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 Radio for the Millions

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Women and Music in Cross-cultural Perspective Legare Street Press
 Jisha Menon's book explores the mimetic relationships between history and political performance and between India and Pakistan.
The New Nationalism University of Texas Press
 Based on a vast, virtually unstudied archive of Indian writings alongside visual sources, this book presents the first history of music and musicians in late Mughal India c.1748-1858 and takes the lives of nine musicians as entry points into six prominent types of writing on music in Persian, Brajbhasha, Urdu and English, moving from Delhi to Lucknow, Hyderabad, Jaipur and among the British. It shows how a key Mughal cultural field responded to the political, economic and social upheaval of the transition to British rule, while addressing a central philosophical question: can we ever recapture the ephemeral experience of music once the performance is over? These rich, diverse sources shine new light on the wider historical processes of this pivotal transitional period, and provide a new history of music, musicians and their audiences during the precise period in which North Indian classical music coalesced in its modern form.
Embodying Mexico McGill-Queen's Press - MQUP
 A provocative account of the development of modern national culture in India using classical music as a case study. Janaki Bakhle demonstrates how the emergence of an "Indian" cultural tradition reflected colonial and exclusionary practices, particularly the exclusion of Muslims by the Brahmanic elite, which occurred despite the fact that Muslims were the major practitioners of the Indian music that was installed as a "Hindu" national tradition. This book lays bare how a nation's imaginings--from politics to culture--reflect rather than transform societal divisions.
Religion and Conflict in Modern South Asia OUP India
 This critical edition is at once a memorial to Bapak I Wayan Loceng following his passing in October, 2006, and a tribute to his great musical genius. This edition documents nine compositions from the esteemed Balinese gender wayang or shadow play repertoire. The music documented derives from the musical mastery of Bapak I Wayan Loceng (1926-2006), arguably the most renowned gender wayang expert in Bali, who lived in the village of Sukawati. This edition places the music within a historical, cultural, and biographical context and introduces a broad theoretical framework that contains a new definition for the discipline of ethnomusicology, and substantial discussion of the genres of musical biography, musical ethnography, and ethnomusicology of the individual. This edition will introduce the

reader to pertinent scholarly perspectives, offer biographical information pertaining to Bapak I Wayan Loceng, delineate the cultural concepts and contexts for performance and background of the shadow play tradition in Bali, and clarify key aspects of the music itself.

The Nation Form in the Global Age Stanford University Press
 This book examines the role of music in British-South Asian postcolonial literature, asking how music relates to the construction of postcolonial identity. It focuses on novels that explore the postcolonial condition in India, Pakistan, and the United Kingdom: Vikram Seth's *A Suitable Boy*, Amit Chaudhuri's *Afternoon Raag*, Suhayl Saadi's *Psychoraag*, Hanif Kureishi's *The Buddha of Suburbia* and *The Black Album*, and Salman Rushdie's *The Ground Beneath Her Feet*, with reference to other texts, such as E.M. Forster's *A Passage to India* and Vikram Seth's *An Equal Music*. The analyzed novels feature different kinds of music, from Indian classical to non-classical traditions, and from Western classical music to pop music and rock 'n' roll. Music is depicted as a cultural artifact and as a purely aestheticized art form at the same time. As a cultural artifact, music derives meaning from its socio-cultural context of production and serves as a frame of reference to explore postcolonial identities on their own terms. As purely aesthetic art, music escapes its contextual meaning. The transgressive qualities of music render it capable of expressing identities irrespective of origin and politics of location. Thereby, music in the novels marks a very productive space to imagine the postcolonial nation and to rewrite imperial history, to express the cultural hybridity of characters in-between nations, to analyze the state of the nation and life in the multicultural diaspora of contemporary Great Britain, and to explore the ramifications of cultural globalization versus cultural imperialism. It will be a useful research and teaching tool for those interested in postcolonial literature, music studies, cultural studies, contemporary literature and South-Asian literature.
Indian Art Music: A Computational Perspective NUS Press
 A radically new reading of the origins of recorded music *Noise Uprising* brings to life the moment and sounds of a cultural revolution. Between the development of electrical recording in 1925 and the outset of the Great Depression in the early 1930s, the soundscape of modern times unfolded in a series of obscure recording sessions, as hundreds of unknown musicians entered makeshift studios to record the melodies and rhythms of urban streets and dancehalls. The musical styles and idioms etched onto shellac disks reverberated around the globe: among them Havana's son, Rio's samba, New Orleans' jazz, Buenos Aires' tango, Seville's flamenco, Cairo's tarab, Johannesburg's marabi, Jakarta's kroncong, and Honolulu's hula. They triggered the first great battle over popular music and became the soundtrack to

decolonization.

Music as History in Tamilnadu Routledge

In *The Politics of Vibration* Marcus Boon explores music as a material practice of vibration. Focusing on the work of three contemporary musicians—Hindustani classical vocalist Pandit Pran Nath, Swedish drone composer and philosopher Catherine Christer Hennix, and Houston-based hip-hop musician DJ Screw—Boon outlines how music constructs a vibrational space of individual and collective transformation. Contributing to a new interdisciplinary field of vibration studies, he understands vibration as a mathematical and a physical concept, as a religious or ontological force, and as a psychological determinant of subjectivity. Boon contends that music, as a shaping of vibration, needs to be recognized as a cosmopolitical practice—in the sense introduced by Isabelle Stengers—in which what music is within a society depends on what kinds of access to vibration are permitted, and to whom. This politics of vibration constitutes the hidden ontology of contemporary music because the organization of vibration shapes individual music scenes as well as the ethical choices that participants in these scenes make about how they want to live in the world.

Cosmopolitan Intimacies A-R Editions, Inc.

The idea of a global history of music may be traced back to the Enlightenment, and today, the question of a conceptual framework for a history of music that pays due attention to global relationships in music is often raised. But how might a historical interpretation of those relationships proceed? How should it position, or justify, itself? What would 'Western music' look like in an account of music history that aspires to be truly global? The studies presented in this volume aim to promote post-European historical thinking. They are based on the idea that a global history of music cannot be one single, hegemonic history. They rather explore the paradigms and terminologies that might describe a history of many different voices. The chapters address historical practices and interpretations of music in different parts of the world, from Japan to Argentina and from Mexico to India. Many of these narratives are about relations between these cultures and the Western tradition; several also consider socio-political and historical circumstances that have affected music in the various regions. The book addresses aspects that Western musical historiography has tended to neglect even when looking at its own culture: performance, dance, nostalgia, topicality, enlightenment, the relationships between traditional, classical, and pop musics, and the regards croisés between European, Asian, or Latin American interpretations of each other's musical traditions. These studies have been derived from the Balzan Musicology Project Towards a Global History of Music (2013-2016), which was funded by the International Balzan

Foundation through the award of the Balzan Prize in Musicology to the editor, and designed by music historians and ethnomusicologists together. A global history of music may never be written in its entirety, but will rather be realised through interaction, practice, and discussion, in all parts of the world.

The Politics of Vibration University of Illinois Press

A radically new reading of the origins of recorded music Noise Uprising brings to life the moment and sounds of a cultural revolution. Between the development of electrical recording in 1925 and the outset of the Great Depression in the early 1930s, the soundscape of modern times unfolded in a series of obscure recording sessions, as hundreds of unknown musicians entered makeshift studios to record the melodies and rhythms of urban streets and dancehalls. The musical styles and idioms etched onto shellac disks reverberated around the globe: among them Havana's son, Rio's samba, New Orleans' jazz, Buenos Aires' tango, Seville's flamenco, Cairo's tarab, Johannesburg's marabi, Jakarta's kroncong, and Honolulu's hula. They triggered the first great battle over popular music and became the soundtrack to decolonization.

Gender Wayang Music of Bapak I Wayan Loceng from Sukawati, Bali Verso Books

In this pathbreaking work, Jasbir K. Puar argues that configurations of sexuality, race, gender, nation, class, and ethnicity are realigning in relation to contemporary forces of securitization, counterterrorism, and nationalism. She examines how liberal politics incorporate certain queer subjects into the fold of the nation-state, through developments including the legal recognition inherent in the overturning of anti-sodomy laws and the proliferation of more mainstream representation. These incorporations have shifted many queers from their construction as figures of death (via the AIDS epidemic) to subjects tied to ideas of life and productivity (gay marriage and reproductive kinship). Puar contends, however, that this tenuous inclusion of some queer subjects depends on the production of populations of Orientalized terrorist bodies. Heteronormative ideologies that the U.S. nation-state has long relied on are now accompanied by homonormative ideologies that replicate narrow racial, class, gender, and national ideals. These "homonationalisms" are deployed to distinguish upright "properly hetero," and now "properly homo," U.S. patriots from perversely sexualized and racialized terrorist look-a-likes—especially Sikhs, Muslims, and Arabs—who are cordoned off for detention and deportation. Puar combines transnational feminist and queer theory, Foucauldian biopolitics, Deleuzian philosophy, and technoscience criticism, and draws from an extraordinary range of sources, including governmental texts, legal decisions, films, television, ethnographic data, queer media, and activist organizing materials and manifestos. Looking at various cultural events and phenomena, she highlights troublesome links between terrorism and sexuality: in feminist and queer responses to the Abu Ghraib photographs, in the triumphal responses to the Supreme Court's Lawrence decision repealing anti-sodomy laws, in the measures Sikh Americans and South Asian diasporic queers take to avoid being profiled as terrorists, and in what Puar argues is a growing Islamophobia within global queer organizing.

Singing the Classical, Voicing the Modern Macmillan + ORM

How have sound and empire shaped one another historically?

Acoustics of Empire recovers a sonic history that is bound up with

imperial power and colonial rule. Bringing together contributions from historians, musicologists, anthropologists, and literary scholars, this book emphasizes the entangled histories of sound and empire. The intertwined legacies of sound and power are not simply historical curiosities; rather, they stand as formative influences in cultural modernity and its discontents that continue to shape the ways we hear and experience the world today.

Resonances of the Raj Verso Books

DIVAn ethnographic history and critique of the emergence of South Indian carnatic music as a "classical" music in the 20th century./div

Music in Conflict Sriranga Digital Software Technologies Pvt. Ltd.

An important contribution to our thought about human society. A classic, long out of print.

Music and Identity in Postcolonial British South-Asian Literature Oxford University Press

Music and dance in Canada today are diverse and expansive, reflecting histories of travel, exchange, and interpretation and challenging conceptions of expressive culture that are bounded and static. Reflecting current trends in ethnomusicology, *Contemporary Musical Expressions in Canada* examines cultural continuity, disjuncture, intersection, and interplay in music and dance across the country. Essays reconsider conceptual frameworks through which cultural forms are viewed, critique policies meant to encourage crosscultural sharing, and address ways in which traditional forms of expression have changed to reflect new contexts and audiences. From North Indian kathak dance, Chinese lion dance, early Toronto hip hop, and contemporary cantor practices within the Byzantine Ukrainian Church in Canada to folk music performances in twentieth-century Quebec, Gaelic milling songs in Cape Breton, and Mennonite songs in rural Manitoba, this collection offers detailed portraits of contemporary music practices and how they engage with diverse cultural expressions and identities. At a historical moment when identity politics, multiculturalism, diversity, immigration, and border crossings are debated around the world, *Contemporary Musical Expressions in Canada* demonstrates the many ways that music and dance practices in Canada engage with these broader global processes. Contributors include Rebecca Draissey-Collishaw (Queen's University), Meghan Forsyth (Memorial University of Newfoundland), Monique Giroux (University of Lethbridge), Ian Hayes (Memorial University of Newfoundland), Anna Hoefnagels (Carleton University), Judith Klassen (Canadian Museum of History), Chris McDonald (Cape Breton University), Colin McGuire (University College Cork), Marcia Ostashewski (Cape Breton University), Laura Risk (McGill University), Neil Scobie (University Western Ontario), Gordon Smith (Queen's University), Heather Sparling (Cape Breton University), Jesse Stewart (Carleton University), Janice Esther Tulk (Cape Breton University), Margaret Walker (Queen's University), and Louise Wrazen (York University).

Nationalism and Culture Springer Nature

Dossani's book addresses the largely hostile, often violent

relations between India and Pakistan that date from their

independence in 1947.

Two Men and Music Oxford University Press

The golden age of Malay film in the 1950s and 1960s was the

product of a musical and cultural cosmopolitanism in the service

of a nation-making process based on ideas of Malay

ethnonationalism, initially fluid, increasingly homogenised over

time. The commercial films of the period, and in particular their film music, from national cultural icons P. Ramlee and Zubir Said, remain important reference points for Malaysia and Singapore to this day. This is the first in-depth study of the film music of the period. It brings together ethnomusicological and cultural studies perspectives. Written in an engaging manner, thoroughly illustrated and incorporating musical scores, the book will appeal to dedicated film fans, musicians, composers and film-makers interested in Southeast Asia and the Malay world. But equally, the conceptual framework will be of interest to a broad range of scholars of Southeast Asia, as it brings together ideas of cosmopolitanism and cultural intimacy to narrate a history of nation-making in the region.

Modernizing Composition Taylor & Francis

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Performance Cultures as Epistemic Cultures, Volume II Duke University Press

Recent scholarship on the history of music in South Asia has examined the processes by which music as an art form was reinvented for nationalist purposes, yet, the disciplined study of music (and its aesthetics) remains only a few centuries old. Studying music through a historical lens has opened new approaches to interdisciplinary studies. *Music as History in Tamilnadu* examines how history can be interpreted through aesthetics and music and vice versa. Musicologists focus on the study of musical activity, while ethnomusicologists examine this activity first-hand using the 'field' research methods of cultural anthropology. The historian's task, then, is to interpret the musical past as part of cultural production and thereafter relate music to general historical trends. This collection of essays seeks to establish the interdisciplinarity between music (the Karnatak system) and the history of Tamilnadu, south India.

Prospects for Peace in South Asia Oxford University Press

A provocative account of the development of modern national culture in India using classical music as a case study. Janaki Bakhle demonstrates how the emergence of an "Indian" cultural tradition reflected colonial and exclusionary practices, particularly the exclusion of Muslims by the Brahmanic elite, which occurred despite the fact that Muslims were the major practitioners of the Indian music that was installed as a "Hindu" national tradition. This book lays bare how a nation's imaginings--from politics to culture--reflect rather than transform societal divisions.

Music and Empire in Britain and India Columbia University Press

Music has been neglected by imperial historians, but this book shows that music is an essential aspect of identity formation and cross-cultural exchange. It explores the ways in which rational, moral, and aesthetic motives underlying the institutionalization of "classical" music converged and diverged in Britain and India from 1880-1940.

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