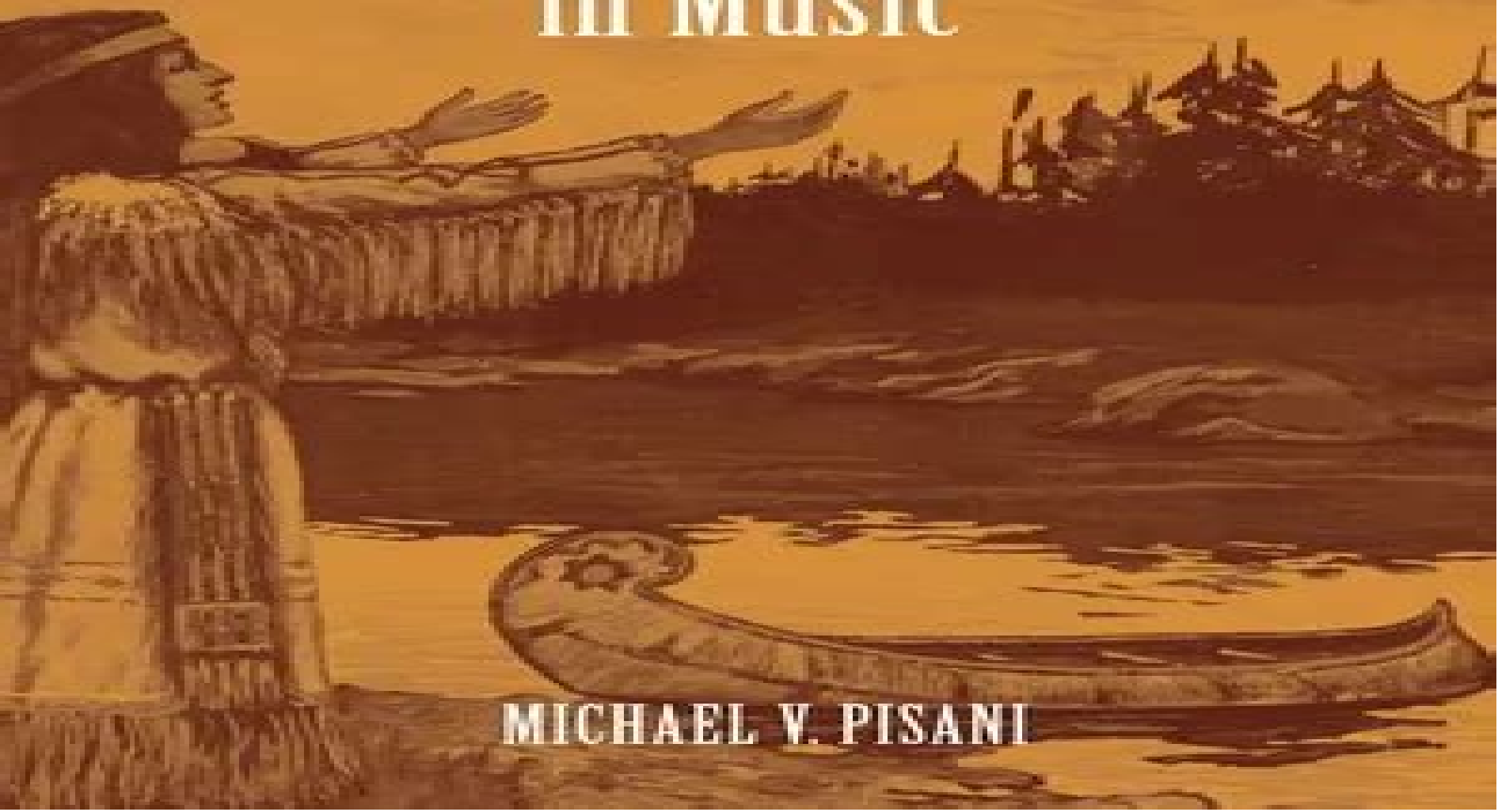


Imagining Native America in Music



MICHAEL V. PISANI

Imagining Native America In Music

Caroline Bithell, Juniper Hill



Imagining Native America In Music:

Imagining Native America in Music Michael V Pisani, 2008-10-01 This book offers a comprehensive look at musical representations of native America from the pre colonial past through the American West and up to the present The discussion covers a wide range of topics from the ballets of Lully in the court of Louis XIV to popular ballads of the nineteenth century from eighteenth century British American theater to the musical theater of Irving Berlin from chamber music by Dvořák to film music for Apaches in Hollywood Westerns Michael Pisani demonstrates how European colonists and their descendants were fascinated by the idea of race and ethnicity in music and he examines how music contributed to the complex process of cultural mediation Pisani reveals how certain themes and metaphors changed over the centuries and shows how much of this Indian music which was and continues to be largely imagined alternately idealized and vilified the peoples of native America

Travels with Frances Densmore Joan M. Jensen, Michelle Wick Patterson, 2015-06 Over the first half of the twentieth century scientist and scholar Frances Densmore 1867-1957 visited thirty five Native American tribes recorded more than twenty five hundred songs amassed hundreds of artifacts and Native crafted objects and transcribed information about Native cultures Her visits to indigenous groups included meetings with the Ojibwes Lakotas Dakotas Northern Utes Hopi and Seminoles and Makahs A New Woman and a self trained anthropologist she not only influenced government attitudes toward indigenous cultures but also helped mold the field of anthropology Densmore remains an intriguing historical figure Although researchers use her vast collections at the Smithsonian and Minnesota Historical Society as well as her many publications some scholars critique her methods of salvage anthropology and concepts of the vanishing Native American **Travels with Frances Densmore** is the first detailed study of her life and work Through narrative descriptions of her life paired with critical essays about her work this book is an essential guide for understanding how Densmore formed her collections and the lasting importance they have had for researchers in a variety of fields

Latin America and the Transports of Opera Roberto Ignacio Díaz, 2024-01-15 Latin America and the Transports of Opera studies a series of episodes in the historical and textual convergence of a hallowed art form and a part of the world often regarded as peripheral Perhaps unexpectedly the archives of opera generate new arguments about several issues at the heart of the established discussion about Latin America the allure of European cultural models the ambivalence of exoticism the claims of nationalism and cosmopolitanism and ultimately the place of the region in the global circulation of the arts Opera's transports concern literal and imagined journeys as well as the emotions that its stories and sounds trigger as they travel back and forth between Europe the United States too and Latin America Focusing mostly on librettos and other literary forms this book analyzes Calderón de la Barca's baroque play on the myth of Venus and Adonis set to music by a Spanish composer at Lima's viceregal court Alejo Carpentier's neobaroque novella on Vivaldi's opera about Moctezuma the entanglements of opera with class gender and ethnicity throughout Cuban history music dramas about enslaved persons by Carlos Gomes and Hans

Werner Henze staged in Rio de Janeiro and Copenhagen the uses of Latin American poetry and magical realism in works by John Adams and Daniel Catán and a novel by Manuel Mujica Lainez set in Buenos Aires's Teatro Colón plus a chamber opera about Victoria Ocampo with a libretto by Beatriz Sarlo. Close readings of these texts underscore the import and meanings of opera in Latin American cultural history.

Rudolf Friml William A. Everett, 2008 The first book-length study devoted to Rudolf Friml's multifaceted musical legacy. The Cultural Turn in U. S. History James W. Cook, Lawrence B.

Glickman, Michael O'Malley, 2008 An account of one of the most dominant trends in recent historical writing this book takes stock of the field even as it showcases exemplars of its practice. Taken together the essays present a broad picture of the state of American cultural historical scholarship. **The Cambridge History of World Music** Philip V.

Bohlman, 2013-12-12 Scholars have long known that world music was not merely the globalized product of modern media but rather that it connected religions, cultures, languages and nations throughout world history. The chapters in this History take readers to foundational historical moments in Europe, Oceania, China, India, the Muslim world, North and South America in search of the connections provided by a truly world music. Historically, world music emerged from ritual and religion, labor and life cycles which occupy chapters on Native American musicians, religious practices in India and Indonesia and nationalism in Argentina and Portugal. The contributors critically examine music in cultural encounter and conflict and as the critical core of scientific theories from the Arabic Middle Ages through the Enlightenment to postmodernism. Overall the book contains the histories of the music of diverse cultures which increasingly become the folk, popular and classical music of our own era. **Flower World - Mundo Florido** Mark Howell, Matthias Stockli, Arnd Adje Both, 2017-12-31 The bilingual series

Flower World Music Archaeology of the Americas raises the study of ancient music and music-related activities of the pre-Columbian Americas to the next level. For the first time in the history of science a series offering anthologies featuring scientific investigations in this fascinating multidisciplinary field is available. The series encompasses peer-reviewed studies by renowned scholars on both past and living music traditions from South Central and North America and thus constitute a platform for the most up-to-date information on the music archaeology of the continent. It features case studies and the results of research projects in the field in which a great variety of music archaeological approaches such as conventional archaeology for the interpretation of the find contexts, experimental archaeology for reconstructive instrument making and playing, ethnohistory and ethnolinguistics for the interpretation of textual sources, music iconology for the interpretation of visual sources, organology and acoustics and ethnomusicology for the research on contemporary legacies for the study of the instrument finds are commonly applied. The title of the series Flower World refers to a mythological even sacred place filled with the sweet scent of flowers, bird calls, pleasant sounds and dance. It is a place full of happiness and joy even if it belongs to the realm of the Dead which sustains the enduring renewal of life on earth. *Opera Indigene: Re/presenting First Nations and Indigenous Cultures* Pamela Karantonis, Dylan Robinson, 2016-05-13 The representation of non-Western cultures in opera

has long been a focus of critical inquiry Within this field the diverse relationships between opera and First Nations and Indigenous cultures however have received far less attention Opera Indigene takes this subject as its focus addressing the changing historical depictions of Indigenous cultures in opera and the more contemporary practices of Indigenous and First Nations artists The use of re presenting in the title signals an important distinction between how representations of Indigenous identity have been constructed in operatic history and how Indigenous artists have more recently utilized opera as an interface to present and develop their cultural practices This volume explores how operas on Indigenous subjects reflect the evolving relationships between Indigenous peoples the colonizing forces of imperial power and forms of internal colonization in developing nation states Drawing upon postcolonial theory ethnomusicology cultural geography and critical discourses on nationalism and multiculturalism the collection brings together experts on opera and music in Canada the Americas and Australia in a stimulating comparative study of operatic re presentation [Open Access Musicology](#) Louis Epstein,2020-10-30 In the fall of 2015 a collection of faculty at liberal arts colleges began a conversation about the challenges we faced as instructors Why were there so few course materials accessible to undergraduates and lay readers that reflected current scholarly debate How can we convey the relevance of studying music history to current and future generations of students And how might we represent and reflect the myriad often conflicting perspectives positions and identities that make up both music s history and the writers of history Here we offer one response to those questions Open Access Musicology is a collection of essays written in an accessible style and with a focus on modes of inquiry rather than content coverage Our authors draw from their experience as scholars but also as teachers They have been asked to describe why they became musicologists in the first place and how their individual paths led to the topics they explore and the questions they pose Like most scholarly literature the essays have all been reviewed by experts in the field Unlike all scholarly literature the essays have also been reviewed by students at a variety of institutions for clarity and relevance These essays are intended for undergraduates graduate students and interested readers without any particular expertise They can be incorporated into courses on a range of topics as standalone readings or used to supplement textbooks The topics introduce and explore a variety of subjects practices and methods but above all seek to stimulate classroom discussion on music history s relevance to performers listeners and citizens **Frontier Figures** Beth E. Levy,2012-04-18 Frontier Figures is a tour de force exploration of how the American West both as physical space and inspiration animated American music Examining the work of such composers as Aaron Copland Roy Harris Virgil Thomson Charles Wakefield Cadman and Arthur Farwell Beth E Levy addresses questions of regionalism race and representation as well as changing relationships to the natural world to highlight the intersections between classical music and the diverse worlds of Indians pioneers and cowboys Levy draws from an array of genres to show how different brands of western Americana were absorbed into American culture by way of sheet music radio lecture recitals the concert hall and film Frontier Figures is a comprehensive

illumination of what the West meant and still means to composers living and writing long after the close of the frontier

The Musical Ear Anne Dhu McLucas, 2010 The Musical Ear Oral Tradition in the USA provides a wide ranging look at the role played by music that is passed on orally without the use of notation in the folk popular and art musics of North America In order to study the process and to find the common elements McLucas provides an overview of recent research on the brain and memory in order to help the reader understand the inner workings of oral tradition Music and Modernity Among First Peoples of North America Victoria Levine Lindsay Levine, Dylan Robinson, 2021-02-01 In this wide ranging anthology scholars offer diverse perspectives on ethnomusicology in dialogue with critical Indigenous studies This volume is a collaboration between Indigenous and settler scholars from both Canada and the United States The contributors explore the intersections between music modernity and Indigeneity in essays addressing topics that range from hip hop to powwow and television soundtracks of Native Classical and experimental music Working from the shared premise that multiple modernities exist for Indigenous peoples the authors seek to understand contemporary musical expression from Native perspectives and to decolonize the study of Native American First Nations music The essays coalesce around four main themes innovative technology identity formation and self representation political activism and translocal musical exchange Related topics include cosmopolitanism hybridity alliance studies code switching and ontologies of sound Featuring the work of both established and emerging scholars the collection demonstrates the centrality of music in communicating the complex diverse lived experience of Indigenous North Americans in the twenty first century The Oxford Handbook of Timbre Emily I. Dolan, Alexander Rehding, 2021 With essays covering an array of topics including ancient Homeric texts contemporary sound installations violin mutes birdsong and cochlear implants this volume reveals the richness of what it means to think and talk about timbre and the materiality of the experience of sound **American Educational History Journal** Paul J. Ramsey, 2012-10-01 The American Educational History Journal is a peer reviewed national research journal devoted to the examination of educational topics using perspectives from a variety of disciplines The editors of AEHJ encourage communication between scholars from numerous disciplines nationalities institutions and backgrounds Authors come from a variety of disciplines including political science curriculum history philosophy teacher education and educational leadership Acceptance for publication in AEHJ requires that each author present a well articulated argument that deals substantively with questions of educational history *The Year that Made the Musical* William A. Everett, 2024-07-11 Whether they appeared on Broadway or the Strand the shows appearing in 1924 epitomized the glamor of popular musical theatre What made this particular year so distinctive so special was the way it brought together the old and the new the venerated and the innovative and the traditional and the chic William Everett in his compelling new book reveals this remarkable mid Roaring Twenties stagecraft to have been truly transnational with a stellar cast of producers performers and creators boldly experimenting worldwide Revues musical comedies zarzuelas and operettas formed part of a

thriving theatrical ecosystem with many works and their leading artists now unpredictably defying genres The author demonstrates how fresh approaches became highly successful with established leads like Marie Tempest and Fred Stone appearing in new productions even as youthful talents such as Florence Mills Fred and Adele Astaire Gertrude Lawrence and George Gershwin now started to make their mark The Oxford Handbook of Music Revival Caroline Bithell,Juniper Hill,2014-06-26 Revival movements aim to revitalize traditions perceived as threatened or moribund by adapting them to new temporal spatial and social contexts While many of these movements have been well documented in Western Europe and North America those occurring and recurring elsewhere in the world have received little or no attention Particularly under analyzed are the aftermaths of revivals the new infrastructures musical styles performance practices subcultural communities and value systems that grow out of these movements The Oxford Handbook of Music Revival fills this gap and helps us achieve a deeper understanding of how and why musical pasts are reimagined and transfigured in modern day postindustrial postcolonial and postwar contexts The book s thirty chapters present innovative theoretical perspectives illustrated through new ethnographic case studies on diverse music and dance cultures around the world Together these essays reveal the potency of acts of revival resurgence restoration and renewal in shaping musical landscapes and transforming social experience The book makes a powerful argument for the untapped potential of revival as a productive analytical tool in contemporary global contexts With its detailed treatment of authenticity recontextualization transmission institutionalization globalization the significance of history and other key concerns the collection engages with critical issues far beyond the field of revival studies and is crucial for understanding contemporary manifestations of folk traditional and heritage music in today s postmodern cosmopolitan societies *Sounds of Resistance* Eunice Rojas,Lindsay Michie,2013-10-08 From the gospel music of slavery in the antebellum South to anti apartheid freedom songs in South Africa this two volume work documents how music has fueled resistance and revolutionary movements in the United States and worldwide Political resistance movements and the creation of music two seemingly unrelated phenomenon often result from the seed of powerful emotions opinions or experiences This two volume set presents essays that explore the connections between diverse musical forms and political activism across the globe revealing fascinating similarities regarding the interrelationship between music and political resistance in widely different geographic or cultural circumstances The breadth of specific examples covered in *Sounds of Resistance* The Role of Music in Multicultural Activism highlights strong similarities between diverse situations for example protest against the Communist government in Poland and drug discourse in hip hop music in the United States and demonstrates how music has repeatedly played a vital role in energizing or expanding various political movements By exploring activism and how music relates to specific movements through an interdisciplinary lens the authors document how music often enables powerless members of oppressed groups to communicate or voice their concerns **Extreme Exoticism** William Anthony Sheppard,2019 *Extreme Exoticism* explores

the role of music in shaping American perceptions of the Japanese the influence of Japanese music on American composers and the place of Japanese Americans in American musical life over the past 150 years **Ethnomusicology in East Africa** Sylvia A. Nannyonga-Tamusuza, Thomas Solomon, 2012 Ethnomusicology in East Africa brings together thinkers and artists from Uganda East Africa and further afield to discuss an area of vital importance to Africans as a people The book presents selected papers from the First International Symposium on Ethnomusicology in Uganda held at Makerere University in Kampala on 23 25 November 2009 and represents an important step in the continued professionalisation of ethnomusicology in Uganda It presents new work by Uganda based researchers from students to academic staff and solidly places that work within the international scholarly ethnomusicological conversation Cover **Kurt Weill's America** Naomi Graber, 2021 When German Jewish composer Kurt Weill arrived in the United States in 1935 he found a nation nothing like he imagined This book tells the full story of Weill as outsider turned insider showing how he was keenly attuned to the difficult relationship America had with her immigrants but was slower to grasp the subtleties of race relations

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