



celtic Modern

Music at the Global Fringe

Martin Stokes and Philip V. Bohlman

Celtic Modern Music At The Global Fringe Europea Ethnomusicologies And Modernities

Andrew R. Martin, Matthew Mihalka
Ph.D.



Celtic Modern Music At The Global Fringe Europea Ethnomusicologies And Modernities:

Celtic Modern Martin Stokes, Philip V. Bohlman, 2003-09-15 The study of Celtic culture has been locked within modern nationalist paradigms shaped by contemporary media tourism and labor migration Celtic Modern collects critical essays on the global circulation of Celtic music and the place of music in the construction of Celtic Imaginaries It provides detailed case studies of the global dimensions of Celtic music in Scotland Wales Ireland Brittany and amongst Diasporas in Canada the United States and Australia with specific reference to pipe bands traditional music education in Edinburgh the politics of popular traditional crossover in Ireland and the Australian bush band phenomenon Contributors include performer musicians as well as academic writers Critique necessitates reflexivity and all of the contributors active and in many cases professional musicians as well as writers reflect in their essays on their own contributions to these kind of encounters Thus this resource offers an opportunity to reflect critically on some of the insistent othering that has accompanied much cultural production in and on the Celtic World and that have prohibited serious critical engagement with what are sometimes described as the traditional and folk music of Europe *Celtic Modern* Martin Stokes, Philip V. Bohlman, 2003 A collection of essays on the global circulation of Celtic music and the place of music in the construction of Celtic imaginaries which provides detailed case studies of the global dimensions of Celtic music in Scotland Wales Ireland Brittany and the diasporas in Canada the US and Australia The New (Ethno)musicologies Henry Stobart, 2008-05-05 Over the past twenty years a range of radical developments has revolutionized musicology leading certain practitioners to describe their discipline as New What has happened to ethnomusicology during this period Have its theories methodologies and values remain rooted in the 1970s and 1980s or have they also transformed What directions might or should it take in the new millennium The New Ethno musicologies seeks to answer these questions by addressing and critically examining key issues in contemporary ethnomusicology Set in two parts the volume explores ethnomusicology's shifting relationship to other disciplines and to its own mythic histories and plots a range of potential developments for its future It attempts to address how ethnomusicology might be viewed by those working both inside and outside the discipline and what its broader contribution and relevance might be within and beyond the academy Henry Stobart has collected essays from key figures in ethnomusicology and musicology including Caroline Bithell Martin Clayton Fabian Holt Jim Samson and Abigail Wood as well as Europea series editors Martin Stokes and Philip V Bohlman The engaging result presents a range of perspectives reflecting on disciplinary change methodological developments and the broader sphere of music scholarship in a fresh and unique way and will be a key source for students and scholars Music around the World Andrew R. Martin, Matthew Mihalka Ph.D., 2020-09-08 With entries on topics ranging from non Western instruments to distinctive rhythms of music from various countries this one stop resource on global music also promotes appreciation of other countries and cultural groups A perfect resource for students and music enthusiasts alike this expansive three volume set provides readers with multidisciplinary perspectives on the

music of countries and ethnic groups from around the globe Students will find *Music around the World A Global Encyclopedia* accessible and useful in their research not only for music history and music appreciation classes but also for geography social studies language studies and anthropology Additionally general readers will find the books appealing and an invaluable general reference on world music The volumes cover all world regions including the Americas Europe Africa and the Middle East and Asia and the Pacific promoting a geographic understanding and appreciation of global music Entries are arranged alphabetically A preface explains the scope of the set as well as how to use the encyclopedia followed by a brief history of traditional music and important current influences of music in each particular world region

Music and Displacement Erik Levi, Florian Scheduling, 2010-03-25 The grand narratives of European music history are informed by the dichotomy of placements and displacements Yet musicology has thus far largely ignored the phenomenon of displacement and underestimated its significance for musical landscapes and music history *Music and Displacement Diasporas Mobilities and Dislocations in Europe and Beyond* constitutes a pioneering volume that aims to fill this gap as it explores the interactions between music and displacement in theoretical and practical terms Contributions by distinguished international scholars address the theme through a wide range of case studies incorporating art popular folk and jazz music and interacting with areas such as gender and post colonial studies critical theory migration and diaspora The book is structured in three stages silence acculturation and theory that move from silence to sound and from displacement to placement The range of subject matter within these sections is deliberately hybrid and mirrors the eclectic nature of displacement itself with case studies exploring Nazi Anti Semitism in musical displacement musical life in the Jewish community of Palestine Mahler Jewishness and Jazz the Irish Diaspora in England and German Exile studies among others Featuring articles from such scholars as Ruth F Davis Sean Campbell Jim Samson Sydney Hutchinson and Europea series co editor Philip V Bohlman the volume exerts an appeal reaching beyond music and musicology to embrace all areas in the humanities concerned with notions of displacement migration and diaspora

Ethnomusicology Jennifer Post, 2013-03-01 *Ethnomusicology A Research and Information Guide* is an annotated bibliography to books recordings videos and websites in the field of ethnomusicology The book is divided into two parts Part One is organized by resource type in categories of greatest concern to students and scholars It includes handbooks and guides encyclopedias and dictionaries indexes and bibliographies journals media sources and archives It also offers annotated entries on the basic literature of ethnomusicological history and research Part Two provides a list of current publications in the field that are widely used by ethnomusicologists Multiply indexed this book serves as an excellent tool for librarians researchers and scholars in sorting through the massive amount of new material that has appeared in the field over the last decades

Encounters in Ethnomusicology LIT Verlag, 2022-08-25 Philip V Bohlman s impact on the scope and meaning of ethnomusicology is difficult to overstate His influence is manifest not only in his numerous publications his service to the discipline and his presence at institutions and gatherings across the globe but

also in the work of his students This volume featuring essays written by his students and peers honors his enormous contributions to the discipline by focusing on three analytic lenses through which Bohlman s work has excavated the complexities of encounter ethics memory and performance The essays engaging ethics treat topics including scholarship as activism the power politics of knowledge and the ethics of musical practice and performance Memory is explored through essays exploring issues related to modernity commemoration the nation and historiography The essays concerned with performance interrogate historical symbolic and experiential aspects of musical performance and wrestle with the enduring questions of belonging that often accompany such performances Throughout it is clear that each contribution draws inspiration and methodological strength from the authors formative encounters with Bohlman s body of work Michael A Figueroa is Associate Professor of Music at University of North Carolina at Chapel Hill Jaime Jones is Associate Professor of Ethnomusicology at University College Dublin Timothy Rommen is Professor of Music and Africana Studies at University of Pennsylvania Philip V Bohlman s impact on the scope and meaning of ethnomusicology is profound This volume featuring essays written by his students and peers honors his enormous contributions to the discipline by focusing on the complexities of encounter Part I Ethics addresses scholarship as activism the power politics of knowledge and the ethics of musical practice and performance Part II Memory examines commemoration the nation and historiography Part III Performance interrogates historical symbolic and experiential aspects of musical performance wrestling with enduring questions of belonging Michael A Figueroa is Associate Professor of Music at University of North Carolina at Chapel Hill Jaime Jones is Associate Professor of Ethnomusicology at University College Dublin Timothy Rommen is Professor of Music and Africana Studies at University of Pennsylvania

Applied Ethnomusicology Klisala Harrison, Elizabeth Mackinlay, Svanibor Pettan, 2010-08-11 Applied ethnomusicology is an approach guided by principles of social responsibility which extends the usual academic goal of broadening and deepening knowledge and understanding toward solving concrete problems and toward working both inside and beyond typical academic contexts International Council for Traditional Music 2007 This edited volume is based on the first symposium of the ICTM s Study Group on Applied Ethnomusicology in Ljubljana Slovenia in 2008 that brought together more than thirty specialists from sixteen countries worldwide It contains a Preface an extensive Introduction and twelve selected peer reviewed articles by authors from Australia Austria Canada Germany Slovenia Serbia South Africa the United Kingdom and the United States of America divided into four thematic groups These groups encompass diverse perspectives on the growing field of applied ethnomusicology in various geographical and problem solving contexts research and teaching related connotations the potential in contributing to sustainable music cultures and the use of music in conflict resolution situations The edited volume Applied Ethnomusicology Historical and Contemporary Approaches brings together previously dispersed knowledge and perspectives and offers new insights to various disciplines within the humanities and social sciences Rooted in diverse scholarly traditions it addresses a variety of challenges in today s

world and aims to benefit the quality of human existence

Focus: Music, Nationalism, and the Making of the New

Europe Philip V. Bohlman, 2010-09-13 Two decades after the fall of communism in Eastern Europe and one decade into the twenty first century European music remains one of the most powerful forces for shaping nationalism Using intensive fieldwork throughout Europe from participation in alpine foot pilgrimages to studies of the grandest music spectacle anywhere in the world the Eurovision Song Contest Philip V Bohlman reveals the ways in which music and nationalism intersect in the shaping of the New Europe Focus Music Nationalism and the Making of the New Europe begins with the emergence of the European nation state in the Middle Ages and extends across long periods during which Europe's nations used music to compete for land and language and to expand the colonial reach of Europe to the entire world Bohlman contrasts the national and the nationalist in music examining the ways in which their impact on society can be positive and negative beneficial for European cultural policy and dangerous in times when many European borders are more fragile than ever The New Europe of the twenty first century is more varied more complex and more politically volatile than ever and its music resonates fully with these transformations *Balkan Popular Culture and the Ottoman Ecumene* Donna A.

Buchanan, 2007-10-01 Since the early twentieth century balkanization has signified the often militant fracturing of territories states or groups along ethnic religious and linguistic divides Yet the remarkable similarities found among contemporary Balkan popular music reveal the region as the site of a thriving creative dialogue and interchange The eclectic interweaving of stylistic features evidenced by Albanian commercial folk music Anatolian pop Bosnian sevdah rock Bulgarian pop folk Greek ethniki mousike Romanian muzica orientala Serbian turbo folk and Turkish arabesk to name a few points to an emergent regional popular culture circuit extending from southeastern Europe through Greece and Turkey While this circuit is predicated upon older cultural confluences from a shared Ottoman heritage it also has taken shape in active counterpoint with a variety of regional political discourses Containing eleven ethnographic case studies *Balkan Popular Culture and the Ottoman Ecumene* Music Image and Regional Political Discourse examines the interplay between the musicians and popular music styles of the Balkan states during the late 1990s These case studies each written by an established regional expert encompass a geographical scope that includes Albania Bosnia and Herzegovina Bulgaria the Republic of Macedonia Croatia Slovenia Romania Greece Turkey Serbia and Montenegro The book is accompanied by a VCD that contains a photo gallery sound files and music video excerpts *The Mediterranean in Music* David Cooper, Kevin Dawe, 2005-03-22 The most recent scholarship available in the field of Ethnomusicology is presented in this collection of essays which seeks to reveal the commonality of traditional music in the Mediterranean region An interdisciplinary approach to the study embraces not only musicology and ethnology but also material culture considerations In spite of the complexity of the topic treated here care has been taken to use simple readable language that will be relevant to serious musicologists and general readers alike

The Past is Always Present Tore Tvarnø Lind, 2012 In *The Past Is Always Present* Tore Tvarnø Lind examines the musical

revival of Greek Orthodox chant at the monastery of Vatopaidi within the monastic society of Mount Athos Greece In particular Lind focuses on the musical activities at the monastery and the meaning of the past in the monks efforts at improving their musical performance practice through an emphasis on tradition **The Highland Bagpipe** Dr Joshua Dickson,2013-02-28 The Highland bagpipe widely considered Scotland s national instrument is one of the most recognized icons of traditional music in the world It is also among the least understood But Scottish bagpipe music and tradition particularly but not exclusively the Highland bagpipe has enjoyed an unprecedented surge in public visibility and scholarly attention since the 1990s A greater interest in the emic led to a diverse picture of the meaning and musical iconicism of the bagpipe in communities in Scotland and throughout the Scottish diaspora This interest has led to the consideration of both the globalization of Highland piping and piping as rooted in local culture It has given rise to a reappraisal of sources which have hitherto formed the backbone of long standing historical and performative assumptions And revivalist research which reassesses Highland piping s cultural position relative to other Scottish piping traditions such as that of the Lowlands and Borders today effectively challenges the notion of the Highland bagpipe as Scotland s national instrument The Highland Bagpipe provides an unprecedented insight into the current state of Scottish piping studies The contributors from Scotland England Canada and the United States discuss the bagpipe in oral and written history anthropology ethnography musicology material culture and modal aesthetics The book will appeal to ethnomusicologists anthropologists as well as those interested in international bagpipe studies and traditions **Transported by Song** Caroline Bithell,2007-05-25 The traditions of the Mediterranean island of Corsica have been well preserved and revitalized yet little has been written about it in scholarly circles This work represents the first treatise on Corsican music in the English language Transported by Song Corsican Voices from Oral Tradition to World Stage chronicles the evolution of Corsican music from the early 20th century to the present charting its progression from the world of oral tradition to a vibrant new performance culture maintained by an expanding cohort of cosmopolitan players Drawing on extensive fieldwork comprehensive interviewing and close observation of Corsican affairs author Caroline Bithell maps out the social cultural economic and political climate of Corsica in the 20th and early 21st centuries offering insights into the way French cultural policy decentralization legislation and EU funding structures have impacted musical activity on the island Key issues are explored through case studies of Corsican performing groups allowing the reader to appreciate the musicians inspirations and intentions their ability to balance local and cosmopolitan frames of reference and the relation of their new output to traditional idioms and procedures The book also offers new perspectives on debates about music and ethnicity and gender dynamics and explores the use of modern technology in an oral idiom and the psycho physiological and transcendental experiences associated with polyphonic singing Well researched and comprehensively written Transported by Song also includes musical transcriptions a glossary discography filmography and bibliography **Revival and Reconciliation** Philip V. Bohlman,2013-06-07 Sacred music has

long contributed fundamentally to the making of Europe The passage from origin myths to history the sacred journeys that have mobilized pilgrims crusaders and colonizers the politics and power sounded by the vox populi all have joined in counterpoint to shape Europe s historical *longue dur e* Drawing upon three decades of research in European sacred music Philip V Bohlman calls for a reexamination of European modernity in the twenty first century a modernity shaped no less by canonic religious and musical practices than by the proliferation of belief systems that today more than ever respond to the diverse belief systems that engender the New Europe In contrast to most studies of sacred musical practice in European history with their emphasis on the musical repertoires and ecclesiastical practices at the center of society Bohlman turns our attention to individual and marginalized communities and to the collectives of believers to whose lives meaning accrues upon sounding the sacred together In the historical chapters that open *Revival and Reconciliation* Bohlman examines the genesis of modern history in the convergence and conflict that lie at the heart of the Abrahamic faiths Judaism Christianity and Islam Critical to the meaning of these religions to Europe Bohlman argues has been their capacity to mobilize both sacred journey and social action which enter the everyday lives of Europeans through folk religion pilgrimage and politics the subjects of the second half of his study The closing sections then cross the threshold from history into modernity above all that of the New Europe with its return to religion through revival and reconciliation Based on an extensive ethnographic engagement with the sacred landscapes and sites of conflict in twenty first century Europe Bohlman calls in his final chapters for new ways of hearing the silenced voices and the full chorus of sacred music in our contemporary world Ethnomusicologists from different traditions as well as scholars of religious studies and the history of modern Europe will find *Revival and Reconciliation* a fascinating exploration of the connections between sacred music and the role it plays in the formations of the modern self

This Thing Called Music Victoria Lindsay Levine, Philip V. Bohlman, 2015-05-21 The most fundamental subject of music scholarship provides the common focus of this volume of essays music itself For the distinguished scholars from the field of musicology and related areas of the humanities and social sciences the search for music itself in its vastly complex and diverse forms throughout the world characterizes the lifetime of reflection and writing by Bruno Nettl the leading ethnomusicologist of the past generation *This Thing Called Music* Essays in Honor of Bruno Nettl salutes not only a great scholar and beloved teacher but also a thinker whose search for the meaning and ontology of music has exerted a global influence Editors Victoria Lindsay Levine and Philip V Bohlman have gathered essays that represent the many dimensions of musical meaning addressing some of the most critically important areas of music scholarship today The social formations of musical communities play counterpoint to analytical studies investigations into musical change and survival connect ethnography to history offering a collection of essays that can serve as an invaluable resource for the intellectual history of ethnomusicology Each chapter explores music and its meanings in specific geographic areas North and South America Europe Asia and the Middle East crossing the boundaries of genre repertory and style to provide insight into the aesthetic

zones of contact between and among the folk classical and popular musics of the world Readers from all disciplines of music scholarship will find in this collection a proper companion in an era of globalization when the connections that draw musicians and musical practices together are more sweeping than ever Chapters offer models for detailed analysis of specific musical practices while at the same time they make possible new methods of comparative study in the twenty first century together posing a challenge crucial to all musicians and scholars in search of this thing called music *Becoming an Ethnomusicologist* Bruno Nettl, 2013-04-04 *Becoming an Ethnomusicologist* centers on the life and education of the author Bruno Nettl a well known ethnomusicologist Focusing on eleven individuals who influenced him significantly it follows their roles through his career from his childhood in Czechoslovakia and his family's forced departure in 1939 to his education in the United States and career as a scholar These essays contribute to an understanding of the life of Jewish and German minorities in Bohemia through the first half of the 20th century of pre World War II Prague of the experience of intellectual and academic refugees in the United States during and after World War II and of the early development of ethnomusicology as a field of study This work opens with the author's exploration of the careers of his father the well known music historian Paul Nettl and his mother Gertrud Nettl a pianist and piano teacher From his boyhood in Prague Nettl provides insights into his own evolution as a musicologist He discusses the rise of the discipline of ethnomusicology from the studies of Native American music by his mentor George Herzog to the work of linguist C F Voegelin and folklorist Stith Thompson He also looks back on the contribution and input of his principal consultants in his fieldwork on Native American Iranian and Indian music These essays contribute significantly to the history of musicology containing the longest to date treatments of the contributions of the distinguished scholars Paul Nettl and George Herzog This work will interest students and scholars of immigration history Native American culture and the history of ethnomusicology itself Music Research Forum ,2004

Sourcebook for Research in Music, Third Edition Allen Scott, 2015-06-01 Since it was first published in 1993 the *Sourcebook for Research in Music* has become an invaluable resource in musical scholarship The balance between depth of content and brevity of format makes it ideal for use as a textbook for students a reference work for faculty and professional musicians and as an aid for librarians The introductory chapter includes a comprehensive list of bibliographical terms with definitions bibliographic terms in German French and Italian and the plan of the Library of Congress and the Dewey Decimal music classification systems Integrating helpful commentary to instruct the reader on the scope and usefulness of specific items this updated and expanded edition accounts for the rapid growth in new editions of standard works in fields such as ethnomusicology performance practice women in music popular music education business and music technology These enhancements to its already extensive bibliographies ensures that the *Sourcebook* will continue to be an indispensable reference for years to come **Musical Exodus** Ruth F. Davis, 2015-09-17 For nearly eight centuries from the Muslim conquest of Spain in 711 to the final expulsion of the Jews in 1492 Muslims Jews and Christians shared a common Andalusian

culture under alternating Muslim and Christian rule Following their expulsion the Spanish and Arabic speaking Jews joined pre existing diasporic communities and established new ones across the Mediterranean and beyond In the twentieth century radical social and political upheavals in the former Ottoman and European occupied territories led to the mass exodus of Jews from Turkey and the Arab Mediterranean with the majority settling in Israel Following a trajectory from medieval Al Andalus to present day Israel via North Africa Italy Turkey and Syria pausing for perspectives from Enlightenment Europe Musical Exodus Al Andalus and its Jewish Diasporas tells of diverse song and instrumental traditions born of the multiple musical encounters between Jews and their Muslim and Christian neighbors in different Mediterranean diasporas and the revival and renewal of those traditions in present day Israel In this collection of essays from Philip V Bohlman Daniel J tte Tony Langlois Piergabriele Mancuso John O Connell Vanessa Paloma Carmel Raz Dwight Reynolds Edwin Seroussi and Jonathan Shannon with opening and closing contributions by Ruth F Davis and Stephen Blum distinguished ethnomusicologists cultural historians linguists and performers explore from multidisciplinary perspectives the complex and diverse processes and conditions of intercultural and intracultural musical encounters The authors consider how musical traditions acquired new functions and meanings in different social political and diasporic contexts explore the historical role of Jewish musicians as cultural intermediaries between the different faith communities and examine how music is implicated in projects of remembering and forgetting as societies come to terms with mass exodus by reconstructing their narratives of the past The essays in Musical Exodus Al Andalus and its Jewish Diasporas extend beyond the music of medieval Iberia and its Mediterranean Jewish diasporas to wider aspects of Jewish Christian and Jewish Muslim relations The authors offer new perspectives on theories of musical interaction hybridization and the cultural meaning of musical expression in diasporic and minority communities The essays address how music is implicated in constructions of ethnicity and nationhood and of myth and history while also examining the resurgence of Al Andalus as a symbol in musical projects that claim to promote cross cultural understanding and peace The diverse scholarship in Musical Exodus makes a vital contribution to scholars of music and European and Jewish history

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Celtic Modern Music At The Global Fringe Europea Ethnomusicologies And Modernities Introduction

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