
Read Online Thinking Musically Experiencing Music Expressing Culture Global Music Series

If you ally need such a referred **Thinking Musically Experiencing Music Expressing Culture Global Music Series** ebook that will manage to pay for you worth, get the utterly best seller from us currently from several preferred authors. If you desire to hilarious books, lots of novels, tale, jokes, and more fictions collections are moreover launched, from best seller to one of the most current released.

You may not be perplexed to enjoy all books collections Thinking Musically Experiencing Music Expressing Culture Global Music Series that we will completely offer. It is not on the order of the costs. Its nearly what you compulsion currently. This Thinking Musically Experiencing Music Expressing Culture Global Music Series, as one of the most operating sellers here will very be in the course of the best options to review.

FNNG55 - ADRIEL HESTER

Music plays an important role in all our lives, and is a channel through which we can express emotions, thoughts, political statements, and social relationships. However, just as music can be a channel through which we express ourselves, it can also have a profound influence on our own developing sense of identity. This is the first book to explore the powerful effect that music can have as we develop our sense of identity, from adolescence through to adulthood. Bringing together leading experts from psychology and music, it will be a valuable addition to the music psychology literature, and essential for music psychologists, social and developmental psychologists, and educational psychologists. Mainland Southeast Asia is a culturally diverse and musically intriguing area, yet the ethnomusicological record lacks coverage of many of its musical and cultural traditions. Placing the music of this region within a social, cultural, and historical context, *Music in Mainland Southeast Asia* is the first brief, stand-alone volume to profile the under-represented musical traditions of Burma, Cambodia, Thailand, and Vietnam. It also contains the first introduction to Burmese music ever presented in a music textbook. Drawing on his extensive fieldwork, author Gavin Douglas frames this survey of Southeast Asian music within three key themes: music and diversity, music and political turmoil, and music and globalization. Each theme lends itself to a discussion of the region's classical musical traditions, folk traditions, and contemporary developments. Uniquely focusing on the people who practice these musical traditions--rather than the locales from which the traditions originate--the text also follows individuals out of their native lands and into diasporic communities throughout the world [Publisher description].

Pack includes 2 books and one CD.

The development of a shared musical heritage amongst the various Native American tribes reveals a history fraught with the tension of the give-and-take between cultural maintenance and new cultural creation. In *Intertribal Native American Music in the United States*, author John-Carlos Perea explores this tension and shows how traditional sounds, such as the powwow song and cedar flute, have developed into increasingly recognizable forms, like Native jazz and rock. These older sounds and their modern incarnations form the four themes around which Perea frames his discussion. First, he examines powwows - American Indian social gatherings founded upon an intertribal repertoire of music and dance - and shows how the assemblies of Northern and Southern Plains and Navajo tribes represent a singular performance encompassing disparate stories and sounds. From the relative insularity of the powwow, Perea then looks at the mainstreaming of the cedar flute and its role in introducing Native American music to broader audiences. From there, he surveys Native rock and jazz, considering their roots and their trajectories, as well as the miles-

tone creation of the Best Native American Music GrammyRG Award in 2000. With this book, Perea offers readers the only brief text that makes clear the interconnectedness of Native American music through a lively analysis of how it began and where it is headed. Designed to be used as one of several short and inexpensive case study volumes in the Global Music Series, this volume is appropriate for introductory undergraduate courses in world music or ethnomusicology and for upper-level courses on Native American music and/or culture, as well as Native American Indians courses in Anthropology. The twenty-second volume in the Series, this text is based on the author's own extensive fieldwork and features interviews with performers, eyewitness accounts of performances, and vivid illustrations. The book also features listening activities that enable students to engage critically and actively with the text. The included 70-minute CD contains examples of music discussed in the text, and supplementary material for instructors will be available on the companion web site.

not sold separately

"Music in Korea is the first brief, single-volume text to provide a thematic, succinct introduction to the music of Korea--a region whose volatile political climate has often overshadowed its rich cultural and musical traditions. Based on author Donna Lee Kwon's extensive fieldwork, the text features interviews with performers, eyewitness accounts of performances, and vivid illustrations. Kwon uses three themes--Korea as a transnational player in East Asia, the intersection of Korean music and cultural politics, and Korea's maintenance of its strong cultural identity through both musical and aesthetic continuity--to survey the region and draw parallels and contrasts between its various traditions"--Cover, p. [4].

Children are inherently musical. They respond to music and learn through music. Music expresses children's identity and heritage, teaches them to belong to a culture, and develops their cognitive well-being and inner self worth. As professional instructors, child-care workers, or students looking forward to a career working with children, we should continuously search for ways to tap into children's natural reservoir of enthusiasm for singing, moving and experimenting with instruments. But how, you might ask? What music is appropriate for the children I'm working with? How can music help inspire a well-rounded child? How do I reach and teach children musically? Most importantly perhaps, how can I incorporate music into a curriculum that marginalizes the arts? This book explores a holistic, artistic, and integrated approach to understanding the developmental connections between music and children. This book guides professionals to work through music, harnessing the processes that underlie music learning, and outlining developmentally appropriate methods to understand the role of music in children's lives through play, games, creativity, and movement. Additionally, the book explores ways of applying mu-

music-making to benefit the whole child, i.e., socially, emotionally, physically, cognitively, and linguistically.

Music in China is one of many case-study volumes that can be used along with *Thinking Musically*, the core book in the Global Music Series. *Thinking Musically* incorporates music from many diverse cultures and establishes the framework for exploring the practice of music around the world. It sets the stage for an array of case-study volumes, each of which focuses on a single area of the world. Each case study uses the contemporary musical situation as a point of departure, covering historical information and traditions as they relate to the present. Visit www.oup.com/us/globalmusic for a list of case studies in the Global Music Series. The website also includes instructional materials to accompany each study. *Music in China* offers a unique exploration of the rich, dynamic, and multifaceted Chinese musical landscape. In contrast with previous scholarship--which focused almost exclusively on the role of music in elite culture--this volume takes a balanced look at a variety of traditional and modern genres, including those performed among local and regional folk musicians, in academia, in the media, and on concert stages both inside and outside of China. Using the interrelated themes of identity, modernization, and ideology as a narrative framework, author Frederick Lau discusses the musical features of the selected genres, the processes through which they came into existence, and related socio-political issues. Lau draws on his own extensive fieldwork and performance experience in both mainland China and its diasporic communities to show how the ever-changing Chinese musical tradition takes on particular meanings in China, in overseas Chinese communities, and in diverse international settings. Enhanced by eyewitness accounts of local performances, interviews with key performers, vivid illustrations, and hands-on listening activities, *Music in China* provides an accessible and engaging introduction to Chinese music. It is packaged with an 80-minute audio CD containing examples of the music discussed in the book.

Music in America is one of several case-study volumes that can be used along with *Thinking Musically*, the core book in the Global Music Series. *Thinking Musically* incorporates music from many diverse cultures and establishes the framework for exploring the practice of music around the world. It sets the stage for an array of case-study volumes, each of which focuses on a single area of the world. Each case study uses the contemporary musical situation as a point of departure, covering historical information and traditions as they relate to the present. America's music is a perennial work in progress. *Music in America* looks at both the roots of American musical identity and its many manifestations, seeking to answer the complex question: "What does American music sound like?" Focusing on three themes--identity, diversity, and unity--it explores where America's music comes from, who makes it, and for what purpose. Rather than chronologically tracing America's musical history, author Adelaida Reyes considers how musical culture is shaped by space and time, by geography and history, by social, economic, and political factors, and by people who use music to express themselves within a community. Introducing the diversity that dominates the contemporary American musical landscape, Reyes draws on a dazzling range of musical styles--from ethnic and popular music idioms to contemporary art music--to highlight the ways in which sounds from various cultural origins come to share a national identity. Packaged with a 65-minute CD containing examples of the music discussed in the book, *Music in America* features guided listening and hands-on activities that allow readers to become active participants in the music.

This work is designed as the core text for undergraduate, introductory courses on world music. Supported by case studies from

a variety of cultures, the text defines musical terms and concepts and discusses how musical organization and structure differs across cultures.

The rulers of the Mughal Empire of India, who reigned from 1526 to 1858, spared no expense as patrons of the arts, particularly painting and music. They left as their legacy an extraordinarily rich body of commissioned artistic projects including illustrated manuscripts and miniature paintings that represent musical instruments, portraits of musicians, and the compositions of ensembles. These images form the basis of Bonnie C. Wade's study of how musicians of Hindustan encountered and Indianized music from the Persian cultural sphere. Combining ethnomusicological and art historical methods with history and lore, Wade has written a truly interdisciplinary study of cultural life on the Indian subcontinent. Wade focuses first on Akbar, showing how political and cultural agendas intertwined in the portrayal of Mughal court life. She then follows the depictions of music-making through paintings of Akbar's successors, Jahangir and Shah Jahan, to trace the gradual synthesis of Persian and Indian culture. Because music of the period was not notated but was transmitted orally, Wade relies on this wealth of visual evidence to reconstruct the musical life of the Mughals and its relation to the Mughal political agenda. As a major untapped resource, these images suggest new interpretations of the history of the Mughal Empire -- including original ideas about the role of patrons in the production of the arts and, importantly, the role of women in Mughal court life -- that are confirmed and complemented by the written sources of the period. *Imaging Sound* is a contribution to many fields in its unique combination of sources and methods: it is the study of musical change; of image-making in the past and the methodological use of images as "texts" in the present; of the role of patronage in the Mughal Empire; and of the development of South Asian culture. In her synthesis of music, literature, art, and culture, Wade deepens our knowledge of the manner in which the orally transmitted tradition of Hindustani music came to be what it is today. The book is beautifully illustrated with more than 180 reproductions of Mughal paintings and manuscripts. These rare images are the basis for a study that is fully immersed both in current intellectual debates and in three centuries of Mughal cultural life.

Accompanying 50-minute CD contains examples of music discussed in the book.

Music is a powerful form of communication. It provides a means by which people can share emotions, intentions, and meaning. This new addition to the music psychology list brings together leading researchers to examine how music can be used to communicate and the biological, cognitive, social, and cultural processes which underlie such communication. It will be valuable for all those involved in music cognition, music education, and communication studies.

This book is a study of khyal, the genre of North Indian classical music which has dominated in performances by highly trained vocalists for at least the past 150 years. It is also a study of cultural history. Spanning as it does a good portion of the periods of the British raj in India, the struggle for independence, and the flourishing of India as a republic, the history of khyal and of khyal singers is a story of generous patronage by native princes, of the loss of this patronage when courts were dissolved, and of the resilience of musicians in adjusting to the vicissitudes of contemporary artistic life. The book contains an extensive bibliography and discography, as well as illustrations of khyal in performance, genealogical charts and maps. The accompanying cassette illustrates much of the music described in the book.

How can an abstract sequence of sounds so intensely express emotional states? How does music elicit or arouse our emotions?

What happens at the physiological and neural level when we listen to music? How do composers and performers practically manage the expressive powers of music? How have societies sought to harness the powers of music for social or therapeutic purposes? In the past ten years, research into the topic of music and emotion has flourished. In addition, the relationship between the two has become of interest to a broad range of disciplines in both the sciences and humanities. The *Emotional Power of Music* is a multidisciplinary volume exploring the relationship between music and emotion. Bringing together contributions from psychologists, neuroscientists, musicologists, musicians, and philosophers, the volume presents both theoretical perspectives and in-depth explorations of particular musical works, as well as first-hand reports from music performers and composers. In the first section of the book, the authors consider the expression of emotion within music, through both performance and composing. The second section explores how music can stimulate the emotions, considering the psychological and neurological mechanisms that underlie music listening. The third section explores how different societies have sought to manage and manipulate the power of music. The book is valuable for those in the fields of music psychology and music education, as well as philosophy and musicology.

The complex legacy of Mexico's ethnic past and geographic location have shaped the country and its culture. In *Music in Mexico*, Alejandro L. Madrid uses extensive fieldwork, interviews with performers, eyewitness accounts of performances, and vivid illustrations to guide students through modern-day music practices. Applying three themes - ethnic identity, migration, and media influences - the text explores the music that Mexicans grow up listening to and shows how these traditions are the result of long-standing transnational dialogues. Packaged with a 40-minute audio CD containing musical examples, the text features numerous listening activities that engage students with the music. *Music in Mexico* is one of several case-study volumes that can be used along with *Thinking Musically*, the core book in the Global Music Series. *Thinking Musically* incorporates music from many diverse cultures and establishes the framework for exploring the practice of music around the world. It sets the stage for an array of case-study volumes, each of which focuses on a single area of the world. Each case study uses the contemporary musical situation as a point of departure, covering historical information and traditions as they relate to the present. Visit <http://www.us.oup.com/us/companion.websites/umbrella/globalmusic/?view=usa> for a list of case studies in the Global Music Series. The website also includes instructional material to accompany each study."

In order to promote new ways of thinking about musical meaning, this volume brings together scholars in music theory, musicology, and the philosophy of music, disciplines generally treated as separate and distinct. This interdisciplinary collaboration, while respecting differences in perspective, identifies and elaborates shared concerns. This volume focuses on the many and various kinds of meaning in music. Do musical meanings exist exclusively in internal, formal musical relations or might they also be found in the relationship between music and other areas of experience, such as action, emotion, ideas, and values? Also discussed is the vexed question why people listen to and apparently enjoy music which expresses unpleasant emotions, such as melancholy or despair. Among the particular pieces the writers discuss are Mahler's Ninth Symphony, Shostakovich's Tenth Symphony, and Schubert's last sonata. More broadly, they consider the relation of musical meaning and interpretation to language, storytelling, drama, imagination, metaphor, and emotion.

In contrast with many other places--where modern styles often re-

place older musical traditions--in the Andes each new musical layer is added, combined, and performed along with earlier ones. This volume explores the ways in which modern styles meet and interact with older, indigenous music to create a continuously evolving musical heritage. *Music in the Andes* examines the major contemporary indigenous, mestizo, and urban musical traditions of the region through a series of case studies. It also describes "Andean folkloric music," a cosmopolitan tradition that is performed in subways, streets, and festivals around the world. Throughout the book, author Thomas Turino underscores the dynamic interplay between musical/cultural continuity and innovation. He also emphasizes the exceptional communicative potential of music, dance, and festivals to express ethnic, class, regional, national, and gendered identities.

Native American Music in Eastern North America is one of many case-study volumes that can be used along with *Thinking Musically*, the core book in the Global Music Series. *Thinking Musically* incorporates music from many diverse cultures and establishes the framework for exploring the practice of music around the world. It sets the stage for an array of case-study volumes, each of which focuses on a single area of the world. Each case study uses the contemporary musical situation as a point of departure, covering historical information and traditions as they relate to the present. Visit www.oup.com/us/globalmusic for a list of case studies in the Global Music Series. The website also includes instructional materials to accompany each study. *Native American Music in Eastern North America* is one of the first books to explore the contemporary musical landscape of indigenous North Americans in the north and east. It shows how performance traditions of Native North Americans have been influenced by traditional social values and cultural histories, as well as by encounters and exchanges with other indigenous groups and with newcomers from Europe and Africa. Drawing on her extensive fieldwork and on case studies from several communities--including the Iroquois, the Algonquian-speaking nations of the Atlantic seaboard, and the Inuit of the far north--author Beverley Diamond discusses intertribal celebrations, popular music projects, dance, art, and film. She also considers how technology has mediated present-day cultural communication and how traditional ideas about social roles and gender identities have been negotiated through music. Enhanced by accounts of local performances, interviews with tribal elders and First Nations performers, vivid illustrations, and hands-on listening activities, *Native American Music in Eastern North America* provides a captivating introduction to this under-examined topic. It is packaged with an 80-minute audio CD containing twenty-six examples of the music discussed in the book, including several rare recordings. The author has also provided a list of eighteen songs representing a wide variety of styles--from traditional Native American chants to an Inuit collaboration with Björk--that are referenced in the book and available as an iMix at www.oup.com/us/globalmusic.

Music in Ireland is one of several case-study volumes that can be used along with *Thinking Musically*, the core book in the Global Music Series. *Thinking Musically* incorporates music from many diverse cultures and establishes the framework for exploring the practice of music around the world. It sets the stage for an array of case-study volumes, each of which focuses on a single area of the world. Each case study uses the contemporary musical situation as a point of departure, covering historical information and traditions as they relate to the present. Visit www.oup.com/us/globalmusic for a list of case studies in the Global Music Series. The website also includes instructional materials to accompany each study. *Music in Ireland* provides an engaging and focused introduction to Irish traditional music--types of singing, instrumental music, and dance that reflect the social values

and political messages central to Irish identity. This music thrives today not only in Ireland but also in areas throughout North America, Europe, Australia, and Asia. Vividly evoking Irish sounds, instruments, and dance steps, *Music in Ireland* provides a springboard for the discussion of cultural and historical issues of identity, community, nationalism, emigration, transmission, and gender. Using the informal instrumental and singing session as a focal point, Dorothea E. Hast and Stanley Scott take readers into contemporary performance environments and explore many facets of the tradition, from the "craic" (good-natured fun) to performance style, repertoire, and instrumentation. Incorporating first-person accounts of performances and interviews with performers and folklorists, the authors emphasize the significant roles that people play in music-making and illuminate national and international musical trends. They also address commercialism, globalization, and cross-cultural collaboration, issues that have become increasingly important as more Irish artists enter the global marketplace through recordings, tours, and large-scale productions like *Riverdance*. Packaged with a 70-minute CD containing examples of the music discussed in the book, *Music in Ireland* features guided listening and hands-on activities that allow readers to gain experience in Irish culture by becoming active participants in the music.

'Musicians in the Making' explores the creative development of musicians in formal and informal learning contexts. It promotes a novel view of creativity, arguing that creative learning is a complex, lifelong process. Sixteen extended chapters by leading experts are featured alongside ten 'insights' by internationally prominent performers and teachers.

The cornerstone and first volume of the Global Music Series, *Thinking Musically* incorporates the sounds and traditions of world cultures to establish a conceptual framework for exploring musical diversity. Designed for Introduction to World Music/Ethnomusicology courses and readers with little or no background in music, the book explores the fundamental elements of music—including rhythm, pitch in melodic and harmonic relationships, and form—and examines how they vary globally from culture to culture.

What does it mean to be expressive in music performance across diverse historical and cultural domains? What are the means at the disposal of a performer in various time periods and musical practice conventions? What are the conceptualisations of expression and the roles of performers that shape expressive performance? This book brings together research from a range of disciplines that use diverse methodologies to provide new perspectives and formulate answers to these questions about the meaning, means, and contextualisation of expressive performance in music. The contributors to this book explore expressiveness in music performance in four interlinked parts. Starting with the philosophical and historical underpinnings crucially relevant for Western classical musical performance it then reaches out to cross-cultural issues and finally focuses the attention on various specific problems, including the teaching of expressive music performance skills. The overviews provide a focussed and comprehensive account of the current state of research as well as new developments and a prospective of future directions. This is a valuable new book for those in the fields of music, music psychology, and music education.

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 scho-

lars 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.

Flourished despite the social changes brought about by the post-WWII era of industrialization, modernization, and urbanization.

Contemplating Art is a compendium of writings from the last ten years by one of the leading figures in aesthetics, Jerrold Levinson. The book contains twenty-four essays and is divided into seven parts. The first is about issues relating to art in general, not specific to one art form. The second and longest part of the book is about philosophical problems specific to music. The third part focuses on pictorial art, and the fourth on interpretation, in particular the interpretation of literature and literary language. In the remaining parts of the book Levinson discusses aesthetic properties, issues in historical aesthetics, humour, and intrinsic value. These lively essays, rigorous but accessible, will appeal not only to philosophers but also to musicologists, literary theorists, art critics, and reflective lovers of the arts.

The islands of Melanesia, Micronesia, and Polynesia are steeped in diverse musical traditions that reach far beyond the expanse of the Pacific Ocean. *Music in Pacific Island Cultures* is the first brief, single-volume text to provide a thematic, succinct introduction to the music of the Pacific Islands—a region of the world that has long been underrepresented in ethnomusicological studies. Based on the authors' extensive fieldwork and experiences in Pacific Island cultures, the text draws on interviews with performers, eyewitness accounts of performances, vivid illustrations, and insights gained from ongoing participation in Pacific music. The authors use four themes—colonialism, belief systems, musical flows, and the re/presentation of Pacific cultures—to survey the region and draw parallels and contrasts between its various musical traditions [Publisher description]

Music in North India provides a representative overview of this music, discussing rhythm and drumming traditions, song composition and performance styles, and melodic and rhythmic instruments. Drawing on his experience as a sarod player, vocalist, and music teacher, author George Ruckert incorporates numerous musical exercises to demonstrate important concepts. The book ranges from the chants of the ancient Vedas to modern devotional singing and from the serious and meditative rendering of raga to the concert-hall excitement of the modern sitar, sarod, and tabla. It is framed around three major topics: the devotional component of North Indian music, the idea of fixity and spontaneity in the various styles of Indian music, and the importance of the verbal syllable to the expression of the musical aesthetic in North India.

Music in East Africa is one of several case-study volumes that can be used along with *Thinking Musically*, the core book in the Global Music Series. *Thinking Musically* incorporates music from many

diverse cultures and establishes the framework for exploring the practice of music around the world. It sets the stage for an array of case-study volumes, each of which focuses on a single area of the world. Each case study uses the contemporary musical situation as a point of departure, covering historical information and traditions as they relate to the present.

'Music in Trinidad: Carnival', appropriate for use in undergraduate, introductory courses on world music or ethnomusicology, describes the musical conventions, modes of performance, and social dynamics of Trinidadian music, placing the music of Carnival within the context of Trinidad's rich history and culture.

"Global Music Cultures is a new world music textbook that helps students make thematic connections across the globe"--

Introducing cultural and social processes and the values of music in Javanese life, this text features eye witness accounts of performances, interviews with key performers, hands-on activities, vivid illustrations and a 70 minute CD of the author's field recordings. The author provides a survey of other music that may be found in Central Java.

In 'Music as Social Life', Thomas Turino explores why it is that music and dance are so often at the centre of our most profound personal and social experiences.

What type of practice makes a musician perfect? What sort of child is most likely to succeed on a musical instrument? What practice strategies yield the fastest improvement in skills such as sight-reading, memorization, and intonation? Scientific and psychological research can offer answers to these and other questions that musicians face every day. In *The Science and Psychology of Music Performance*, Richard Parncutt and Gary McPherson assemble relevant current research findings and make them accessible to musicians and music educators. This book describes new approaches to teaching music, learning music, and making music at all educational and skill levels. Each chapter represents the collaboration between a music researcher (usually a music psychologist) and a performer or music educator. This combination of expertise results in excellent practical advice. Readers will learn, for example, that they are in the majority (57%) if they experience rapid heartbeat before performances; the chapter devoted to performance anxiety will help them decide whether beta-blocker medication, hypnotherapy, or the Alexander Technique of relaxation might alleviate their stage fright. Another chapter outlines a step-by-step method for introducing children to musical notation, firmly based on research in cognitive development. Altogether, the 21 chapters cover the personal, environmental, and

acoustical influences that shape the learning and performance of music.

This book introduces the musical traditions of West Africa and discusses the diversity, motifs, and structure of West African music within the larger patterns of the region's culture.

Accompanying audio compact disc (78 min.) contains 32 tracks of musical examples keyed to the text; in pocket.

Music in Bali is one of several case-study volumes that can be used along with *Thinking Musically*, the core book in the Global Music Series. *Thinking Musically* incorporates music from many diverse cultures and establishes the framework for exploring the practice of music around the world. It sets the stage for an array of case-study volumes, each of which focuses on a single area of the world. Each case study uses the contemporary musical situation as a point of departure, covering historical information and traditions as they relate to the present. Visit www.oup.com/us/globalmusic for a list of case studies in the Global Music Series. The website also includes instructional materials to accompany each study. Music in Bali introduces the ensemble tradition of Balinese music, reflecting cooperative aspects of the island's social organization. Drawing on many years of study with Balinese performers in the United States and extensive fieldwork in Bali, author Lisa Gold presents contemporary Balinese performance within its cultural and historical context, linking Bali's rich past to its current role in modern, globalized society. She illustrates how new compositions borrow material from earlier traditions while also allowing for individual expression and innovation in vibrant present-day culture. By describing various performances--from a temple ceremony, to a shadow puppet performance, to a masked dance drama--Music in Bali surveys a wide range of performance contexts, from the highly sacred to the secular. It looks at the interconnected layers of the Balinese musical tradition, showing how the island's music, dance, theater, and ritual are intertwined. Music in Bali is enhanced by eyewitness accounts of local performances, interviews with key performers, and vivid illustrations. Packaged with a 70-minute CD containing examples of the music discussed in the book, it features guided listening and hands-on activities that encourage readers to engage actively and critically with the music.

This Book Focuses On The Two Traditions Of Indian Classical Music: North Indian, Or Hindustani And South Indian, Or Karnatak. It Is An Introduction To Principles, Ideas, And Systems Of The Above Two Traditions And Is Geared To The Listener As Well As To The Performer.