

Queering The Field Sounding Out Ethnomusicology

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Queering the Field Gregory Barz 2019-09-23 Drawing on ethnographic research and often deeply personal experiences with musical cultures, *Queering the Field: Sounding out Ethnomusicology* unpacks a history of sentiment that veils the treatment of queer music and identity within the field of ethnomusicology. The thematic structure of the volume reflects a deliberate cartography of queer spaces in the discipline-spaces that are strongly present due to their absence, are marked by direct sonic parameters, or are called into question by virtue of their otherness. As the first large-scale study of ethnomusicology's queer silences and queer identity politics, *Queering the Field* directly addresses the normativities currently at play in musical ethnography (fieldwork, analysis, performance, transcription) as well as in the practice of musical ethnographers (identification, participation, disclosure, observation, authority). While rooted in strong narrative convictions, the authors frequently adopt radicalized voices with the goal of queering a hierarchical sexual binary. The essays in the volume present rhetorical and syntactical scenarios that challenge us to read in prescient singular ways for future queer writing and queer thought in ethnomusicology.

Flaming? Alisha Lola Jones 2020-06-09 Male-centered theology, a dearth of men in the pews, and an overrepresentation of queer males in music ministry: these elements coexist within the spaces of historically black Protestant churches, creating an atmosphere where simultaneous heteropatriarchy and "real" masculinity anxieties, archetypes of the "alpha-male preacher", the "effeminate choir director" and homo-antagonism, are all in play. The "flamboyant" male vocalists formed in the black Pentecostal music ministry tradition, through their vocal styles, gestures, and attire in church services, display a spectrum of gender performances - from "hyper-masculine" to feminine masculine - to their fellow worshippers, subtly protesting and critiquing the otherwise heteronormative theology in which the service is entrenched. And while the performativity of these men is characterized by cynics as "flaming," a similar

musicalized "fire" - that of the Holy Spirit - moves through the bodies of Pentecostal worshippers, endowing them religio-culturally, physically, and spiritually like "fire shut up in their bones". Using the lenses of ethnomusicology, musicology, anthropology, men's studies, queer studies, and theology, *Flaming?: The Peculiar Theo-Politics of Fire and Desire in Black Male Gospel Performance* observes how male vocalists traverse their tightly-knit social networks and negotiate their identities through and beyond the worship experience. Author Alisha Jones ultimately addresses the ways in which gospel music and performance can afford African American men not only greater visibility, but also an affirmation of their fitness to minister through speech and song.

Dreams of Germany Neil Gregor 2018-12-17 For many centuries, Germany has enjoyed a reputation as the 'land of music'. But just how was this reputation established and transformed over time, and to what extent was it produced within or outside of Germany? Through case studies that range from Bruckner to the Beatles and from symphonies to dance-club music, this volume looks at how German musicians and their audiences responded to the most significant developments of the twentieth century, including mass media, technological advances, fascism, and war on an unprecedented scale.

Just Vibrations William Cheng 2016-08-11 Modern academic criticism bursts with what Eve Kosofsky Sedgwick once termed paranoid readings—interpretative feats that aim to prove a point, persuade an audience, and subtly denigrate anyone who disagrees. Driven by strategies of negation and suspicion, such rhetoric tends to drown out softer-spoken reparative efforts, which forego forceful argument in favor of ruminations on pleasure, love, sentiment, reform, care, and accessibility. *Just Vibrations: The Purpose of Sounding Good* calls for a time-out in our serious games of critical exchange. Charting the divergent paths of paranoid and reparative affects through illness narratives, academic work, queer life, noise pollution, sonic torture, and other touchy subjects, William Cheng exposes a host of stubborn norms in our daily orientations toward scholarship, self, and sound. How we choose to think about the perpetration and tolerance of critical and acoustic offenses may ultimately lead us down avenues of ethical ruin—or, if we choose, repair. With recourse to experimental rhetoric, interdisciplinary discretion, and the playful wisdoms of childhood, Cheng contends that reparative attitudes toward music and musicology can serve as barometers of better worlds.

What is Musical Creativity? Interdisciplinary Dialogues and Approaches Andrea Schiavio 2022-01-12

The Oxford Handbook of Music and Queerness Fred Everett Maus 2022-01-17 This handbook is currently in development, with individual articles publishing online in advance of print publication. At this time, we cannot add information about unpublished articles in this handbook, however the table of contents will continue to grow as additional articles pass through the review process and are added to the site. Please note that the online publication date for this

handbook is the date that the first article in the title was published online.

Transforming Ethnomusicology Volume I Beverley Diamond 2021 This two-volume collection transforms our understanding of the discipline of ethnomusicology by exploring how ethnomusicologists can contribute to positive social and environmental change within institutional frameworks. The first volume focuses on ethical practice and collaboration and offers strategies for promoting institutional and methodological change.

The Oxford Handbook of Medical Ethnomusicology Benjamin Koen 2011-04-27 This volume establishes the discipline of medical ethnomusicology and expresses its broad potential. It also is an expression of a wider paradigm shift of innovative thinking and collaboration that fully embraces both the health sciences and the healing arts.

Music Downtown Eastside Klisala Harrison 2020 How can music-making help improve the lives of homeless people and others living in poverty in urban neighborhoods in the global North? How can popular music support the most vulnerable in developing their capabilities and asserting their human rights? In this book, author Klisala Harrison takes readers to one of North America's poorest urban areas - Vancouver's Downtown Eastside - as she looks at and asks questions of its musical initiatives for the urban poor - from music jams and music therapy sessions to public performances of music theatre. Harrison not only demonstrates how these initiatives succeed in promoting human rights but also reveals that they may sometimes unwittingly exacerbate human rights violations. *Music Downtown Eastside* draws on two decades of research to illustrate how human rights such as the right to health, the right to self-determination, and women's rights - all of which often remain unfulfilled for the homeless and the urban poor - can be promoted through music. Ethnographic vignettes and song lyrics by artists from the local community provide a vivid insight into the unique musical scene of Downtown Eastside. At the same time, Harrison's examination of how gentrification, grant funding, and different community organizations affect the success or failure of human rights-focused musical initiatives offers insights into the complex relationship between music, poverty, and human rights that have repercussions beyond this local context.

Queer International Relations Cynthia Weber 2016-01-25 "This book puts International Relations scholarship and Queer Studies scholarship in conversation to tell a story about how sovereignty and sexuality are entangled in international relations theory and policy through numerous figurations of 'the homosexual' - as 'the underdeveloped', 'the un-developable', 'the unwanted im/migrant', 'the terrorist', 'the gay rights holder', 'the gay patriot' and Eurovision-winner Conchita Wurst's 'bearded lady'" --

Queering the Field Gregory Barz 2019 Drawing on ethnographic research and often deeply personal experiences with musical cultures, *Queering the Field: Sounding out Ethnomusicology* unpacks a history of sentiment that veils the treatment of

queer music and identity within the field of ethnomusicology. The thematic structure of the volume reflects a deliberate cartography of queer spaces in the discipline-spaces that are strongly present due to their absence, are marked by direct sonic parameters, or are called into question by virtue of their otherness. As the first large-scale study of ethnomusicology's queer silences and queer identity politics, *Queering the Field* directly addresses the normativities currently at play in musical ethnography (fieldwork, analysis, performance, transcription) as well as in the practice of musical ethnographers (identification, participation, disclosure, observation, authority). While rooted in strong narrative convictions, the authors frequently adopt radicalized voices with the goal of queering a hierarchical sexual binary. The essays in the volume present rhetorical and syntactical scenarios that challenge us to read in prescient singular ways for future queer writing and queer thought in ethnomusicology.

Sound Play William Cheng 2014-03-05 Video games open portals to fantastical worlds where imaginative play and enchantment prevail. These virtual settings afford us considerable freedom to act out with relative impunity. Or do they? *Sound Play* explores the aesthetic, ethical, and sociopolitical stakes of people's creative engagements with gaming's audio phenomena—from sonorous violence to synthesized operas, from democratic music-making to vocal sexual harassment. William Cheng shows how video games empower their designers, composers, players, critics, and scholars to tinker (often transgressively) with practices and discourses of music, noise, speech, and silence. Faced with collisions between utopian and alarmist stereotypes of video games, *Sound Play* synthesizes insights across musicology, sociology, anthropology, communications, literary theory, philosophy, and additional disciplines. With case studies spanning *Final Fantasy VI*, *Silent Hill*, *Fallout 3*, *The Lord of the Rings Online*, and *Team Fortress 2*, this book insists that what we do in there—in the safe, sound spaces of games—can ultimately teach us a great deal about who we are and what we value (musically, culturally, humanly) out here. Foreword by Richard Leppert Video Games Live cover image printed with permission from Tommy Tallarico

LGBTQ Digital Cultures Paromita Pain 2022-03-16 Emphasizing an intersectional and transnational approach, this collection examines how social media and digital technologies have impacted the sphere of LGBTQ activism, advocacy, education, empowerment, identity, protest, and self-expression. This edited collection adopts a critical and cultural studies perspective to examine queer cyberculture and presence. Through the lens of representation and identity politics, it explores topics such as race, disability, and colonialism, alongside sexuality and gender. The collection examines how digital technologies have made queer cultural production more expansive and how such technological affordances and platforms have enabled queer cultural practices to be more transformational. Bringing together contributors and case studies from different countries, the contributions grapple with the tensions that arise when visibility, hiddenness, renditions of the self, and collective contractions of identity must be negotiated in a variety of global contexts and

explores this influence on contemporary political identities. This book provides an essential introduction to LGBTQ digital cultures for students, researchers, and scholars of media, communication, and cultural studies. It will also be of interest to activists wanting to learn more about the transformative potential of digital media and technology in LGBTQ advocacy and empowerment around the globe.

Ethnomusicology: A Very Short Introduction Timothy Rice 2014 Explaining that musicality is an essential touchstone of the human experience, a concise introduction to the study of the nature of music, its community and its cultural values explains the diverse work of today's ethnomusicologists and how researchers apply anthropological and other social disciplines to studies of human and cultural behaviors. Original.

Queer Dance Clare Croft 2017-04-28 If we imagine multiple ways of being together, how might that shift choreographic practices and help us imagine ways groups assemble in more varied ways than just pairing another man with another woman? How might dancing queerly ask us to imagine futures through something other than heterosexuality and reproduction? How does challenging gender binaries always mean thinking about race, thinking about the postcolonial, about ableism? What are the arbitrary rules structuring dance in all its arenas, whether concert and social or commercial and competition, and how do we see those invisible structures and work to disrupt them? Queer Dance brings together artists and scholars in a multi-platformed project-book, accompanying website, and live performance series to ask, "How does dancing queerly progressively challenge us?" The artists and scholars whose writing appears in the book and whose performances and filmed interviews appear online stage a range of genders and sexualities that challenge and destabilize social norms. Engaging with dance making, dance scholarship, queer studies, and other fields, Queer Dance asks how identities, communities, and artmaking and scholarly practices might consider what queer work the body does and can do. There is great power in claiming queerness in the press of bodies touching or in the exceeding of the body best measured in sweat and exhaustion. How does queerness exist in the realm of affect and touch, and what then might we explore about queerness through these pleasurable and complex bodily ways of knowing?

Beyond the Roof of the World Benjamin D. Koen 2008-11-26 While Western medicine has conventionally separated music, science, and religion into distinct entities, traditional cultures throughout the world have always viewed music as a bridge that connects the physical with the spiritual. Now, as people in even the most technologically advanced nations across the globe struggle with obtaining affordable and reliable healthcare coverage, more and more people are turning to these ancient cultural practices of ICAM healing (integrative, complementary, and alternative medicine). With *Beyond the Roof of the World*, Dr. Benjamin D. Koen unearths the Western separation of healing from spiritual and musical practices as a culturally determined phenomenon, and proves the relevance of medical ethnomusicology in light of the globally spreading ICAM healing practices. Using the culture found within the towering Pamir Mountains

of Badakhshan Tajikistan, in a place poetically known as the Roof of the World, as the paradigm of ICAM healing, Koen shows spirituality and musicality to be intimately intertwined with one's physical life, health and healing. For the first time, Koen bridges the widespread gap between ethnomusicology and music therapy. Koen's extensive research and emersion into the Badakhstan culture provides the reader with an "insider" perspective while maintaining an "observer's" view, as he infuses the text with relevant scholarship.

Transforming Ethnomusicology Volume I Beverley Diamond 2021-03-09 For decades, ethnomusicologists across the world have considered how to affect positive change for the communities they work with. Through illuminating case studies and reflections by a diverse array of scholars and practitioners, Transforming Ethnomusicology aims to both expand dialogues about social engagement within ethnomusicology and, at the same time, transform how we understand ethnomusicology as a discipline. The first volume of Transforming Ethnomusicology focuses on ethical practice and collaboration, examining the power relations inherent in ethnography and offering new strategies for transforming institutions and ethnographic methods. These reflections on the broader framework of ethnomusicological practice are complemented by case studies that document activist approaches to the study of music in challenging contexts of poverty, discrimination, and other unjust systems.

Shadows in the Field Gregory F. Barz 2008-09-09 Ethnomusicological fieldwork has significantly changed since the end of the the 20th century. Ethnomusicology is in a critical moment that requires new perspecitves on fieldwork - perspectives that are not addressed in the standard guides to ethnomusicological or anthropological method. The focus in ethnomusicological writing and teaching has traditionally centered around analyses and ethnographic representations of musical cultures, rather than on the personal world of understanding, experience, knowing, and doing fieldwork. *Shadows in the Field* deliberately shifts the focus of ethnomusicology and of ethnography in general from representation (text) to experience (fieldwork). The "new fieldwork" moves beyond mere data collection and has become a defining characteristic of ethnomusicology that engages the scholar in meaningful human contexts. In this new edition of *Shadows in the Field*, renowned ethnomusicologists explore the roles they themselves act out while performing fieldwork and pose significant questions for the field: What are the new directions in ethnomusicological fieldwork? Where does fieldwork of "the past" fit into these theories? And above all, what do we see when we acknowledge the shadows we cast in the field? The second edition of *Shadows in the Field* includes updates of all existing chapters, a new preface by Bruno Nettl, and seven new chapters addressing critical issues and concerns that have become increasingly relevant since the first edition.

The Oxford Handbook of Sound Studies Trevor Pinch 2012-01-05 Written by the world's leading scholars and researchers in sound studies, this handbook offers new and engaging perspectives on the significance of sound in its material and cultural forms.

Aurality Ana María Ochoa Gautier 2014-11-05 In this audacious book, Ana María Ochoa Gautier explores how listening has been central to the production of notions of language, music, voice, and sound that determine the politics of life. Drawing primarily from nineteenth-century Colombian sources, Ochoa Gautier locates sounds produced by different living entities at the juncture of the human and nonhuman. Her "acoustically tuned" analysis of a wide array of texts reveals multiple debates on the nature of the aural. These discussions were central to a politics of the voice harnessed in the service of the production of different notions of personhood and belonging. In Ochoa Gautier's groundbreaking work, Latin America and the Caribbean emerge as a historical site where the politics of life and the politics of expression inextricably entangle the musical and the linguistic, knowledge and the sensorial.

Advancing Folkloristics Jesse A. Fivecoate 2021-08-03 An unprecedented number of folklorists are addressing issues of class, race, gender, and sexuality in academic and public spaces in the US, raising the question: How can folklorists contribute to these contemporary political affairs? Since the nature of folkloristics transcends binaries, can it help others develop critical personal narratives? *Advancing Folkloristics* covers topics such as queer, feminist, and postcolonial scholarship in folkloristics. Contributors investigate how to apply folkloristic approaches in nonfolklore classrooms, how to maintain a folklorist identity without a "folklorist" job title, and how to use folkloristic knowledge to interact with others outside of the discipline. The chapters, which range from theoretical reorientations to personal experiences of folklore work, all demonstrate the kinds of work folklorists are well-suited to and promote the areas in which folkloristics is poised to expand and excel. *Advancing Folkloristics* presents a clear picture of folklore studies today and articulates how it must adapt in the future.

Voices of the Field Leon F. García Corona 2021-04-06 Ethnomusicologists face complex and challenging professional landscapes for which graduate studies in the field do not fully prepare them. The essays in *Voices of the Field: Pathways in Public Ethnomusicology*, edited by León F. García Corona and Kathleen Wiens, provide a reflection on the challenges, opportunities, and often overlooked importance of public ethnomusicology. These essays capture years of experience of fourteen scholars who have simultaneously navigated the worlds within and outside of academia, sharing valuable lessons often missing in ethnomusicological training. Power and organizational structures, marketing, content management and production are among the themes explored as an extension and re-evaluation of what constitutes the field of/in ethnomusicology. Many of the authors in this volume share how to successfully acquire funding for a project, while others illustrate how to navigate non-academic workplaces, and yet others share perspectives on reconciling business-like mindsets with humanistic goals. Grounded in case studies in multiple institutional and geographical locations, authors advocate for the importance and relevance of ethnomusicology in our society at large.

The Music and Sound of Experimental Film Holly Rogers 2017-06-29 This book

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explores music/sound-image relationships in non-mainstream screen repertoire from the earliest examples of experimental audiovisuality to the most recent forms of expanded and digital technology. It challenges presumptions of visual primacy in experimental cinema and rethinks screen music discourse in light of the aesthetics of non-commercial imperatives. Several themes run through the book, connecting with and significantly enlarging upon current critical discourse surrounding realism and audibility in the fiction film, the role of music in mainstream cinema, and the audiovisual strategies of experimental film. The contributors investigate repertoires and artists from Europe and the USA through the critical lenses of synchronicity and animated sound, interrelations of experimentation in image and sound, audiovisual synchresis and dissonance, experimental soundscape traditions, found-footage film, remediation of pre-existent music and sound, popular and queer sound cultures, and a diversity of radical technological, aesthetic, tropes in film media traversing the work of early pioneers such as Walther Ruttmann and Len Lye, through the mid-century innovations of Norman McLaren, Stan Brakhage, Lis Rhodes, Kenneth Anger, Andy Warhol, and studio collectives in Poland, to latter-day experimentalists John Smith and Bill Morrison, as well as the contemporary practices of Vjing.

Songs for Cabo Verde Susan Hurley-Glowa 2021 Chronicles the work of Norberto Tavares, a Cabo Verdean musician and humanitarian who served as the conscience of his island nation during the transition from Portuguese colony to democratic republic.

Hungry Listening Dylan Robinson 2020 "This highly theoretical work of ethnomusicology is a reclamation of Indigenous ceremonial and artistic practice arguing that the inclusion and appropriation of Indigenous performers in classical music traditions only enriches the settler nation-state. Robinson gives shape to Western musical and aesthetic practices as well as to Indigenous listening practices in order to eschew traditional (Western) forms of musical analysis. Instead, the work argues that new modes of listening and studying reception, emerging out of critical Indigenous studies, are essential to understanding Indigenous musical expression in ways that do not reify the power of the settler state"--

Loving Music Till It Hurts William Cheng 2019-10-01 Can music feel pain? Do songs possess dignity? Do symphonies have rights? Of course not, you might say. Yet think of how we anthropomorphize music, not least when we believe it has been somehow mistreated. A singer butchered or mangled the "Star-Spangled Banner" at the Super Bowl. An underrehearsed cover band made a mockery of Led Zeppelin's classics. An orchestra didn't quite do justice to Mozart's Requiem. Such lively language upholds music as a sentient companion susceptible to injury and in need of fierce protection. There's nothing wrong with the human instinct to safeguard beloved music . . . except, perhaps, when this instinct leads us to hurt or neglect fellow human beings in turn: say, by heaping outsized shame upon those who seem to do music wrong; or by rushing to defend a conductor's beautiful recordings while failing to defend the multiple victims

who have accused this maestro of sexual assault. *Loving Music Till It Hurts* is a capacious exploration of how people's head-over-heels attachments to music can variously align or conflict with agendas of social justice. How do we respond when loving music and loving people appear to clash?

Sustainable Futures for Music Cultures Huib Schippers 2016-11-01 The sustainability of music and other intangible expressions of culture has been high on the agenda of scholars, governments and NGOs in recent years. However, there is a striking lack of systematic research into what exactly affects sustainability across music cultures. By analyzing case studies of nine highly diverse music cultures against a single framework that identifies key factors in music sustainability, *Sustainable Futures for Music Cultures* offers an understanding of both the challenges and the dynamics of music sustainability in the contemporary global environment, and breathes new life into the previously discredited realm of comparative musicology, from an emphatically non-Eurocentric perspective. Situated within the expanding field of applied ethnomusicology, this book confirms some commonly held beliefs, challenges others, and reveals sometimes surprising insights into the dynamics of music cultures. By examining, comparing and contrasting highly diverse contexts from thriving to 'in urgent need of safeguarding,' *Sustainable Futures for Music Cultures* analyzes sustainability across five carefully defined domains. The book identifies pathways to strategies and tools that may empower communities to sustain and revitalize their music heritage on their terms. In this way, this book contributes to greater scholarly insight, new (sub)disciplinary approaches, and pathways to improved practical outcomes for the long-term sustainability of music cultures. As such it will be an essential resource for ethnomusicologists, as well as scholars and activists outside of music, with an interest in the preservation of intangible cultural heritage.

Playing Along Kiri Miller 2012-02-09 Why don't Guitar Hero players just pick up real guitars? What happens when millions of people play the role of a young black gang member in *Grand Theft Auto: San Andreas*? How are YouTube-based music lessons changing the nature of amateur musicianship? This book is about play, performance, and participatory culture in the digital age. Miller shows how video games and social media are bridging virtual and visceral experience, creating dispersed communities who forge meaningful connections by "playing along" with popular culture. *Playing Along* reveals how digital media are brought to bear in the transmission of embodied knowledge: how a *Grand Theft Auto* player uses a virtual radio to hear with her avatar's ears; how a *Guitar Hero* player channels the experience of a live rock performer; and how a beginning guitar student translates a two-dimensional, pre-recorded online music lesson into three-dimensional physical practice and an intimate relationship with a distant teacher. Through a series of engaging ethnographic case studies, Miller demonstrates that our everyday experiences with interactive digital media are gradually transforming our understanding of musicality, creativity, play, and participation.

Queering the Field Gregory Barz 2019-09-23 Drawing on ethnographic research and

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often deeply personal experiences with musical cultures, *Queering the Field: Sounding out Ethnomusicology* unpacks a history of sentiment that veils the treatment of queer music and identity within the field of ethnomusicology. The thematic structure of the volume reflects a deliberate cartography of queer spaces in the discipline-spaces that are strongly present due to their absence, are marked by direct sonic parameters, or are called into question by virtue of their otherness. As the first large-scale study of ethnomusicology's queer silences and queer identity politics, *Queering the Field* directly addresses the normativities currently at play in musical ethnography (fieldwork, analysis, performance, transcription) as well as in the practice of musical ethnographers (identification, participation, disclosure, observation, authority). While rooted in strong narrative convictions, the authors frequently adopt radicalized voices with the goal of queering a hierarchical sexual binary. The essays in the volume present rhetorical and syntactical scenarios that challenge us to read in prescient singular ways for future queer writing and queer thought in ethnomusicology.

Rednecks, Queers, and Country Music Nadine Hubbs 2014-03-18 In her provocative new book *Rednecks, Queers, and Country Music*, Nadine Hubbs looks at how class and gender identity play out in one of America's most culturally and politically charged forms of popular music. Skillfully weaving historical inquiry with an examination of classed cultural repertoires and close listening to country songs, Hubbs confronts the shifting and deeply entangled workings of taste, sexuality, and class politics. In Hubbs's view, the popular phrase "I'll listen to anything but country" allows middle-class Americans to declare inclusive "omnivore" musical tastes with one crucial exclusion: country, a music linked to low-status whites. Throughout *Rednecks, Queers, and Country Music*, Hubbs dissects this gesture, examining how provincial white working people have emerged since the 1970s as the face of American bigotry, particularly homophobia, with country music their audible emblem. Bringing together the redneck and the queer, Hubbs challenges the conventional wisdom and historical amnesia that frame white working folk as a perpetual bigot class. With a powerful combination of music criticism, cultural critique, and sociological analysis of contemporary class formation, Nadine Hubbs zeroes in on flawed assumptions about how country music models and mirrors white working-class identities. She particularly shows how dismissive, politically loaded middle-class discourses devalue country's manifestations of working-class culture, politics, and values, and render working-class acceptance of queerness invisible. Lucid, important, and thought-provoking, this book is essential reading for students and scholars of American music, gender and sexuality, class, and pop culture.

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

Scholarly Research in Music Sang-Hie Lee 2022-03-29 Scholarly Research in Music: Shared and Disciplinary-Specific Practices, Second Edition offers a comprehensive and detailed guide to engaging in research in all disciplines of music. This second edition continues to provide the foundational principles of research for all musicians, including performers, theorists, composers, conductors, music educators, and musicologists. It strengthens the core pedagogical framework of the first edition by offering updated guidance on available technologies, methodologies, and materials. Driven by the rapidly shifting research paradigms within music, sixteen contributors expand the already broad scope of the book, with new chapters on research in today's library, neurophenomenology in music, and self-efficacy in music performance, as well as new sections in chapters on philosophy, historical research, social science research, and statistics. Introducing research as a friendly and accessible process, the book engages students in brainstorming a topic, asking pertinent questions, systematically collecting relevant information, analyzing and synthesizing the information, and designing a cohesive research plan to conduct original research. Detailing the methodologies and techniques of both conventional and innovative approaches to music research, Scholarly Research in Music provides an essential grounding for all kinds of music researchers.

Singing For Life Gregory Barz 2014-06-17 Efforts within the past decade to address the HIV/AIDS pandemic in sub-Saharan Africa have dealt with HIV/AIDS principally as a medical concern—despite the fact that doctors continue to be confronted with the complex relationship of the disease to broader social issues. When medical and governmental institutions fail, artists step in. Contemporary performances in Uganda often focus on gender and health-related issues specific to women and youths, in which song texts warn against risky sexual environments or unprotected sexual behavior. Music, dance, and drama are principal tools of local initiatives that disseminate information, mobilize resources, and raise societal consciousness regarding issues related to HIV/AIDS. Through case studies, song texts, interviews, and testimonies, Singing for Life: HIV/AIDS and Music in Uganda examines the links between the decline in Uganda's infection rate and grassroots efforts that make use of music, dance, and drama. Only when supported and encouraged by such performances drawing on localized musical traditions have medical initiatives

taken root and flourished in local healthcare systems. Gregory Barz shows how music can be both a mode of promoting health and a force for personal therapy, presenting a cultural analysis of hope and healing.

Loving Music Till it Hurts William Cheng Can music feel pain? Do songs possess dignity? Do symphonies have rights? Of course not, you might say. Yet think of how we anthropomorphize music, not least when we believe it has been somehow mistreated. A singer butchered or mangled the 'Star-Spangled Banner' at the Super Bowl. An underrehearsed cover band made a mockery of Led Zeppelin's classics. An orchestra didn't quite do justice to Mozart's Requiem. Such lively language upholds music as a sentient companion susceptible to injury and in need of fierce protection.

Sound-Politics in São Paulo Leonardo Cardoso 2019 "Cardoso presents Sound-Politics in São Paulo as the first book-length treatment on controversies surrounding noise control in Latin America"--

Fiesta de diez pesos: Music and Gay Identity in Special Period Cuba Dr Moshe Morad 2015-01-28 The 'Special Period' in Cuba was an extended era of economic depression starting in the early 1990s, characterized by the collapse of revolutionary values and social norms, and a way of life conducted by improvised solutions for survival, including hustling and sex-work. During this time there developed a thriving, though constantly harassed and destabilized, clandestine gay scene (known as the 'ambiente'). In the course of eight visits between 1995 and 2007, the last dozen years of Fidel Castro's reign, Moshe Morad became absorbed in Havana's gay scene, where he created a wide social network, attended numerous secret gatherings-from clandestine parties to religious rituals-and observed patterns of behavior and communication. He discovered the role of music in this scene as a marker of identity, a source of queer codifications and identifications, a medium of interaction, an outlet for emotion and a way to escape from a reality of scarcity, oppression and despair. Morad identified and conducted his research in different types of 'musical space,' from illegal clandestine parties held in changing locations, to ballet halls, drag-show bars, private living-rooms and kitchens and santería religious ceremonies. In this important study, the first on the subject, he argues that music plays a central role in providing the physical, emotional, and conceptual spaces which constitute this scene and in the formation of a new hybrid 'gay identity' in Special-Period Cuba.

Performing Religion Gregory F. Barz 2003-01-01

Out of Time Rahul Rao 2020-03-09 Between 2009 and 2014, an anti-homosexuality law circulating in the Ugandan parliament came to be the focus of a global conversation about queer rights. The law attracted attention for the draconian nature of its provisions and for the involvement of US evangelical Christian activists who were said to have lobbied for its passage. Focusing on the Ugandan case, this book seeks to understand the encounters and entanglements across geopolitical divides that produce and contest contemporary queerphobias.

It investigates the impact and memory of the colonial encounter on the politics of sexuality, the politics of religiosity of different Christian denominations, and the political economy of contemporary homophobic moral panics. In addition, *Out of Time* places the Ugandan experience in conversation with contemporaneous developments in India and Britain--three locations that are yoked together by the experience of British imperialism and its afterlives. Intervening in a queer theoretical literature on temporality, Rahul Rao argues that time and space matter differently in the queer politics of postcolonial countries. By employing an intersectional analysis and drawing on a range of sources, Rao offers an original interpretation of why queerness mutates to become a metonym for categories such as nationality, religiosity, race, class, and caste. The book argues that these mutations reveal the deep grammars forged in the violence that founds and reproduces the social institutions in which queer difference struggles to make space for itself.

Queer Voices F. Jarman-Ivens 2011-06-20 This book argues that there are some important implications of the role the voice plays in popular music when thinking about processes of identification. The central thesis is that the voice in popular music is potentially uncanny (Freud's *unheimlich*), and that this may invite or guard against identification by the listener.

Modeling Ethnomusicology Timothy Rice 2017-04-03 Ethnomusicology is an academic discipline with a very broad mandate: to understand why and how human beings are musical through the study of music in all its geographical and historical diversity. Ethnomusicological scholarship, however, has been remiss in articulating such goals, methods, and theories. A renowned figure in the field, Timothy Rice is one of the few scholars to regularly address this problem. In this volume, he offers a compilation of essays drawn from across his career that finds implicit and yet largely unrecognized patterns unifying ethnomusicology over its recent history. *Modeling Ethnomusicology* summarizes thirty years of thinking about the field of ethnomusicology as Rice frames and reframes the content of eight of his most important essays from their original context in relation to the environment of today's ethnomusicology. Rice proposes a variety of models meant to guide students and researchers in their study of ethnomusicology. Some of these models pull together disparate strands of the field, while others propose heuristic models that generate questions for researchers as they plan and conduct their research. A new introduction to these essays reviews the history of his writing about ethnomusicology and proposes an innovative model for theorizing in ethnomusicology by ethnomusicologists. This book will be an enduring, essential text in undergraduate and graduate ethnomusicology classrooms, as well as a must-buy for established scholars in the field.