

NEW EDITION

**The Study
of**

Ethnomusicology

**Thirty-One
Issues
and
Concepts**

Bruno Nettl

The Study Of Ethnomusicology Thirty One Issues And Concepts 2nd Edition

Janet Sturman



The Study Of Ethnomusicology Thirty One Issues And Concepts 2nd Edition:

The Study of Ethnomusicology Bruno Nettl, 2005 A landmark in ethnomusicology expanded and revised *The Study of Ethnomusicology* Bruno Nettl, 2005 A landmark in ethnomusicology expanded and revised **The Study of Ethnomusicology** Bruno Nettl, 1983 The first edition of this book *The Study of Twenty Nine Issues and Concepts* has become a classic in the field This revised edition written twenty two years after the original continues the tradition of providing engagingly written analysis that offers the most comprehensive discussion of the field available anywhere This book looks at the field of ethnomusicology defined as the study of the world s musics from a comparative perspective and the study of all music from an anthropological perspective as a field of research Nettl selects thirty one concepts and issues that have been the subjects of continuing debate by ethnomusicologists and he adds four entirely new chapters and thoroughly updates the text to reflect new developments and concerns in the field _x000B_ Each chapter looks at its subject historically and goes on to make its points with case studies many taken from Nettl s own field experience Drawing extensively on his field research in the Middle East Western urban settings and North American Indian societies as well as on a critical survey of the available literature Nettl advances our understanding of both the diversity and universality of the world s music This revised edition s four new chapters deal with the doing and writing of musical ethnography the scholarly study of instruments aspects of women s music and women in music and the ethnomusicologist s study of his or her own culture

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 **The Oxford Handbook of Qualitative Research in American Music Education** Colleen M. Conway, 2014-04-01 Qualitative research has become increasingly popular in music education over the last decade yet there is no source that explains the terms approaches and issues associated with this approach In *The Oxford Handbook of Qualitative Research in American Music Education* editor Colleen Conway and the contributing music educators

provide that clarification as well as models of qualitative studies within various music education disciplines The handbook outlines the history of qualitative research in American music education and explores the contemporary use of qualitative approaches in examining issues related to music teaching and learning It includes 32 chapters that address a range of topics from ways of approaching qualitative research and ways of collecting and analyzing data to the various music teaching and learning contexts that have been studied using qualitative approaches The final section of the book tackles permission to conduct research teaching qualitative research publishing qualitative research and provides direction for the future An ambitious and much needed volume this handbook will stand as a key resource for drawing meaning from the experiences of students and teachers in music classrooms and communities both in America and in other countries **Iranian Classical**

Music Laudan Nooshin, 2017-03-02 Questions of creativity and particularly the processes which underlie creative performance or improvisation form some of the central areas of interest in current musicology Yet the predominant discourses on which musicological thought in this area are based have rarely been challenged In this book Laudan Nooshin interrogates musicological discourses of creativity from the perspective of critical theory and postcolonial studies examining their ideological underpinnings the relationships of alterity which they sustain and the profound implications for our understanding of creative processes in music The repertoire which forms the book's main focus is Iranian classical music a tradition in which the performer plays a central creative role Addressing a number of issues regarding the nature of musical creativity the author explores both the discourses through which ideas about creativity are constructed exchanged and negotiated within this tradition and the practice by which new music comes into being For the latter she compares a number of performances by musicians playing a range of instruments and spanning a period of more than 30 years focusing on one particular section of repertoire *dastgāh Segāh* and providing transcriptions of the performances as the basis for analytical exploration of the music's underlying compositional principles This book is about understanding musical creativity as a meaningful social practice It is the first to examine the ways in which ideas about tradition authenticity innovation and modernity in Iranian classical music form part of a wider social discourse on creativity and in particular how they inform debates regarding national and cultural identity *Community-based Traditional Music in Scotland* Josephine L.

Miller, 2022-10-17 This book examines the community based learning and teaching of traditional music in contemporary Scotland with implications for transnational theoretical issues The book draws on a broad range of scholarship and a local case study of a large organisation A historical perspective provides an overview of new educational formats emerging from the mid twentieth century folk music revival in Scotland Practices through which participants encounter and perpetuate the idiom of traditional music include social music making learning by ear and participatory and presentational elements of musical performances Individuals are shown as combining these aspects with their own learning strategies to participate in the contemporary community of practice of traditional music The work also discusses how experiences of learning contribute

to identity formation including the role and practice of tutors of traditional music The author proposes conceptualising the teaching and learning of traditional music in community based organisations as a pedagogy of participation Listening to the Fur Trade Daniel Robert Laxer, 2022-04-05 As fur traders were driven across northern North America by economic motivations the landscape over which they plied their trade was punctuated by sound shouting singing dancing gunpowder rattles jingles drums fiddles and very occasionally bagpipes Fur trade interactions were in a word noisy Daniel Laxer unearths traces of music performance and other intangible cultural phenomena long since silenced allowing us to hear the fur trade for the first time *Listening to the Fur Trade* uses the written record oral history and material culture to reveal histories of sound and music in an era before sound recording The trading post was a noisy nexus populated by a polyglot crowd of highly mobile people from different national linguistic religious cultural and class backgrounds They found ways to interact every time they met and facilitating material interests and survival went beyond the simple exchange of goods Trust and good relations often entailed gift giving reciprocity was performed with dances songs and firearm salutes Indigenous protocols of ceremony and treaty making were widely adopted by fur traders who supplied materials and technologies that sometimes changed how these ceremonies sounded Within trading companies masters and servants were on opposite ends of the social ladder but shared songs in the canoes and lively dances during the long winters at the trading posts While the fur trade was propelled by economic and political interests *Listening to the Fur Trade* uncovers the songs and ceremonies of First Nations people the paddling songs of the voyageurs and the fiddle music and step dancing at the trading posts that provided its pulse *Hindi Film Songs and the Cinema* Anna Morcom, 2017-07-05 Since their beginnings in the 1930s Hindi films and film songs have dominated Indian public culture in India and have also made their presence felt strongly in many global contexts Hindi film songs have been described on the one hand as highly standardized and on the other as highly eclectic Anna Morcom addresses many of the paradoxes eccentricities and myths of not just Hindi film songs but also of Hindi cinema by analysing film songs in cinematic context While the presence of songs in Hindi films is commonly dismissed as purely commercial this book demonstrates that in terms of the production process musical style and commercial life it is most powerfully the parent film that shapes and defines the film songs and their success rather than the other way round While they constitute India's still foremost genre of popular music film songs are also situational dramatic sequences inherently multi media in style and conception This book is uniquely grounded in detailed musical and visual analysis of Hindi film songs song sequences and films as well as a wealth of ethnographic material from the Hindi film and music industries Its findings lead to highly novel ways of viewing Hindi film songs their key role in Hindi cinema and how this affects their wider life in India and across the globe It will be indispensable to scholars seeking to understand both Hindi film songs and Hindi cinema It also forms a major contribution to popular music popular culture film music studies and ethnomusicology tackling pertinent issues of cultural production multi media and the cross cultural use of music in Hindi cinema The book caters for

both music specialists as well as a wider audience Readings in Ethnomusicology Mitchel Strumpf,2012 **History Beyond the Text** Sarah Barber,C. M. Peniston-Bird,2009 Historians are increasingly looking beyond the traditional and turning to visual oral aural and virtual sources to inform their work The challenges these sources pose require new skills of interpretation and require historians to consider alternative theoretical and practical approaches In order to help historians successfully move beyond traditional text Sarah Barber and Corinna Peniston Bird bring together chapters from historical specialists in the fields of fine art photography film oral history architecture virtual sources music cartoons landscape and material culture to explain why when and how these less traditional sources can be used Each chapter introduces the reader to the source suggests the methodological and theoretical questions historians should keep in mind when using it and provides case studies to illustrate best practice in analysis and interpretation Pulling these disparate sources together the introduction discusses the nature of historical sources and those factors which are unique to and shared by the sources covered throughout the book Taking examples from around the globe this collection of essays aims to inspire practitioners of history to expand their horizons and incorporate a wide variety of primary sources in their work **Folk Music, Traditional Music, Ethnomusicology** Canadian Society for Traditional Music. Conference,2007 Folk Music Traditional Music Ethnomusicology Canadian Perspectives Past and Present features the proceedings of the Fiftieth Annual Conference of the Canadian Society for Traditional Music La Soci  t   Canadienne pour les Traditions Musicales formerly the Canadian Folk Music Society La Soci  t   canadienne de musique folklorique that took place in November 2006 in Ottawa at Carleton University and the Canadian Museum of Civilization This publication showcases the diversity of music research currently being conducted by folk and traditional music specialists ethnomusicologists and practicing musicians in Canada The papers are organized in five sections according to common themes in contemporary research in ethnomusicology and folk music studies and each section is preceded by a short introduction which highlights the section TM s theme s as well as the individual papers Folk Music Traditional Music Ethnomusicology Canadian Perspectives Past and Present confirms the rich history of the Canadian Society for Traditional Music a history that comprises enormous changes in scholarly research musical practice emergent technologies changes in doing fieldwork and shifting identity boundaries over the past fifty years This volume is intended as a contribution to published literature on ethnomusicological and folklore research in Canada creating a new resource of historical contemporary and scholarly relevance that will appeal to academics and music enthusiasts alike Canadian ethnomusicologists expertise in the realm of First Nations musics and Anglo Celtic and French folksong repertoires is already well established This volume shows us the breadth of cultural territory with which 21st century Canadian scholars of music and scholars of Canadian musics are now engaged as well as their theoretical and methodological sophistication Kati Szego School of Music Memorial University **American Book Publishing Record** ,2005 **Monde de la Musique** ,2006 International music studies *The Collaborative Turn* Walter S. Gershon,2009

Explores issues strategies and challenges associated with researching practice This book provides critical and creative input to the discourse on qualitative research methodologies Back cover

World Music: Traditions and Transformations
Michael Bakan, 2007-01-10 From cha cha ch to jeliya and Hindustani raga to hip hop gamelan this exciting new text takes students on a journey through diverse musical cultures and traditions of the world With a clear and accessible presentation style and lively and engaging writing it is an ideal introduction to world music for non music and music majors alike **The Traditional Folk Music and Dances of Spain** Israel J. Katz, 2009 **Choice** ,2006 O ano mágico de 2006 ,2008

Nettl's Elephant Bruno Nettl, 2010-10-01 From one of the most lauded scholars in ethnomusicology comes this enlightening and highly personal narrative on the evolution and current state of the field of ethnomusicology Surveying the field he helped establish Bruno Nettl investigates how concepts such as evolution geography and history serve as catalysts for advancing ethnomusicological methods and perspectives This entertaining collection covers Nettl s scholarly interests ranging from Native American to Mediterranean to Middle Eastern contexts while laying out the pivotal moments of the field and conversations with the giants of its past Nettl moves from reflections on the history of ethnomusicology to evaluations of the principal organizations in the field interspersing those broader discussions with shorter essays focusing on neglected literature and personal experiences

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