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Nota di contenuto	Front matter -- Contents -- Acknowledgments -- Introduction. Teaching What Cannot Be Taught: An Optimistic Overview -- Chapter 1. Subject, Object, and the Ethnomusicology Ensemble The Ethnomusicological "We" and "Them" -- Chapter 2. "A Bridge to Java" Four Decades Teaching Gamelan in America -- Chapter 3. Opportunity and Interaction The Gamelan from Java to Wesleyan -- Chapter 4. "Where's 'One'?" Musical Encounters of the Ensemble Kind -- Chapter 5. A Square Peg in a Round Hole Teaching Javanese Gamelan in the Ensemble Paradigm of the Academy -- Chapter 6. "No, Not 'Bali Hai!'" Challenges of Adaptation and Orientalism in Performing and Teaching Balinese Gamelan -- Chapter 7. Cultural Interactions in an Asian Context Chinese and Javanese Ensembles in Hong Kong -- Chapter 8. "Can't Help but Speak, Can't Help but Play" Dual Discourse in Arab Music Pedagogy -- Chapter 9. The African Ensemble in America Contradictions and Possibilities -- Chapter 10. Klez Goes to College -- Chapter 11. Creating a Community, Negotiating Among Communities Performing Middle Eastern Music for a Diverse Middle Eastern and American Public -- Chapter 12. Bilateral Negotiations in Bimusicality

Insiders, Outsiders, and the "Real Version" in Middle Eastern Music Performance -- Chapter 13. Community of Comfort Negotiating a World of "Latin Marimba" -- Chapter 14. What's the "It" That We Learn to Perform? Teaching BaAka Music and Dance -- Chapter 15. "When Can We Improvise?" The Place of Creativity in Academic World Music Performance -- Afterword. Some Closing Thoughts from the First Voice -- Works Cites -- Contributors -- Index

Sommario/riassunto

Performing Ethnomusicology is the first book to deal exclusively with creating, teaching, and contextualizing academic world music performing ensembles. Considering the formidable theoretical, ethical, and practical issues that confront ethnomusicologists who direct such ensembles, the sixteen essays in this volume discuss problems of public performance and the pragmatics of pedagogy and learning processes. Their perspectives, drawing upon expertise in Caribbean steelband, Indian, Balinese, Javanese, Philippine, Mexican, Central and West African, Japanese, Chinese, Middle Eastern, and Jewish klezmer ensembles, provide a uniquely informed and many-faceted view of this complicated and rapidly changing landscape. The authors examine the creative and pedagogical negotiations involved in intergenerational and intercultural transmission and explore topics such as reflexivity, representation, hegemony, and aesthetically determined interaction. Performing Ethnomusicology affords sophisticated insights into the structuring of ethnomusicologists' careers and methodologies. This book offers an unprecedented rich history and contemporary examination of academic world music performance in the West, especially in the United States. "Performing Ethnomusicology is an important book not only within the field of ethnomusicology itself, but for scholars in all disciplines engaged in aspects of performance-historical musicology, anthropology, folklore, and cultural studies. The individual articles offer a provocative and disparate array of threads and themes, which Solís skillfully weaves together in his introductory essay. A book of great importance and long overdue."-R. Anderson Sutton, author of Calling Back the Spirit Contributors: Gage Averill, Kelly Gross, David Harnish, Mantle Hood, David W. Hughes, Michelle Kisliuk, David Locke, Scott Marcus, Hankus Netsky, Ali Jihad Racy, Anne K. Rasmussen, Ted Solís, Hardja Susilo, Sumarsam, Ricardo D. Trimillos, Roger Vetter, J. Lawrence Witzleben
