

1. Record Nr.	UNINA9910780080103321
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Titolo	Western music and its others [[electronic resource]] : difference, representation, and appropriation in music
Pubbl/distr/stampa	Berkeley, : University of California Press, 2000
ISBN	0-520-92379-0 1-59734-993-3
Descrizione fisica	1 online resource (373 p.)
Altri autori (Persone)	HesmondhalghDavid
Disciplina	780.9 781.6
Soggetti	Music Music-- 20th century-- Social aspects Music - Social aspects Music Philosophy Music, Dance, Drama & Film
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Description based upon print version of record.
Nota di contenuto	Preliminaries; CONTENTS; Introduction; 1. Musical Belongings: Western Music and Its Low-Other; 2. Race, Orientalism, and Distinction in the Wake of the "Yellow Peril"; 3. Bartok, the Gypsies, and Hybridity in Music; 4. Modernism, Deception, and Musical Others: Los Angeles circa 1940; 5. Experimental Oriental: New Music and Other Others; 6. Composing the Cantorate: Westernizing Europe's Other Within; 7. East, West, and Arabesk; 8. Scoring the Indian: Music in the Liberal Western; 9. The Poetics and Politics of Pygmy Pop; 10. International Times: Fusions, Exoticism 11. The Discourse of World Musiccontributors; index
Sommario/riassunto	This innovative collection of articles offers a major comprehensive overview of new developments in cultural theory as applied to Western music. Addressing a broad range of primarily twentieth-century music, the authors examine two related phenomena: musical borrowings or appropriations, and how music has been used to construct, evoke, or represent difference of a musical or a sociocultural kind.

