS AND PEOPLE INTENDED TO FOSTER PROTECTION AND/OR HEALING. NOTING THAT THE CURRENTLY ASSUMED LINK BETWEEN MUSIC AND IDENTITY HELPED PRODUCE THE NARRATIVES OF ETHNIC DIFFERENCE THAT DROVE SRI LANKA'S CIVIL WAR (1983-2009), SYKES ARGUES THAT THE PROMOTION OF CONNECTED MUSIC HISTORIES HAS A ROLE TO PLAY IN POST-WAR RECONCILIATION. THE MUSICAL GIFT INCLUDES A STUDY OF HOW NGOs USED MUSIC TO PROMOTE RECONCILIATION IN SRI LANKA, AND IT CONTAINS A THEORIZATION OF THE RELATIONS BETWEEN MUSICAL GIFTS AND COMMODITIES. ESCHEWING A BINARY BETWEEN THE GIFT AND IDENTITY, SYKES CLAIMS THE WORLD'S MUSIC HISTORY IS LARGELY A STORY OF ENTANGLEMENT BETWEEN BOTH PARADIGMS. DRAWING ON FIELDWORK CONDUCTED WIDELY ACROSS SRI LANKA OVER A SPAN OF ELEVEN YEARS--INCLUDING THE FIRST STUDY OF SINHALA BUDDHIST DRUMMING IN ENGLISH AND THE FIRST ETHNOGRAPHY OF MUSIC-MAKING IN THE FORMER WARZONES OF THE NORTH AND EAST--THIS BOOK BRINGS ANTHROPOLOGY'S CANONIC LITERATURE ON "THE GIFT" INTO MUSIC STUDIES, WHILE DRAWING ON ANTHROPOLOGY'S RECENT "ONTOLOGICAL TURN" AND "THE NEW MATERIALISM" IN RELIGIOUS STUDIES.

*EXCURSIONS IN WORLD MUSIC* BRUNO NETTL 2015-09-25 EXPLORE THE RELATIONSHIP BETWEEN MUSIC AND SOCIETY AROUND THE WORLD THIS COMPREHENSIVE INTRODUCTORY TEXT CREATES A PANORAMIC EXPERIENCE FOR BEGINNER STUDENTS BY EXPOSING THEM TO THE MANY MUSICAL CULTURES AROUND THE GLOBE. EACH CHAPTER OPENS WITH A MUSICAL ENCOUNTER IN WHICH THE AUTHOR INTRODUCES A KEY MUSICAL CULTURE. THROUGH THESE EXPERIENCES, STUDENTS ARE INTRODUCED TO KEY MUSICAL STYLES, MUSICAL INSTRUMENTS, AND PERFORMANCE PRACTICES. STUDENTS ARE TAUGHT HOW TO ACTIVELY LISTEN TO KEY MUSICAL EXAMPLES THROUGH DETAILED LISTENING GUIDES. THE ROLE OF MUSIC IN SOCIETY IS EMPHASIZED THROUGH CHAPTERS THAT FOCUS ON KEY WORLD CULTURAL GROUPS.

*HARMONY AND NORMALIZATION* TIMOTHY P. STORHOFF 2020-10-21 HARMONY AND NORMALIZATION: US-CUBAN MUSICAL DIPLOMACY EXPLORES THE CHANNELS OF MUSICAL EXCHANGE BETWEEN CUBA AND THE UNITED STATES DURING THE EIGHT-YEAR PRESIDENCY OF BARACK OBAMA, WHO EASED THE MUSICAL EMBARGO OF THE ISLAND AND RESTORED RELATIONS WITH CUBA. MUSICAL EXCHANGES DURING THIS PERIOD ACT AS A LENS THROUGH WHICH TO VIEW NOT ONLY US-CUBAN MUSICAL RELATIONS BUT ALSO THE LARGER POLITICAL, ECONOMIC, AND CULTURAL IMPLICATIONS OF MUSICAL DIALOGUE BETWEEN THESE TWO NATIONS. POLICY SHIFTS IN THE WAKE OF RAFAEL CASTRO ASSUMING THE CUBAN PRESIDENCY AND THE ELECTION OF PRESIDENT OBAMA ALLOWED PERFORMERS TO TRAVERSE THE FLORIDA STRAITS MORE EASILY THAN IN THE RECENT PAST AND ENCOURAGED THEM TO ACT AS MUSICAL AMBASSADORS. THEIR PERFORMANCES SERVED AS A TESTING GROUND FOR POLITICAL CHANGE THAT ANTICIPATED NORMALIZED RELATIONS. WHILE GOVERNMENT ACTORS DEBATED THESE CHANGES, MUSIC FORGED CONNECTIONS BETWEEN INDIVIDUALS ON BOTH SIDES OF THE FLORIDA STRAITS. IN THIS FIRST BOOK ON THE SUBJECT SINCE OBAMA'S PRESIDENCY, MUSICOLOGIST TIMOTHY P. STORHOFF DESCRIBES HOW, AFTER SPECIFIC POLICY CHANGES, MUSICIANS WERE SOME OF THE FIRST TO TAKE ADVANTAGE OF NEW OPPORTUNITIES FOR TRAVEL, PUSH THE BOUNDARIES OF NEW REGULATIONS, AND EXPOSE BOTH THE POSSIBILITIES AND LIMITATIONS OF LICENSING MUSICAL EXCHANGE. THROUGH THE ANALYSIS OF BOTH OFFICIAL AND UNOFFICIAL MUSICAL DIPLOMACY EFFORTS, INCLUDING THE HAVANA JAZZ FESTIVAL, THE NATIONAL SYMPHONY ORCHESTRA OF CUBA'S FIRST US TOUR, THE MINNESOTA ORCHESTRA'S TRIP TO HAVANA, AND THE AUTHOR'S OWN EXPERIENCES IN CUBA, THIS ETHNOGRAPHY DEMONSTRATES HOW PERFORMANCES REFLECT ASPIRATIONS FOR STRONGER TRANSNATIONAL TIES AND A COMMON DESIRE TO RESTORE THE ONCE-THRIVING US-CUBAN MUSICAL RELATIONSHIP.

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 SONG 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.

**EXCURSIONS IN WORLD MUSIC, SEVENTH EDITION** BRUNO NETTL 2016-08-05 EXCURSIONS IN WORLD MUSIC IS A COMPREHENSIVE INTRODUCTORY TEXTBOOK TO WORLD MUSIC, CREATING A PANORAMIC EXPERIENCE FOR STUDENTS BY ENGAGING THE MANY CULTURES AROUND THE GLOBE AND HIGHLIGHTING THE SHEER DIVERSITY TO BE EXPERIENCED IN THE WORLD OF MUSIC. AT THE SAME TIME, THE TEXT ILLUSTRATES THE OFTEN PROFOUND WAYS THROUGH WHICH A DEEPER EXPLORATION OF THESE MANY DIFFERENT COMMUNITIES CAN REVEAL OVERLAPS, SHARED HORIZONS, AND COMMON CONCERNS IN SPITE OF AND, BECAUSE OF, THIS VERY DIVERSITY. THE NEW SEVENTH EDITION INTRODUCES FIVE BRAND NEW CHAPTERS, INCLUDING CHAPTERS BY THREE NEW CONTRIBUTORS ON THE MIDDLE EAST, SOUTH ASIA, AND KOREA, AS WELL AS A NEW CHAPTER ON LATIN AMERICA ALONG WITH A NEW INTRODUCTION WRITTEN BY TIMOTHY ROMMEN. GENERAL UPDATES HAVE BEEN MADE TO OTHER CHAPTERS, REPLACING VISUALS AND UPDATING CHARTS/STATISTICS. EXCURSIONS IN WORLD MUSIC REMAINS A FAVORITE AMONG ETHNOMUSICOLOGISTS WHO WANT STUDENTS TO EXPLORE THE IN-DEPTH KNOWLEDGE AND SCHOLARSHIP THAT ANIMATES REGIONAL STUDIES OF WORLD MUSIC. A COMPANION WEBSITE IS AVAILABLE AT NO ADDITIONAL CHARGE. FOR INSTRUCTORS, THERE IS A NEW TEST BANK AND INSTRUCTOR'S MANUAL. NUMEROUS STUDENT RESOURCES ARE POSTED, INCLUDING STREAMED AUDIO TRACKS FOR MOST OF THE LISTENING GUIDES, INTERACTIVE QUIZZES, FLASHCARDS, AND AN INTERACTIVE MAP WITH PINPOINTS OF INTEREST AND ACTIVITIES. AN ANCILLARY PACKAGE OF A 3-CD SET OF AUDIO TRACKS IS AVAILABLE FOR SEPARATE PURCHASE. PURCHASING OPTIONS PAPERBACK: 9781138101463 HARDBACK: 9781138688568 eBook AND MP3 FILE: 9781315619378\* PRINT PAPERBACK PACK - BOOK AND CD SET: 9781138666443 PRINT HARDBACK PACK - BOOK AND CD SET: 9781138666436 AUDIO CD: 9781138688032 \*SEE VITALSOURCE FOR VARIOUS eBook OPTIONS (MP3 AUDIO COMPILATION NOT AVAILABLE FOR SEPARATE SALE)

BLACKNESS IN ISRAEL Uri DORCHIN 2020-11-27 THIS BOOK EXPLORES CONTEMPORARY INFLECTIONS OF BLACKNESS IN ISRAEL AND FOREGROUND THEM IN THE HISTORICAL GEOGRAPHIES OF EUROPE, THE MIDDLE EAST, AND NORTH AMERICA. THE CONTRIBUTORS ENGAGE WITH EXPRESSIONS AND APPROPRIATIONS OF MODERN FORMS OF BLACKNESS FOR BOUNDARY-MAKING, BOUNDARY-BREAKING, AND BOUNDARY-RE-MAKING IN CONTEMPORARY ISRAEL, UNDERSCORING THE DEEP HISTORICAL ROOTS OF CONTEMPORARY UNDERSTANDINGS OF RACE, BLACKNESS, AND JEWISHNESS. ALLOWING A NEW PERSPECTIVE ON THE SOCIOLOGY OF ISRAEL AND THE REALM OF BLACK STUDIES, THIS VOLUME REVEALS A HIGHLY NUANCED PORTRAIT OF THE PHENOMENON OF BLACKNESS, ONE THAT IS LOCATED AT THE NEXUS OF GLOBAL, REGIONAL, NATIONAL AND LOCAL DIMENSIONS. WHILE RACE HAS BEEN DISCUSSED AS IT PERTAINS TO JUDAISM AT LARGE, AND ISRAELI SOCIETY IN PARTICULAR, BLACKNESS AS A CONCEPTUAL TOOL DIVORCED FROM PHENOTYPE, SKIN TONE AND EVEN MUSIC HAS YET TO BE EXPLORED. GROUNDED IN ETHNOGRAPHIC RESEARCH, THE STUDY DEMONSTRATES THAT MANY ETHNO-RACIAL GROUPS THAT CONSTITUTE ISRAELI SOCIETY INTIMATELY ENGAGE WITH BLACKNESS AS IT IS REPEATEDLY AND EXPLICITLY ADDRESSED BY A WIDE ARRAY OF SOCIAL ACTORS. ENHANCING OUR UNDERSTANDING OF THE POLITICS OF IDENTITY, RIGHTS, AND VICTIMHOOD EMBEDDED WITHIN THE RHETORIC OF BLACKNESS IN CONTEMPORARY ISRAEL, THIS BOOK WILL BE OF INTEREST TO SCHOLARS OF BLACKNESS, GLOBALIZATION, IMMIGRATION, AND DIASPORA.

DE-COLONIZATION, HERITAGE, AND ADVOCACY SVANIBOR PETTAN 2019-02-20 THE NINE ETHNOMUSICOLOGISTS WHO CONTRIBUTED TO THIS VOLUME PRESENT A DIVERSE RANGE OF VIEWS, APPROACHES, AND METHODOLOGIES THAT ADDRESS INDIGENOUS PEOPLES, IMMIGRANTS, AND MARGINALIZED COMMUNITIES. DISCUSSING PARTICIPATORY ACTION RESEARCH, SOCIAL JUSTICE, EMPOWERMENT, AND CRITICAL RACE THEORY IN RELATION TO ETHNOMUSICOLOGY, DE-COLONIZATION, HERITAGE, AND ADVOCACY IS THE SECOND OF THREE PAPERBACK VOLUMES DERIVED FROM THE ORIGINAL OXFORD HANDBOOK OF APPLIED ETHNOMUSICOLOGY. THE HANDBOOK CAN BE UNDERSTOOD AS AN APPLIED ETHNOMUSICOLOGY PROJECT: AS A MEDIUM OF GETTING TO KNOW THE THOUGHTS AND EXPERIENCES OF GLOBAL ETHNOMUSICOLOGISTS, OF ENRICHING GENERAL KNOWLEDGE AND

UNDERSTANDING ABOUT ETHNOMUSICOLOGIES AND APPLIED ETHNOMUSICOLOGIES IN VARIOUS PARTS OF THE WORLD, AND OF INSPIRING READERS TO PUT THE ACCUMULATED KNOWLEDGE, UNDERSTANDING, AND SKILLS INTO GOOD USE FOR THE BETTERMENT OF OUR WORLD.

*ISRAELI IDENTITY* DAVID TAL 2013-07-18 FOR MANY YEARS BEFORE AND AFTER THE ESTABLISHMENT OF THE STATE OF ISRAEL, THE BELIEF THAT ISRAEL IS A WESTERN STATE REMAINED UNCHALLENGED. THIS BELIEF WAS FOUNDED ON THE PREDOMINANTLY WESTERN COMPOSITION OF THE PRE-STATEHOOD JEWISH COMMUNITY KNOWN AS THE YISHUV. THE RELATIVELY HOMOGENOUS MEMBERSHIP OF ISRAELI/JEWISH SOCIETY AS IT THEN EXISTED WAS SOON ALTERED WITH THE ARRIVAL OF HUNDREDS OF THOUSANDS OF JEWISH IMMIGRANTS FROM MIDDLE EASTERN COUNTRIES DURING THE EARLY YEARS OF STATEHOOD. SEEKING TO RETAIN THE WESTERN CHARACTER OF THE JEWISH STATE, THE ISRAELI GOVERNMENT INITIATED A MASSIVE ACCULTURATION PROJECT AIMED AT WESTERNIZING THE NEWCOMERS. MORE RECENTLY, SCHOLARS AND INTELLECTUALS BEGAN TO QUESTION THE VALIDITY AND LOGIC OF THAT CAMPAIGN. WITH THE EMERGENCE OF NEW FORMS OF IDENTITY, OR IDENTITIES, TWO CENTRAL QUESTIONS EMERGED: TO WHAT EXTENT CAN WE ACCEPT THE WAYS IN WHICH PEOPLE DEFINE THEMSELVES? AND ON A MORE FUNDAMENTAL LEVEL, WHAT WEIGHT SHOULD WE GIVE TO THE WAYS IN WHICH PEOPLE DEFINE THEMSELVES? THIS BOOK SUGGESTS WAYS OF TACKLING THESE QUESTIONS AND PROVIDES VARYING PERSPECTIVES ON IDENTITY, PUT FORWARD BY SCHOLARS INTERESTED IN THE CHANGING NATURE OF ISRAELI IDENTITY. THEIR OBSERVATIONS AND CONCLUSIONS ARE NOT EXCLUSIVE, BUT INCLUSIVE, SUGGESTING THAT THERE CANNOT BE ONE SINGLE ISRAELI IDENTITY, BUT SEVERAL. TACKLING THE ISSUE OF IDENTITY, THIS MULTIDISCIPLINARY APPROACH IS AN IMPORTANT CONTRIBUTION TO EXISTING LITERATURE AND WILL BE INVALUABLE FOR SCHOLARS AND STUDENTS INTERESTED IN CULTURAL STUDIES, ISRAEL, AND THE WIDER MIDDLE EAST.

CRITICAL APPROACHES TO THE PRODUCTION OF MUSIC AND SOUND SAMANTHA BENNETT 2018-01-11 WHO PRODUCES SOUND AND MUSIC? AND IN WHAT SPACES, LOCALITIES AND CONTEXTS? AS THE PRODUCTION OF SOUND AND MUSIC IN THE 21ST CENTURY CONVERGES WITH MULTIMEDIA, THESE QUESTIONS ARE CRITICALLY ADDRESSED IN THIS NEW EDITED COLLECTION BY SAMANTHA BENNETT AND ELIOT BATES. CRITICAL APPROACHES TO THE PRODUCTION OF MUSIC AND SOUND FEATURES 16 BRAND NEW ARTICLES BY LEADING THINKERS FROM THE FIELDS OF MUSIC, AUDIO ENGINEERING, ANTHROPOLOGY AND MEDIA. INNOVATIVE AND TIMELY, THIS COLLECTION REPRESENTS SCHOLARS FROM AROUND THE WORLD, REVISITING ESTABLISHED THEMES SUCH AS RECORD PRODUCTION AND THE CONSTRUCTION OF GENRE WITH NEW PERSPECTIVES, AS WELL AS EXPLORING ISSUES IN CULTURAL AND VIRTUAL PRODUCTION.

**GLOBAL JAZZ** CLARENCE BERNARD HENRY 2021-08-31 GLOBAL JAZZ: A RESEARCH AND INFORMATION GUIDE IS AN ANNOTATED BIBLIOGRAPHY THAT EXPLORES THE GLOBAL IMPACT OF JAZZ, DETAILING THE EVOLUTION OF THE AFRICAN AMERICAN MUSICAL TRADITION AS IT HAS BEEN ABSORBED, TRANSFORMED, AND EXPANDED ACROSS THE WORLD'S HISTORICAL, POLITICAL, AND SOCIAL LANDSCAPES. WITH MORE THAN 1,300 ANNOTATED ENTRIES, THIS VAST COMPILATION COVERS A BROAD RANGE OF SUBJECTS, PEOPLE, AND GEOGRAPHIC REGIONS AS THEY RELATE TO INTERDISCIPLINARY RESEARCH IN JAZZ STUDIES. THE RESULT IS A VIVID DEMONSTRATION OF HOW CULTURES FROM EVERY CORNER OF THE GLOBE HAVE SITUATED JAZZ—OFTEN REGARDED AS AMERICA'S CLASSICAL MUSIC—WITHIN AND BEYOND THEIR OWN MUSICAL TRADITIONS, CREATING NEW ARTISTIC FORMS IN THE PROCESS. GLOBAL JAZZ: A RESEARCH AND INFORMATION GUIDE PRESENTS JAZZ AS A COMMON MUSICAL LANGUAGE IN A GLOBAL LANDSCAPE OF DIVERSE ARTISTIC EXPRESSION.

**LIVING FROM MUSIC IN SALVADOR** JEFF PACKMAN 2021-09-07 LIVING FROM MUSIC IN SALVADOR EXAMINES THE LABOR OF MUSICIANS IN SALVADOR DA BAHIA, WIDELY REGARDED AS BRAZIL'S MOST AFRICAN CITY. DRAWING ON FIELDWORK THAT SPANS SIXTEEN YEARS, THE BOOK EXPLORES LOCAL MUSICIANS' LIVES AS MEMBERS OF A FLEXIBLE WORK FORCE, EMPHASIZING QUESTIONS OF RACE, SOCIAL CLASS, AND CULTURAL POLITICS IN RELATION TO PROFESSIONAL MUSIC MAKING. FROM CLUBS AND RESTAURANTS TO CARNAVAL PARADES AND FESTIVAL CELEBRATIONS, TO CONCERT STAGES AND RECORDINGS, THE ABILITY OF MUSICIANS TO EARN A LIVING WAGE IS CONTINGENT ON THEIR NAVIGATING INDUSTRY AND SOCIETAL CONDITIONS THAT ARE PROFOUNDLY INFORMED BY THE ENTRENCHED LEGACIES OF COLONIZATION AND SLAVERY.