

Turino Music As Social Life

Ray Allen

Music as Social Life Thomas Turino, 2008-10-15 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.

Researching Secular Music and Dance in the Early United States Laura Lohman, 2021-05-17 This book provides a practical introduction to researching and performing early Anglo-American secular music and dance with attention to their place in society. Supporting growing interest among scholars and performers spanning numerous disciplines, this book contributes quality new scholarship to spur further research on this overshadowed period of American music and dance. Organized in three parts, the chapters offer methodological and interpretative guidance and model varied approaches to contemporary scholarship. The first part introduces important bibliographic tools and models their use in focused examinations of individual objects of material musical culture. The second part illustrates methods of situating dance and its music in early American society as relevant to scholars working in multiple disciplines. The third part examines contemporary performance of early American music and dance from three distinct perspectives ranging from ethnomusicological fieldwork and phenomenology to the theatrical stage. Dedicated to scholar Kate Van Winkle Keller, this volume builds on her legacy of foundational contributions to the study of early American secular music, dance, and society. It provides an essential resource for all those researching and performing music and dance from the revolutionary era through the early nineteenth century.

Education, Music, and the Lives of Undergraduates Roger Mantie, Brent C. Talbot, 2020-12-10 The undergraduate years are a special time of life for many students. They are a time for study, yes, but also a time for making independent decisions over what to do beyond formal education. This book is based on a nine-year study of collegiate a cappella - a socio-musical practice that has exploded on college campuses since the 1990s. A defining feature of collegiate a cappella is that it is a student-run leisure activity undertaken by undergraduate students at institutions both large and small, prestigious and lower-status. With rare exceptions, participants are not music majors yet many participants interviewed had previous musical experience both in and out of school settings. Motivations for staying musically involved varied considerably - from those who felt they could not imagine life without a musical outlet to those who joined on a whim. Collegiate a cappella is about much more than singing cover songs. It sustains multiple forms of inequality through its audition practices and its performative

enactment of gender and heteronormativity. This book sheds light on how undergraduates conceptualize vocation and avocation within the context of formal education, holding implications for educators at all levels.

The Andean World Linda J. Seligmann, Kathleen S. Fine-Dare, 2018-11-08 This comprehensive reference offers an authoritative overview of Andean lifeways. It provides valuable historical context, and demonstrates the relevance of learning about the Andes in light of contemporary events and debates. The volume covers the ecology and pre-Columbian history of the region, and addresses key themes such as cosmology, aesthetics, gender and household relations, modes of economic production, exchange, and consumption, postcolonial legacies, identities, political organization and movements, and transnational interconnections. With over 40 essays by expert contributors that highlight the breadth and depth of Andean worlds, this is an essential resource for students and scholars alike.

Music and the Making of Modern Japan Margaret Mehl, 2024-05-29 Japan was the first non-Western nation to compete with the Western powers at their own game. The country's rise to a major player on the stage of Western music has been equally spectacular. The connection between these two developments, however, has never been explored. How did making music make Japan modern? How did Japan make music that originated in Europe its own? And what happened to Japan's traditional music in the process? *Music and the Making of Modern Japan* answers these questions. Discussing musical modernization in the context of globalization and nation-building, Margaret Mehl argues that, far from being a side-show, music was part of the action on centre stage. Making music became an important vehicle for empowering the people of Japan to join in the shaping of the modern world. In only fifty years, from the 1870s to the early 1920s, Japanese people laid the foundations for the country's post-war rise as a musical as well as an economic power. Meanwhile, new types of popular song, fuelled by the growing global record industry, successfully blended inspiration from the West with musical characteristics perceived as Japanese. *Music and the Making of Modern Japan* represents a fresh contribution to historical research on making music as a major cultural, social, and political force.

Bangkok is Ringing Benjamin Tausig, 2019-01-04 Winner of the 2020 British Forum for Ethnomusicology Book Prize *Bangkok Is Ringing* is an on-the-ground sound studies analysis of the political protests that transformed Thailand in 2010-11. Bringing the reader through sixteen distinct sonic niches where dissidents used media to broadcast to both local and diffuse audiences, the book catalogues these mass protests in a way that few movements have ever been catalogued. The Red Shirt and Yellow Shirt protests that shook Thailand took place just before other international political movements, including the Arab Spring and Occupy Wall Street. *Bangkok Is Ringing* analyzes the Thai protests in comparison with these, seeking to understand the logic not only of political change in Thailand, but across the globe. The book is attuned to sound in a great variety of forms. Author Benjamin Tausig traces the history and use in protest of specific media forms, including community radio, megaphones, CDs, and live concerts. The research took place over the course of sixteen months, and the author

worked closely with musicians, concert promoters, activists, and rank-and-file protesters. The result is a detailed and sensitive ethnography that argues for an understanding of sound and political movements in tandem. In particular, it emphasizes the necessity of thinking through constraint as a fundamental condition of both political movements and the sound that these movements produce. In order to produce political transformations, Bangkok Is Ringing argues, dissidents must be sensitive to the ways that their sounding is constrained and channeled.

Jump Up! Ray Allen, 2019-08-16 *Jump Up! Caribbean Carnival Music in New York City* is the first comprehensive history of Trinidadian calypso and steelband music in the diaspora. Carnival, transplanted from Trinidad to Harlem in the 1930s and to Brooklyn in the late 1960s, provides the cultural context for the study. Blending oral history, archival research, and ethnography, *Jump Up!* examines how members of New York's diverse Anglophile-Caribbean communities forged transnational identities through the self-conscious embrace and transformation of select Carnival music styles and performances. The work fills a significant void in our understanding of how Caribbean Carnival music—specifically calypso, soca (soul/calypso), and steelband—evolved in the second half of the twentieth century as it flowed between its Island homeland and its burgeoning New York migrant community. *Jump Up!* addresses the issues of music, migration, and identity head on, exploring the complex cycling of musical practices and the back-and-forth movement of singers, musicians, arrangers, producers, and cultural entrepreneurs between New York's diasporic communities and the Caribbean.

The Resounding Revolution Stephen Stacks, 2025-05-13 Far from being bounded by the timeframe of the 1960s, freedom song continues to evolve as a tool both of historical memory and of present activism. Stephen Stacks looks at how post-1968 freedom song helps us negotiate our present relationship to the era while at the same time sustaining the contemporary struggle inspired by it. Stacks's analysis shifts the focus of attention from genre--freedom song--to process and practice--freedom singing. As he shows, freedom singing after 1968 generates multilayered meanings. It can reinforce, or resist, consensus memories or dominant narratives. Stacks illuminates freedom singing's diversity by examining it in three contexts: performance, protest, and within documentary sound recording/film. Insightful and vividly detailed, *The Resounding Revolution* examines sixty years of Black music to challenge and reshape the entrenched story of the Civil Rights Movement.

The Music between Us Kathleen Marie Higgins, 2012-05-01 "Higgins' love of music and cultural variety is evident throughout. She writes in a relaxed, accessible, sophisticated style...Highly recommended."—Choice From our first social bonding as infants to the funeral rites that mark our passing, music plays an important role in our lives, bringing us closer to one another. In this book, philosopher Kathleen Marie Higgins investigates this role, examining the features of human perception that enable music's uncanny ability to provoke—despite its myriad forms across continents and throughout centuries—the sense of a shared human experience. Drawing on disciplines such as philosophy, psychology, musicology,

linguistics, and anthropology, Higgins's richly researched study showcases the ways music is used in rituals, education, work, and healing, and as a source of security and—perhaps most importantly—joy. By participating so integrally in such meaningful facets of society, Higgins argues, music situates itself as one of the most fundamental bridges between people, a truly cross-cultural form of communication that can create solidarity across political divides. Moving beyond the well-worn takes on music's universality, *The Music between Us* provides a new understanding of what it means to be musical and, in turn, human. "Those who, like Higgins, deeply love music, actually know something about it, have open minds and ears, and are willing to look beyond the confines of Western aesthetics...will find much to learn in *The Music between Us*."—*Journal of Aesthetics and Art Criticism*

Kunqu Joseph S. C. Lam, 2022-11-07 In *Kunqu: A Classical Opera of Twenty-First-Century China*, Joseph S. C. Lam offers a holistic and interdisciplinary view on kunqu, a 600-year-old genre of Chinese opera that is being fashionably performed inside and outside of China. He explains how and why the genre charms and signifies Chinese culture, history, and personhood. As the first comprehensive and scholarly book on kunqu written in English, the book not only discusses the genre in cultural and historical terms but also analyzes its shows as performative, cultural, social, and political communications. It approaches the genre from several perspectives, ranging from those of performers and producers to those of casual audience, dedicated connoisseurs, and scholarly critics. Lam also employs a judicious blend of Chinese and international theories and methods. Through this comprehensive study of kunqu, Lam has established the significance of the genre not only in the sphere of Chinese music, but also among the cultural heritage and performing arts at a global level. "This work would be of terrific interest to amateur kunqu performers and to kunqu supporters. It will also be an essential reference work for scholars conducting research not only on kunqu, but on all forms of Chinese opera, particularly as they are being performed contemporarily." —Nancy Guy, UC San Diego; author of *Peking Opera and Politics in Taiwan* "It is the first book-length work devoted to studying kunqu opera from historical and ethnomusicological perspectives. At the same time, the study engages various sociocultural theories and methods of humanities studies. It will be a significant addition to the scholarships of ethnomusicology, Chinese cultural history, Chinese drama, and theater/performance studies." —Yung Sai-shing, National University of Singapore

Sound and Affect Judith Lochhead, Eduardo Mendieta, Stephen Decatur Smith, 2021-04-23 There is no place on earth that does not echo with the near or distant sounds of human activity. More than half of humanity lives in cities, meaning the daily soundtrack of our lives is filled with sound—whether it be sonorous, harmonious, melodic, syncopated, discordant, cacophonous, or even screeching. This new anthology aims to explore how humans are placed in certain affective attitudes and dispositions by the music, sounds, and noises that envelop us. *Sound and Affect* maps a new territory for inquiry at the intersection of music, philosophy, affect theory, and sound studies. The essays in this volume consider objects and

experiences marked by the correlation of sound and affect, in music and beyond: the voice, as it speaks, stutters, cries, or sings; music, whether vocal, instrumental, or machine-made; and our sonic environments, whether natural or artificial, and how they provoke responses in us. Far from being stable, correlations of sound and affect are influenced and even determined by factors as diverse as race, class, gender, and social and political experience. Examining these factors is key to the project, which gathers contributions from a cross-disciplinary roster of scholars, including both established and new voices. This agenda-setting collection will prove indispensable to anyone interested in innovative approaches to the study of sound and its many intersections with affect and the emotions.

Dreams of Germany Neil Gregor, Thomas Irvine, 2018-12-17 For many centuries, Germany has enjoyed a reputation as the 'land of music'. But just how was this reputation established and transformed over time, and to what extent was it produced within or outside of Germany? Through case studies that range from Bruckner to the Beatles and from symphonies to dance-club music, this volume looks at how German musicians and their audiences responded to the most significant developments of the twentieth century, including mass media, technological advances, fascism, and war on an unprecedented scale.

Yorùbá Music in the Twentieth Century Bode Omojola, 2012 Drawing on extensive field research conducted over the course of two decades, Bode Omojola examines traditional and contemporary Yorùbá genres of music. From the primeval age of Ayàṅgálú (the Yorùbá pioneer-drummer-turned-deity-of-drumming) to the modern era, Yorùbá musical traditions have been shaped by individual performers: drummers, dancers, singers, and chanters, whose self-mediated visions of their social and cultural environment. *Yorùbá Music in the Twentieth Century* explores the role of the performer and the performing group in creating these traditions, contributing to the ongoing reorientation of scholarship on African music toward individual creativity within a larger social network. Drawing on extensive field research conducted over the course of two decades, Bode Omojola examines traditional Yorùbá genres such as bàtá and dùndún drumming as well as more contemporary genres such as Yorùbá popular music. The book also addresses a spectrum of social issues, ranging from gender inequality to the impact of Christianity and Islam on Yorùbá musical practice. Throughout, Omojola emphasizes the interrelatedness of the different components of the Yorùbá musical landscape, as well as the role of specific individuals and groups of musicians, who have continued to draw from indigenous Yorùbá musical resources to create new musical forms in the process of engaging the social dynamics of a rapidly changing environment. Awarded honorable mention in the 2014 Kwabena Nketia Book Competition of the African Music Section of the Society for Ethnomusicology. Bode Omojola is a Five College Associate Professor of Music at Mt. Holyoke College.

The Global Ethiopian Diaspora Shimelis Bonsa Gulema, Hewan Girma, Mulugeta F. Dinbabo, 2024 A comprehensive historical, geographic, and thematic analysis of the multidimensional and dynamic migration experience of Ethiopians within

and beyond Africa. Ethiopia is one of the largest African sources of transnational migrants, with an estimated two to three million Ethiopians living outside of the home country. This edited collection provides a critical examination of the temporal, spatial, and thematic dimensions of Ethiopian migration, mapping out its scale, scope, and destinations. The thirteen essays here (plus an introduction and conclusion by the volume's editors) offer a discussion of the state of knowledge and current debates on the diaspora and suggest alternative frameworks for interrogating and understanding the Ethiopian migration and diasporic experiences. Key time periods and literatures are identified to study Ethiopian transnational migration, moving from a survey of patterns in pre-twentieth-century Ethiopia and on to changing trajectories in the imperial period and under succeeding postrevolutionary regimes. Geographically, the contour of the Ethiopian diaspora is outlined, identifying key destinations and patterns of return. In particular, the volume seeks to correct the traditional tendency to conflate the Ethiopian diaspora with North America and Europe by including areas that have long been marginalized, such as inter-Africa, Asia, and the Middle East. The objective is not to construct a simple cartography of migration but a critical analysis of national and global issues, policies, trends, and processes that shape the roots and routes of the migration dynamic. Thematically, this book aims to challenge the existing boundaries of Ethiopian migration and diaspora studies and raise important concerns about representation, ghettoization, and perpetuation of inequalities. Edited by Shimelis Bonsa Gulema, Hewan Girma, and Mulugeta F. Dinbabo. Contributors: Alpha Abebe; Amsale Alemu; Tekalign Ayalew; Kassaye Berhanu-MacDonald; Elizabeth Chacko; Marina de Regt; Mulugeta F. Dinbabo; Peter H. Gebre; Hewan Girma; Mary Goitom; Shimelis Bonsa Gulema; Tesfaye Semela; Nassise Solomon; and Fitsum R. Tedla.

The Art of Resistance Allyson Fiddler, 2018-10-19 Well before the far-right resurgence that has most recently transformed European politics, Austria's 1999 parliamentary elections surprised the world with the unexpected success of the Freedom Party of Austria and its charismatic leader, Jörg Haider. The party's perceived xenophobia, isolationism, and unabashed nationalism in turn inspired a massive protest movement that expressed opposition not only through street protests but also in novels, plays, films, and music. Through careful readings of this varied cultural output, *The Art of Resistance* traces the aesthetic styles and strategies deployed during this time, providing critical context for understanding modern Austrian history as well as the European protest movements of today.

Sonorous Worlds Yana Stainova, 2023-04-12 In Venezuela's El Sistema, music is both a means of government control and a form of emancipation for youth musicians

Artful Design Ge Wang, 2018-09-11 What we make, makes us. This is the central tenet of *Artful Design*, a photorealistic comic book that examines the nature, purpose, and meaning of design. A call to action and a meditation on art, authenticity, and social connection in a world disrupted by technological change, this book articulates a fundamental principle for design: that we should design not just from practical needs but from the values that underlie those needs. *Artful Design* takes

readers on a journey through the aesthetic dimensions of technology. Using music as a universal phenomenon that has evolved alongside technology, this book breaks down concrete case studies in computer-mediated toys, tools, games, and instruments, including the best-selling app Ocarina. Every chapter elaborates a set of general design principles and strategies that illuminate the essential relationship between aesthetics and engineering, art and design. Ge Wang implores us to both embrace and confront technology, not purely as a means to an end, but in its potential to enrich life. Technology is never a neutral agent, but through what we do with it—through what we design with it—it provides a mirror to our human endeavors and values. Artful Design delivers an aesthetic manifesto of technology, accessible yet uncompromising.

Gateways to Understanding Music Timothy Rice, Dave Wilson, 2019-01-21 Gateways to Understanding Music explores music in all the categories that constitute contemporary musical experience: European classical music, popular music, jazz, and world music. Covering the oldest forms of human music making to the newest, the chronological narrative considers music from a global rather than a Eurocentric perspective. Each of sixty modular gateways covers a particular genre, style, or period of music. Every gateway opens with a guided listening example that unlocks a world of music through careful study of its structural elements. Based on their listening experience, students are asked to consider how the piece came to be composed or performed, how the piece or performance responded to the social and cultural issues at the time and place of its creation, and what that music means today. Students learn to listen to, explain, understand, and ultimately value all the music they may encounter in their world. FEATURES Global scope—Presents all music as worthy of study, including classical, world, popular, and jazz. Historical narrative—Begins with small-scale forager societies up to the present, with a shifting focus from global to European to American influences. Modular framework—60 gateways in 14 chapters allow flexibility to organize chronologically or by the seven recurring themes: aesthetics, emotion, social life, links to culture, politics, economics, and technology. Listening-guided learning—Leads to understanding the emotion, meaning, significance, and history of music. Introduction of musical concepts—Defined as needed and compiled into a Glossary for reference. Consistent structure—With the same step-by-step format, students learn through repeated practice how to listen and how to think about music. In addition to streamed audio examples, the companion website hosts essential instructors' resources.

A Brief Introduction to A Philosophy of Music and Music Education as Social Praxis Thomas A. Regelski, 2015-12-07 Music and Music Education as Social Praxis is a brief introduction to a praxial theory of music education, defined by author. It is grounded in an interdisciplinary approach, for undergraduate and graduate students in music education. Drawing upon scholarship from a range of disciplines, including philosophy and sociology, the book emphasizes and highlights thinking of music as an active social practice and offers an alternative to existing approaches to music education. This text advocates for an alternative approach to teaching music, rooted in the social practice of music, and will supplement Foundations or Methods courses in the Music Education curriculum.

Popular Music Will Not Save Us Lauren K. Richerme, 2025 In today's globalized landscapes, both traditional and progressive K-12 music education practices, including those associated with popular music, can further capitalism-related inequities. In this context, music educators and students might consider how they position themselves and their music-making practices in relation to capitalist aims and processes and confront the more unethical aspects of capitalism. Popular Music Will Not Save Us challenges music educators to rethink their philosophical stances in the face of contemporary capitalist values and explores the intersection of music education and globalized capitalism, unveiling how certain practices exacerbate material inequities and erode social responsibility. As author Lauren Kapalka Richerme unravels the complexities of music education, her analysis sheds light on how prevalent practices can inadvertently uphold capitalist ideals and reinforce individualism, unceasing accumulation, and precarity in the workforce. Given that no musical genre inherently challenges problematic aspects of capitalism, Richerme proposes that music educators instead focus on affective flows, or the circulation of sensations within pedagogical spaces, and consider four alternative positionalities: thriving within, surviving under, resisting, and challenging capitalism. Popular Music Will Not Save Us advocates for a shift away from capitalistic individualism and inequities and toward a more equitable, affective pedagogical mode. Now is the time to transcend traditional boundaries and embrace a new paradigm that prioritizes social impact over commercial gain.

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