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DUDLEY JILLIAN

Navigating Stylistic Boundaries in the Music History Classroom

Rowman & Littlefield
 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.
[Making Congregational Music Local in Christian Communities Worldwide](#) Oxford University Press
 Richard Egües and José Fajardo are universally regarded as the leading exponents of charanga flute playing, an improvisatory style that crystallized in 1950s Cuba with the rise of the mambo and the chachachá. Despite the commercial success of their recordings with Orquesta Aragón and Fajardo y sus Estrellas and their influence not only on Cuban flute players but also on other Latin dance musicians, no in-depth analytical study of their flute solos exists. In *Cuban Flute Style: Interpretation and Improvisation*, Sue Miller—music historian, charanga flute player, and former student of Richard Egües—examines the early-twentieth-century decorative style of flute playing in the Cuban danzón and its links with the later soloistic style of the 1950s as exemplified by Fajardo and Egües. Transcriptions and analyses of recorded performances demonstrate the characteristic elements of the style as well as the styles of individual players. A combination of musicological analysis and ethnomusicological fieldwork reveals the polyrhythmic and melodic aspects of the Cuban flute style, with commentary from flutists Richard Egües, Joaquín Oliveros, Polo Tamayo, Eddy Zervigón, and other renowned players. Miller also covers techniques for flutists seeking to learn the style—including altissimo fingerings for the Boehm flute and fingerings for the five-key charanga flute—as well as guidance on articulation, phrasing, repertoire, practicing improvisation, and working with recordings. *Cuban Flute Style* will appeal to those working in the fields of Cuban music, improvisation, music analysis, ethnomusicology, performance and performance practice, popular music, and cultural theory.
Cuban Studies 37 University Press of Colorado
 The Wiley Blackwell Companion to Religion and Materiality

provides a thoughtfully organized, inclusive, and vibrant project of the multiple ways in which religion and materiality intersect. The contributions explore the way that religion is shaped by, and has shaped, the material world, embedding beliefs, doctrines, and texts into social and cultural contexts of production, circulation, and consumption. The Companion not only contains scholarly essays but has an accompanying website to demonstrate the work of performers, architects, and expressive artists, ranging from musicians and dancers to religious practitioners. These examples offer specific illustrations of the interplay of religion and materiality in everyday life. The project is organized from a comparative perspective, highlighting examples and case studies from traditions originating in both East and West. To summarize, the volume: Brings together the leading figures, theories and ideas in the field in a systematic and comprehensive way Offers an interdisciplinary approach drawing together religious studies, anthropology, archaeology, history, sociology, geography, the cognitive sciences, ecology, and media studies Takes a comparative perspective, covering all the major faith traditions
The Yoruba Diaspora in the Atlantic World Taylor & Francis
 Winner of the IASPM's Woody Guthrie Award (2007) In the late 1950s to 1970s, an Afro-Peruvian revival brought the forgotten music and dances of Peru's African musical heritage to Lima's theatrical stages. The revival conjured newly imagined links to the past in order to celebrate—and to some extent recreate—Black culture in Peru. In this groundbreaking study of the Afro-Peruvian revival and its aftermath, Heidi Carolyn Feldman reveals how Afro-Peruvian artists remapped blackness from the perspective of the "Black Pacific," a marginalized group of African diasporic communities along Latin America's Pacific coast. Feldman's "ethnography of remembering" traces the memory projects of charismatic Afro-Peruvian revival artists and companies, including José Durand, Nicomedes and Victoria Santa Cruz, and Perú Negro, culminating with Susana Baca's entry onto the global world music stage in the 1990s. Readers will learn how Afro-Peruvian music and dance genres, although recreated in the revival to symbolize the ancient and forgotten past, express competing modern beliefs regarding what constitutes "Black Rhythms of Peru."
[Recasting Folk in the Himalayas](#) Indiana University Press
 This insightful three-volume set examines faith through the social and cultural perspective of anthropology, sociology, and religious studies, shedding light on the role of religion in the human experience. Why is human suffering and the existence of evil part of the human experience? How does religious doctrine establish one's identity? In what ways does religion interact with and shape the social order? This thought-provoking work ponders these questions and explores the concept of religion from various perspectives: as a tool for self and community-based spiritual

awareness, as a set of practices that translates faith into interaction with others, and as a cornerstone of society for those who seek to harness—or hinder—its influence. Written in accessible and inviting language, each volume focuses on a particular dimension of religion. The first book examines religious experience in the modern world and explores suffering in religious faiths, the second volume centers around ritual and pilgrimage, and the last book analyzes the controversial relationship between religion and societies. The content features such thought-provoking topics as death and green burials, sexuality and sex trade, and how and why evil manifests in the human experience.
[Sun, Sea, and Sound](#) Univ of California Press
 Cuba's patron saint, the Virgin of Charity of El Cobre, also called Cachita, is a potent symbol of Cuban national identity. Jalane D. Schmidt shows how groups as diverse as Indians and African slaves, Spanish colonial officials, Cuban independence soldiers, Catholic authorities and laypeople, intellectuals, journalists and artists, practitioners of spiritism and Santería, activists, politicians, and revolutionaries each have constructed and disputed the meanings of the Virgin. Schmidt examines the occasions from 1936 to 2012 when the Virgin's beloved, original brown-skinned effigy was removed from her national shrine in the majority black- and mixed-race mountaintop village of El Cobre and brought into Cuba's cities. There, devotees venerated and followed Cachita's image through urban streets, amassing at large-scale public ceremonies in her honor that promoted competing claims about Cuban religion, race, and political ideology. Schmidt compares these religious rituals to other contemporaneous Cuban street events, including carnival, protests, and revolutionary rallies, where organizers stage performances of contested definitions of Cubanness. Schmidt provides a comprehensive treatment of Cuban religions, history, and culture, interpreted through the prism of Cachita.
Narration and Discourse in the Book of Genesis Routledge
 This first-of-its-kind compendium unites perspectives from artists, scholars, arts educators, policymakers, and activists to investigate the complex system of values surrounding artistic-educational endeavors. Addressing a range of artistic domains—including music, dance, theater, visual arts, film, and poetry—contributors explore and critique the conventions that govern our interactions with these practices. *Artistic Citizenship* focuses on the social responsibilities and functions of amateur and professional artists and examines ethical issues that are conventionally dismissed in discourses on these topics. The questions this book addresses include: How does the concept of citizenship relate to the arts? What sociocultural, political, environmental, and gendered "goods" can artistic engagements create for people worldwide? Do particular artistic endeavors

have distinctive potentials for nurturing artistic citizenship? What are the most effective strategies in the arts to institute change and/or resist local, national, and world problems? What obligations do artists and consumers of art have to facilitate relationships between the arts and citizenship? How can artistic activities contribute to the eradication of adverse 'ism's'? A substantial accompanying website features video clips of "artivism" in action, videotaped interviews with scholars and practitioners working in a variety of spaces and places, a blog, and supplementary resources about existing and emerging initiatives. Thoroughly researched and engagingly written, *Artistic Citizenship* is an essential text for artists, scholars, policymakers, educators, and students.

Cuban Flute Style Wesleyan University Press

Annotation A history of Cuban music during the Castro regime (1950s to the present).

The Wiley Blackwell Companion to Religion and Materiality Oxford University Press

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 pinpointings of interest and activities. An ancillary package of a 3-CD set of audio tracks is available for separate purchase.

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This Thing Called Music University of Pittsburgh Press Music and tourism, both integral to the culture and livelihood of the circum-Caribbean region, have until recently been approached from disparate disciplinary perspectives. Scholars who specialize in tourism studies typically focus on issues such as economic policy, sustainability, and political implications; music scholars are more likely to concentrate on questions of identity, authenticity, neo-colonialism, and appropriation. Although the insights generated by these paths of scholarship have long been essential to study of the region, Sun, Sea, and Sound turns its attention to the dynamics and interrelationships between tourism and music throughout the region. Editors Timothy Rommen and Daniel T. Neely bring together a group of leading scholars from the fields of ethnomusicology, anthropology, mobility studies, and history to develop and explore a framework - termed music tourism - that considers music in relation to the wide range of tourist experiences that have developed in the region. Over the course of eleven chapters, the authors delve into an array of issues including the ways in which countries such as Jamaica and Cuba have used music to distinguish themselves within the international tourism industry, the tourism surrounding music festivals in Guadeloupe and New Orleans, the intersections between music and sex tourism in Brazil, and spirituality tourism in Cuba. An indispensable resource for the study of music and tourism in global perspective, Sun, Sea, and Sound is essential reading for scholars and students across disciplines interested in the Caribbean region.

Unmasking Class, Gender, and Sexuality in Nicaraguan Festival Indiana University Press

"This volume introduces a new concept to explore the dynamic relationship between folklore and popular culture: the "folkloresque." With "folkloresque," Foster and Tolbert name the product created when popular culture appropriates or reinvents folkloric themes, characters, and images. Such manufactured tropes are traditionally considered outside the purview of academic folklore study, but the folkloresque offers a frame for understanding them that is grounded in the discourse and theory of the discipline. Fantasy fiction, comic books, anime, video games, literature, professional storytelling and comedy, and even popular science writing all commonly incorporate elements from tradition or draw on basic folklore genres to inform their structure. Through three primary modes—integration, portrayal, and parody—the collection offers a set of heuristic tools for analysis of how folklore is increasingly used in these commercial and mass-market contexts. The Folkloresque challenges disciplinary and

genre boundaries; suggests productive new approaches for interpreting folklore, popular culture, literature, film, and contemporary media; and encourages a rethinking of traditional works and older interpretive paradigms."

Religious Diversity Today Indiana University Press In Caribbean and Atlantic Diaspora Dance: Igniting Citizenship, Yvonne Daniel provides a sweeping cultural and historical examination of diaspora dance genres. In discussing relationships among African, Caribbean, and other diasporic dances, Daniel investigates social dances brought to the islands by Europeans and Africans, including quadrilles and drum-dances as well as popular dances that followed, such as Carnival parading, Pan-Caribbean danzas, rumba, merengue, mambo, reggae, and zouk. Daniel reviews sacred dance and closely documents combat dances, such as Martinican ladjá, Trinidadian kalinda, and Cuban juego de maní. In drawing on scores of performers and consultants from the region as well as on her own professional dance experience and acumen, Daniel adeptly places Caribbean dance in the context of cultural and economic globalization, connecting local practices to transnational and global processes and emphasizing the important role of dance in critical regional tourism.

Jazz Religion, the Second Line, and Black New Orleans Wesleyan University Press

This innovative anthology focuses on the enslavement, middle passage, American experience, and return to Africa of a single cultural group, the Yoruba. Moving beyond descriptions of generic African experiences, this anthology will allow students to trace the experiences of one cultural group throughout the cycle of the slave experience in the Americas. The 19 essays, employing a variety of disciplinary perspectives, provide a detailed study of how the Yoruba were integrated into the Atlantic world through the slave trade and slavery, the transformations of Yoruba identities and culture, and the strategies for resistance employed by the Yoruba in the New World. The contributors are Augustine H. Agwuele, Christine Ayorinde, Matt D. Childs, Gibril R. Cole, David Eltis, Toyin Falola, C. Magbaily Fyle, Rosalyn Howard, Robin Law, Babatunde Lawal, Russell Lohse, Paul E. Lovejoy, Beatriz G. Mamigonian, Robin Moore, Ann O'Hear, Luis Nicolau Parás, Michele Reid, João Josã Reis, Kevin Roberts, and Mariza de Carvalho Soares. Blacks in the Diaspora -- Claude A. Clegg III, editor Darlene Clark Hine, David Barry Gaspar, and John McCluskey, founding editors

Black Rhythms of Peru Indiana University Press

This book examines the role music has played in the formation of the political and national identity of the Bahamas. Timothy Rommen analyzes Bahamian musical life as it has been influenced and shaped by the islands' location between the United States and the rest of the Caribbean; tourism; and Bahamian colonial and postcolonial history. Focusing on popular music in the second half of the twentieth and early twenty-first centuries, in particular rake-n-scrape and Junkanoo, Rommen finds a Bahamian music that has remained culturally rooted in the local even as it has undergone major transformations. Highlighting the ways entertainers have represented themselves to Bahamians and to tourists, Funky Nassau illustrates the shifting terrain that musicians navigated during the rapid growth of tourism and in the aftermath of independence.

Studying Congregational Music Bloomsbury Publishing USA

At a time of transformation in the music history classroom and amid increasing calls to teach a global music history, *Navigating Stylistic Boundaries in the Music History Classroom* adds nuance to the teaching of varied musical traditions by examining the places where they intersect and the issues of musical exchange and appropriation that these intersections raise. Troubling traditional boundaries of genre and style, this collection of essays helps instructors to denaturalize the framework of Western art music and invite students to engage with other traditions—vernacular, popular, and non-Western—on their own terms. The book draws together contributions by a wide range of active scholars and educators to investigate the teaching of music history around cases of stylistic borders, exploring the places where different practices of music and values intersect. Each chapter in this collection considers a specific case in which an artist or community engages in what might be termed musical crossover, exchange, or appropriation and delves deeper into these concepts to explore questions of how musical meaning changes in moving across worlds of practice. Addressing works that are already widely taught but presenting new ways to understand and interpret them, this volume enables instructors to enrich the perspectives on music history that they present and to take on the challenge of teaching a more global music history without flattening the differences between traditions.

Funky Nassau University of Illinois Press

Resounding Transcendence is a pathbreaking set of ethnographic and historical essays by leading scholars exploring the ways sacred music effects cultural, political, and religious transitions in the contemporary world. With chapters covering Christian, Muslim, Jewish, and Buddhist practices in East and Southeast Asia, the Indian subcontinent, North America, the Caribbean, North Africa, and Europe, the volume establishes the theoretical and methodological foundations for music scholarship to engage

in current debates about modern religion and secular epistemologies. It also transforms those debates through sophisticated, nuanced treatments of sound and music - ubiquitous elements of ritual and religion often glossed over in other disciplines. *Resounding Transcendence* confronts the relationship of sound, divinity, and religious practice in diverse post-secular contexts. By examining the immanence of transcendence in specific social and historical contexts and rethinking the reified nature of "religion" and "world religions," these authors examine the dynamics of difference and transition within and between sacred musical practices. The work in this volume transitions between traditional spaces of sacred musical practice and emerging public spaces for popular religious performance; between the transformative experience of ritual and the sacred musical affordances of media technologies; between the charisma of individual performers and the power of the marketplace; and between the making of authenticity and hybridity in religious repertoires and practices. Broad in scope, rich in ethnographic and historical detail, and theoretically ambitious, *Resounding Transcendence* is an essential contribution to the study of music and religion.

The Folkloresque Routledge

Combining the approaches of ethnomusicology and music theory, *Analytical Studies in World Music* offers fresh perspectives for thinking about how musical sounds are shaped, arranged, and composed by their diverse makers worldwide. Eleven inspired, insightful, and in-depth explanations of Iranian sung poetry, Javanese and Balinese gamelan music, Afro-Cuban drumming, flamenco, modern American chamber music, and a wealth of other genres create a border-erasing compendium of ingenious music analyses. Selections on the companion website are carefully matched with extensive transcriptions and illuminating diagrams in every chapter. Opening rich cross-cultural perspectives on music, this volume addresses the practical needs of students and scholars in the contemporary world of fusions, contact, borrowing, and curiosity about music everywhere.

Making Intangible Heritage Bloomsbury Publishing USA

This scholarly study demonstrates "that while post-Hurricane Katrina New Orleans is changing, the vibrant traditions of jazz . . . must continue" (*Journal of African American History*). An examination of the musical, religious, and political landscape of black New Orleans before and after Hurricane Katrina, this revised edition looks at how these factors play out in a new millennium of global apartheid. Richard Brent Turner explores the history and contemporary significance of second lines—the group of dancers who follow the first procession of church and club members, brass bands, and grand marshals in black New Orleans's jazz street parades. Here music and religion interplay, and Turner's study reveals how these identities and traditions from Haiti and West and Central Africa are reinterpreted. He also describes how second line participants create their own social space and become proficient in the arts of political disguise, resistance, and performance.

Music and Human Flourishing Duke University Press

Ethnomusicology: A Contemporary Reader, Volume II provides an overview of developments in the study of ethnomusicology in the twenty-first century, offering an introduction to contemporary issues relevant to the field. Nineteen essays, written by an international array of scholars, highlight the relationship between current issues in the discipline and ethnomusicologists' engagement with issues such as advocacy, poverty and social participation, maintaining intangible cultural heritages, and ecological concerns. It provides a forum for rethinking the discipline's identity in terms of major themes and issues to which ethnomusicologists have turned their attention since Volume I published in 2005. The collection of essays is organized into six sections: Property and Rights Applied Practice Knowledge and Agency Community and Social Space Embodiment and Cognition Curating Sound Volume II serves as a basic introduction to the best writing in the field for students, professors, and music professionals, perfect for both introductory and upper level courses in world music. Together with the first volume, *Ethnomusicology: A Contemporary Reader, Volume II* provides a comprehensive survey of current research directions.

LUX: Studies in Greek and Latin Literature Oxford University Press

It has long been accepted that participating in music, either as a performer, listener, or composer, can contribute to human happiness and well-being. This volume, part of The Humanities and Human Flourishing series, explores a fourth musical activity--the act of music scholarship--and reveals how engagement with the cultural, social, and political practices surrounding music contributes to human flourishing in a way that listening, performing, and even composing alone cannot. *Music and Human Flourishing* contains essays by eleven prominent scholars representing the fields of musicology, ethnomusicology, and music theory. The essays are divided into three general categories and cover a broad range of topics and music traditions. In Part I, Contemplation, contributors explore a specific facet of music's connection to human flourishing and contemplate new approaches for future action. Part II, Critique, contains essays that challenge past assumptions of the various roles of music in society and highlight the effects that unconscious bias and

stereotyping have had on music's effectiveness to facilitate human flourishing. Part III, Communication, features essays that explore how ethnicity, gender, religion, and technology influence

our ability to connect with others through music. Collectively, these essays demonstrate how the process of thinking and writing

about music and human flourishing can lead to revelations about cultural identity, social rituals, political ideologies, and even spiritual transcendence.

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