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WINNER OF THE PULITZER PRIZE FOR NONFICTION

• “The definitive biography” (Newsweek) of J. Robert Oppenheimer, one of the iconic figures of the twentieth century, a brilliant physicist who led the effort to build the atomic bomb for his country in a time of war, and who later found himself confronting the moral consequences of scientific progress. In this magisterial, acclaimed biography twenty-five years in the making, Kai Bird and Martin Sherwin capture Oppenheimer’s life and times, from his early career to his central role in the Cold War. This is biography and history at its finest, riveting and deeply informative. “A masterful account of Oppenheimer’s rise and fall, set in the context of the turbulent decades of America’s own transformation. It is a tour de force.” —Los Angeles Times Book Review

What Science Offers the Humanities examines some of the deep problems facing current approaches to the study of culture. It focuses especially on the excesses of postmodernism, but also acknowledges serious problems with postmodernism's harshest critics. In short, Edward Slingerland argues that in order for the humanities to progress, its scholars need to take seriously contributions from the natural sciences-and particular research on human cognition-which

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demonstrate that any separation of the mind and the body is entirely untenable. The author provides suggestions for how humanists might begin to utilize these scientific discoveries without conceding that science has the last word on morality, religion, art, and literature. Calling into question such deeply entrenched dogmas as the "blank slate" theory of nature, strong social constructivism, and the ideal of disembodied reason, *What Science Offers the Humanities* replaces the human-sciences divide with a more integrated approach to the study of culture.

Renato Rosaldo's new prose poetry collection shares his experiences and those of his group of twelve Mexican American Tucson High School friends known as the Chasers as they grew up, graduated, and fell out of touch. Derived from interviews with the Chasers and three other friends conducted after their fiftieth high school reunion, Rosaldo's poems present a chorus of distinct voices and perspectives that convey the realities of Chicano life on the borderlands from the 1950s to the present.

"An essential read for anyone interested in the stories of the animals in our home or on our plate."—BBC Focus Without our domesticated plants and animals, human civilization as we know it would not exist. We would still be living at subsistence level as hunter-gatherers if not for domestication. It is no accident that the cradle of civilization—the Middle East—is where sheep, goats, pigs, cattle, and cats commenced their fatefully intimate association with humans. Before the agricultural revolution, there were perhaps 10 million humans on

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earth. Now there are more than 7 billion of us. Our domesticated species have also thrived, in stark contrast to their wild ancestors. In a human-constructed environment—or man-made world—it pays to be domesticated. Domestication is an evolutionary process first and foremost. What most distinguishes domesticated animals from their wild ancestors are genetic alterations resulting in tameness, the capacity to tolerate close human proximity. But selection for tameness often results in a host of seemingly unrelated by-products, including floppy ears, skeletal alterations, reduced aggression, increased sociality, and reduced brain size. It's a package deal known as the domestication syndrome. Elements of the domestication syndrome can be found in every domesticated species—not only cats, dogs, pigs, sheep, cattle, and horses but also more recent human creations, such as domesticated camels, reindeer, and laboratory rats. That domestication results in this suite of changes in such a wide variety of mammals is a fascinating evolutionary story, one that sheds much light on the evolutionary process in general. We humans, too, show signs of the domestication syndrome, which some believe was key to our evolutionary success. By this view, human evolution parallels the evolution of dogs from wolves, in particular. A natural storyteller, Richard C. Francis weaves history, archaeology, and anthropology to create a fascinating narrative while seamlessly integrating the most cutting-edge ideas in twenty-first-century biology, from genomics to evo-devo.

This work is designed as the core text for undergraduate,

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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.

One of the most beloved novels of all time, Colleen McCullough's magnificent saga of dreams, struggles, dark passions, and forbidden love in the Australian outback has enthralled readers the world over. *The Thorn Birds* is a chronicle of three generations of Clearys—an indomitable clan of ranchers carving lives from a beautiful, hard land while contending with the bitterness, frailty, and secrets that penetrate their family. It is a poignant love story, a powerful epic of struggle and sacrifice, a celebration of individuality and spirit. Most of all, it is the story of the Clearys' only daughter, Meggie, and the haunted priest, Father Ralph de Bricassart—and the intense joining of two hearts and souls over a lifetime, a relationship that dangerously oversteps sacred boundaries of ethics and dogma.

In his dazzling new memoir, Richard Rodriguez reflects on the color brown and the meaning of Hispanics to the life of America today. Rodriguez argues that America has been brown since its inception—since the moment the African and the European met within the Indian eye. But more than simply a book about race, *Brown* is about America in the broadest sense—a look at what our country is, full of surprising observations by a writer who is a marvelous stylist as well as a trenchant observer and thinker.

This classic ethnography, now in its second edition, describes the traditional way of life of the Kaluli, a

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tropical forest people of Papua New Guinea. The book takes as its focus the nostalgic and violent Gisalo ceremony, one of the most remarkable performances in the anthropological literature. Tracking the major symbolic and emotional themes of the ceremony to their sources in everyday Kaluli life, Schieffelin shows how the central values and passions of Kaluli experience are governed by the basic forms of social reciprocity. However, Gisalo reveals that social reciprocity is not limited to the dynamics of transaction, obligation and alliance. It emerges, rather, as a mode of symbolic action and performative form, embodying a cultural scenario which shapes Kaluli emotional experience and moral sensibility and permeates their understanding of the human condition.

An African proverb states that when a knowledgeable old person dies, a whole library disappears. In that light, this book presents knowledge that is new or has not been readily available until now because it has not previously been captured or reported by indigenous people.

Indigenous knowledge that embraces ornithology takes in whole social dimensions that are inter-linked with environmental ethos, conservation and management for sustainability. In contrast, western approaches have tended to reduce knowledge to elemental and material references. This book also looks at the significance of ind.

From the author of No.1 international bestseller Collapse, a mesmerizing portrait of the human past that offers profound lessons for how we can live today Visionary, prize-winning author Jared Diamond changed

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the way we think about the rise and fall of human civilizations with his previous international bestsellers *Guns, Germs and Steel* and *Collapse*. Now he returns with another epic - and groundbreaking - journey into our rapidly receding past. In *The World Until Yesterday*, Diamond reveals how traditional societies around the world offer an extraordinary window onto how our ancestors lived for the majority of human history - until virtually yesterday, in evolutionary terms - and provide unique, often overlooked insights into human nature. Drawing extensively on his decades working in the jungles of Papua New Guinea, Diamond explores how tribal societies approach essential human problems, from childrearing to conflict resolution to health, and discovers we have much to learn from traditional ways of life. He unearths remarkable findings - from the reason why modern afflictions like diabetes, obesity and Alzheimer's are virtually non-existent in tribal societies to the surprising benefits of multilingualism. Panoramic in scope and thrillingly original, *The World Until Yesterday* provides an enthralling first-hand picture of the human past that also suggests profound lessons for how to live well today. Jared Diamond is the Pulitzer Prize-winning author of the seminal million-copy-bestseller *Guns, Germs, and Steel*, which was named one of *TIME*'s best non-fiction books of all time, and *Collapse*, a #1 international bestseller. A professor of geography at UCLA and noted polymath, Diamond's work has been influential in the fields of anthropology, biology, ornithology, ecology and history, among others. Now in its second edition, *Sound and Sentiment* is an

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ethnographic study of sound as a cultural system--that is, a system of symbols--among the Kaluli people of Papua New Guinea. It shows how an analysis of modes and codes of sound communication leads to an understanding of life in Kaluli society. By studying the form and performance of weeping, poetics, and song in relation to the Kaluli natural and spiritual world, Steven Feld reveals Kaluli sound expressions as embodiments of deeply felt sentiments. For this second edition the author has updated his original work with a new, innovative chapter that includes an interpretive review by its subjects, the Kaluli people themselves. He has also written a new preface and discography and revised the references section.

Art Does art leave you cold? And is that what it's supposed to do? Or is a painting meant to move you to tears? Hemingway was reduced to tears in the midst of a drinking bout when a painting by James Thurber caught his eye. And what's bad about that? In *Pictures and Tears*, art historian James Elkins tells the story of paintings that have made people cry. Drawing upon anecdotes related to individual works of art, he provides a chronicle of how people have shown emotion before works of art in the past, and a meditation on the curious tearlessness with which most people approach art in the present. Deeply personal, *Pictures and Tears* is a history of emotion and vulnerability, and an inquiry into the nature of art. This book is a rare and invaluable treasure for people who love art. Also includes an 8-page color insert.

DIVAn ethnography of the recording of Mbaqanga music,

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that examines its relation to issues of identity, South African politics, and global political economy./div
Winner of the International Lannan Literary Award for Nonfiction Animal tracks, word magic, the speech of stones, the power of letters, and the taste of the wind all figure prominently in this intellectual tour de force that returns us to our senses and to the sensuous terrain that sustains us. This major work of ecological philosophy startles the senses out of habitual ways of perception. For a thousand generations, human beings viewed themselves as part of the wider community of nature, and they carried on active relationships not only with other people with other animals, plants, and natural objects (including mountains, rivers, winds, and weather patters) that we have only lately come to think of as "inanimate." How, then, did humans come to sever their ancient reciprocity with the natural world? What will it take for us to recover a sustaining relation with the breathing earth? In *The Spell of the Sensuous* David Abram draws on sources as diverse as the philosophy of Merleau-Ponty, Balinese shamanism, Apache storytelling, and his own experience as an accomplished sleight-of-hand of magician to reveal the subtle dependence of human cognition on the natural environment. He explores the character of perception and excavates the sensual foundations of language, which--even at its most abstract--echoes the calls and cries of the earth. On every page of this lyrical work, Abram weaves his arguments with a passion, a precision, and an intellectual daring that recall such writers as Loren Eiseley, Annie Dillard, and Barry Lopez.

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In twenty essays on subjects such as noise, acoustics, music, and silence, *Keywords in Sound* presents a definitive resource for sound studies, and a compelling argument for why studying sound matters. Each contributor details their keyword's intellectual history, outlines its role in cultural, social and political discourses, and suggests possibilities for further research. *Keywords in Sound* charts the philosophical debates and core problems in defining, classifying and conceptualizing sound, and sets new challenges for the development of sound studies. Contributors. Andrew Eisenberg, Veit Erlmann, Patrick Feaster, Steven Feld, Daniel Fisher, Stefan Helmreich, Charles Hirschkind, Deborah Kapchan, Mara Mills, John Mowitt, David Novak, Ana Maria Ochoa Gautier, Thomas Porcello, Tom Rice, Tara Rodgers, Matt Sakakeeny, David Samuels, Mark M. Smith, Benjamin Steege, Jonathan Sterne, Amanda Weidman

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Realism and the Aim of Science is one of the three volumes of Karl Popper's *Postscript to the Logic of scientific Discovery*. The *Postscript* is the culmination of Popper's work in the philosophy of physics and a new famous attack on subjectivist approaches to philosophy of science. *Realism and the Aim of Science* is the first volume of the *Postscript*. Popper here formulates and explains his non-justificationist theory of knowledge: science aims at true explanatory theories, yet it can never prove, or justify, any theory to be true, not even if is a true theory. Science must continue to question and criticise all its theories, even those that happen to be true. *Realism and the Aim of Science* presents Popper's mature statement on scientific knowledge and

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offers important insights into his thinking on problems of method within science.

A new, thirtieth-anniversary edition of the landmark ethnography that introduced the anthropology, or the cultural study, of sound.

"Like many other South American Indian communities, the Suyá Indians of Mato Grosso, Brazil, devote a great deal of time and energy to making music, especially singing. In paperback for the first time, Anthony Seeger's *Why Suyá Sing* considers the reasons for the importance of music for the Suyá - and by extension for other groups - through an examination of myth telling, speech making, and singing in an initiation ceremony." "This new paperback edition features a CD offering examples of the myth telling, speeches, and singing discussed, as well as a new afterword that describes the continuing use of music by the Suyá in their recent conflicts with cattle ranchers and soybean farmers." -- Prové de l'editor.

The distinguished scholar Steven Feld shaped the field of the anthropology of sound and music. In this new work, he looks at the vernacular cosmopolitanism of a group of jazz players in Ghana, including some who have traveled widely, played with American jazz greats, and blended Coltrane with local instruments and philosophy. He describes their cosmopolitan outlook as an accoustemology, a way of knowing the world through sound. Feld combines memoir, biography, ethnography, and history, telling a story of diasporic intimacy and dialogue that contests both American nationalist and Afrocentric narrations of jazz history.

From the number-one bestselling author of *The Nightingale* and *The Great Alone* comes a powerful American epic about love and heroism and hope, set during the Great Depression, a time when the country was in crisis and at war with itself, when millions were out of work and even the land seemed to

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have turned against them. "My land tells its story if you listen. The story of our family." Texas, 1921. A time of abundance. The Great War is over, the bounty of the land is plentiful, and America is on the brink of a new and optimistic era. But for Elsa Wolcott, deemed too old to marry in a time when marriage is a woman's only option, the future seems bleak. Until the night she meets Rafe Martinelli and decides to change the direction of her life. With her reputation in ruin, there is only one respectable choice: marriage to a man she barely knows. By 1934, the world has changed; millions are out of work and drought has devastated the Great Plains. Farmers are fighting to keep their land and their livelihoods as crops fail and water dries up and the earth cracks open. Dust storms roll relentlessly across the plains. Everything on the Martinelli farm is dying, including Elsa's tenuous marriage; each day is a desperate battle against nature and a fight to keep her children alive. In this uncertain and perilous time, Elsa—like so many of her neighbors—must make an agonizing choice: fight for the land she loves or leave it behind and go west, to California, in search of a better life for her family. The Four Winds is a rich, sweeping novel that stunningly brings to life the Great Depression and the people who lived through it—the harsh realities that divided us as a nation and the enduring battle between the haves and the have-nots. A testament to hope, resilience, and the strength of the human spirit to survive adversity, The Four Winds is an indelible portrait of America and the American dream, as seen through the eyes of one indomitable woman whose courage and sacrifice will come to define a generation.

The contributors to Remapping Sound Studies intervene in current trends and practices in sound studies by reorienting the field toward the global South. Attending to disparate aspects of sound in Africa, South and Southeast Asia, Latin America, the Middle East, Micronesia, and a Southern

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outpost in the global North, this volume broadens the scope of sound studies and challenges some of the field's central presuppositions. The contributors show how approaches to and uses of technology across the global South complicate narratives of technological modernity and how sound-making and listening in diverse global settings unsettle familiar binaries of sacred/secular, private/public, human/nonhuman, male/female, and nature/culture. Exploring a wide range of sonic phenomena and practices, from birdsong in the Marshall Islands to Zulu ululation, the contributors offer diverse ways to remap and decolonize modes of thinking about and listening to sound. Contributors Tripta Chandola, Michele Friedner, Louise Meintjes, Jairo Moreno, Ana María Ochoa Gautier, Michael Birenbaum Quintero, Jeff Roy, Jessica Schwartz, Shayna Silverstein, Gavin Steingo, Jim Sykes, Benjamin Tausig, Hervé Tchumkam

For Prespa Albanians, both at home in Macedonia and in the diaspora, the most opulent, extravagant, and socially significant events of any year are wedding celebrations. Combining photographs, song texts, and vibrant recordings of the music with her own evocative descriptions, ethnomusicologist Jane C. Sugarman focuses her account of Prespa weddings on notions of gendered identity, demonstrating the capacity of singing to generate and transform relations of power within Prespa society.

This important study in ethnomusicology is an attempt by the author -- a musician who has become a social anthropologist -- to compare his experiences of music-making in different cultures. He is here presenting new information resulting from his research into African music, especially among the Venda. Venda music, he discovered is in its way no less complex in structure than European music. Literacy and the invention of nation may generate extended musical structures, but they express differences of degree, and not the difference in kind

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that is implied by the distinction between 'art' and 'folk' music. Many, if not all, of music's essential processes may be found in the constitution of the human body and in patterns of interaction of human bodies in society. Thus all music is structurally, as well as functionally, 'folk' music in the sense that music cannot be transmitted or have meaning without associations between people. If John Blacking's guess about the biological and social origins of music is correct, or even only partly correct, it would generate new ideas about the nature of musicality, the role of music in education and its general role in societies which (like the Venda in the context of their traditional economy) will have more leisure time as automation increases.

Colombia has the largest black population in the Spanish-speaking world, but Afro-Colombians have long remained at the nation's margins. Their recent irruption into the political, social, and cultural spheres is tied to appeals to cultural difference, dramatized by the traditional music of Colombia's majority-black Southern Pacific region, often called currulao. Yet that music remains largely unknown and unstudied despite its complexity, aesthetic appeal, and social importance. *Rites, Rights & Rhythms: A Genealogy of Musical Meaning in Colombia's Black Pacific* is the first book-length academic study of currulao, inquiring into the numerous ways it has been used: to praise the saints, to grapple with modernization, to dramatize black politics, to perform the nation, to generate economic development and to provide social amelioration in a context of war. Author Michael Birenbaum Quintero draws on both archival

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and ethnographic research to trace these and other understandings of how currulao has been understood, illuminating a history of struggles over the meanings of currulao that are also struggles over the meanings of blackness in Colombia. Moving from the eighteenth century to the present, *Rites, Rights & Rhythms* asks how musical meaning is made, maintained, and sometimes abandoned across historical contexts as varied as colonial slavery, twentieth-century national populism, and neoliberal multiculturalism. What emerges is both a rich portrait of one of the hemisphere's most important and understudied black cultures and a theory of history traced through the performative practice of currulao. *Sound and Sentiment: Birds, Weeping, Poetics, and Song in Kaluli Expression* University of Pennsylvania Press

The Poetics of American Song Lyrics is the first collection of academic essays that regards songs as literature and that identifies intersections between the literary histories of poems and songs. The essays by well-known poets and scholars including Pulitzer Prize winner Claudia Emerson, Peter Guralnick, Adam Bradley, David Kirby, Kevin Young, and many others, locate points of synthesis and separation so as to better understand both genres and their crafts. The essayists share a desire to write on lyrics in a way that moves beyond sociological, historical, and autobiographical approaches and

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explicates songs in relation to poetics. Unique to this volume, the essays focus not on a single genre but on folk, rap, hip hop, country, rock, indie, soul, and blues. The first section of the book provides a variety of perspectives on the poetic history and techniques within songs and poems, and the second section focuses on a few prominent American songwriters such as Bob Dylan, Bruce Springsteen, and Michael Stipe. Through conversational yet in-depth analyses of songs, the essays discuss sonnet forms, dramatic monologues, Modernism, ballads, blues poems, confessionalism, Language poetry, Keatsian odes, unreliable narrators, personas, poetic sequences, rhythm, rhyme, transcription methods, the writing process, and more. While the strategies of explication differ from essay to essay, the nexus of each piece is an unveiling of the poetic history and poetic techniques within songs.

What is an immersive soundscape? It can be as simple as a recording made in a forest: leaves crunching underfoot, birds chirping, a squirrel chattering. Or it can be as complex as a movie soundtrack, which involves music but also uses many other sounds--to set the mood for the action and to literally put the viewer in the picture. Sound art defies categorization, and artists using this medium describe their work in many different ways: as sound installations, audio art, radio art, and music. The Art of Immersive Soundscapes provides

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a fascinating tour of contemporary sound art practices that comprises scholarly essays, artists' statements, and a DVD with sonic and visual examples. Included are perspectives from soundscape composition and performance, site-specific sound installation, recording, and festival curation. The book and accompanying DVD will appeal to a broad audience interested in music, sound, installation art, the environment, digital culture, and media arts. Importantly, it recognizes the pioneering place of Canadian sound artists within this international field.

Translated Woman tells the story of an unforgettable encounter between Ruth Behar, a Cuban-American feminist anthropologist, and Esperanza Hernández, a Mexican street peddler. The tale of Esperanza's extraordinary life yields unexpected and profound reflections on the mutual desires that bind together anthropologists and their "subjects."

Why is musical mimesis so much a part of the cultural world of indigenous Filipinos? What does it tell us about their musical sensibilities and their social world? This book addresses these issues through a study of the relations between musical poetics, myth, and magic in the musical and spiritual lives of T'boli men and women from the highlands of southwestern Mindanao. Manolete Mora's study shows that musical mimesis is an intrinsic part of the cultural process of interpreting, articulating, making,

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and remaking the world. More significantly, it suggests that musical mimesis is intimately linked to a moral universe that is grounded in reciprocity. Musical mimesis is a way of establishing contact, fusion and identity with the other, and this is possible because of the existence of concepts of knowledge and being that are fundamentally different from our own. This book embraces wide-ranging ethnographic materials and issues that will be of interest to the musicologist, anthropologist, and student of Southeast Asian folklore and cross-cultural aesthetics.

“Dictionary, n: A malevolent literary device for cramping the growth of a language and making it hard and inelastic. This dictionary, however, is a most useful work.” Bierce’s groundbreaking *Devil’s Dictionary* had a complex publication history. Started in the mid-1800s as an irregular column in Californian newspapers under various titles, he gradually refined the new-at-the-time idea of an irreverent set of glossary-like definitions. The final name, as we see it titled in this work, did not appear until an 1881 column published in the periodical *The San Francisco Illustrated Wasp*. There were no publications of the complete glossary in the 1800s. Not until 1906 did a portion of Bierce’s collection get published by Doubleday, under the name *The Cynic’s Word Book*—the publisher not wanting to use the word “Devil” in the title, to the great

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disappointment of the author. The 1906 word book only went from A to L, however, and the remainder was never released under the compromised title. In 1911 the Devil's Dictionary as we know it was published in complete form as part of Bierce's collected works (volume 7 of 12), including the remainder of the definitions from M to Z. It has been republished a number of times, including more recent efforts where older definitions from his columns that never made it into the original book were included. Due to the complex nature of copyright, some of those found definitions have unclear public domain status and were not included. This edition of the book includes, however, a set of definitions attributed to his one-and-only "Demon's Dictionary" column, including Bierce's classic definition of A: "the first letter in every properly constructed alphabet." Bierce enjoyed "quoting" his pseudonyms in his work. Most of the poetry, dramatic scenes and stories in this book attributed to others were self-authored and do not exist outside of this work. This includes the prolific Father Gassalasca Jape, whom he thanks in the preface—"jape" of course having the definition: "a practical joke." This book is a product of its time and must be approached as such. Many of the definitions hold up well today, but some might be considered less palatable by modern readers. Regardless, the book's humorous style is a valuable snapshot of

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American culture from past centuries. This book is part of the Standard Ebooks project, which produces free public domain ebooks.

This ethnography of fado, Portugal's most celebrated popular music genre, shows how a musical genre can sediment, circulate, and transform affect, sonorously rendering history and place as soulful and feeling as public.

"Perspectives on a 21st Century Comparative Musicology : Ethnomusicology or Transcultural Musicology? stems from the 'International Seminars in Ethnomusicology' that F. Giannattasio conceived within the activities of the Intercultural Institute for Comparative Music Studies of the Fondazione Giorgio Cini, devoted to a wide reflection on aims, methods and objects of study of ethnomusicology in the light of the profound changes occurring in this field at the beginning of the 21st Century. It concerns a radical rethinking – at a theoretical and epistemological level – of the history of the discipline, due to the contemporary profound transformation of the object of study. The volume has the ambition of offering new views on what a comparative musicology could do in its enquiry into contemporary music making processes. Scholars coming from different parts of the world, and from different fields of study such as W. Welsch, L.-Ch. Koch, T. Rice, S. Feld, J. Guilbault, J-L. Amselle, contributed to the volume presenting theoretical approaches as an implicit or explicit reaction to the theoretical issues presented by Giannattasio. Together with them, some Italian scholars (G. Giuriati, C.

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Rizzoni, G. Vacca, R. Di Mauro, M. Agamennone, F. Gervasi) present their thoughts drawn from research in two contexts identified as case studies : the area of Naples and its surroundings, and the Salento."--Page 4 de la couverture.

* INSTANT NEW YORK TIMES BESTSELLER * From the author of the beloved national bestseller *Migrations*, a pulse-pounding new novel set in the wild Scottish Highlands. Inti Flynn arrives in Scotland with her twin sister, Aggie, to lead a team of biologists tasked with reintroducing fourteen gray wolves into the remote Highlands. She hopes to heal not only the dying landscape, but Aggie, too, unmade by the terrible secrets that drove the sisters out of Alaska. Inti is not the woman she once was, either, changed by the harm she's witnessed—inflicted by humans on both the wild and each other. Yet as the wolves surprise everyone by thriving, Inti begins to let her guard down, even opening herself up to the possibility of love. But when a farmer is found dead, Inti knows where the town will lay blame. Unable to accept her wolves could be responsible, Inti makes a reckless decision to protect them. But if the wolves didn't make the kill, then who did? And what will Inti do when the man she is falling for seems to be the prime suspect? Propulsive and spell-binding, Charlotte McConaghy's *Once There Were Wolves* is the unforgettable story of a woman desperate to save the creatures she loves—if she isn't consumed by a wild that was once her refuge.

"One of the best pieces of ethnomusicological research of the last ten years. Roseman shows just how central

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musical ideas and practices are to a way of knowing and imagining the world, to a way of transforming ordinary experiences, and to penetrating belief systems more broadly."—Steven Feld, University of Texas, Austin "An exciting contribution to interpretive medical anthropology. Moving analytically between Temiar cultural constrictions of illness and health, and the humanely organized sounds of healing ceremonies, Roseman explicates the cultural logic whereby aesthetic configurations participate in a comprehensive, therapeutically effective pattern of reality. This author has brocaded medical anthropology with ethnomusicology, producing a shimmering postmodern ethnographic tapestry of great subtlety and strength."—Barbara Tedlock, SUNY, Buffalo

In this audacious book, Ana María Ochoa Gautier explores how listening has been central to the production of notions of language, music, voice, and sound that determine the politics of life. Drawing primarily from nineteenth-century Colombian sources, Ochoa Gautier locates sounds produced by different living entities at the juncture of the human and nonhuman. Her "acoustically tuned" analysis of a wide array of texts reveals multiple debates on the nature of the aural. These discussions were central to a politics of the voice harnessed in the service of the production of different notions of personhood and belonging. In Ochoa Gautier's groundbreaking work, Latin America and the Caribbean emerge as a historical site where the politics of life and the politics of expression inextricably entangle the musical and the linguistic, knowledge and the sensorial. In *Segregating Sound*, Karl Hagstrom Miller argues that

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the categories that we have inherited to think and talk about southern music bear little relation to the ways that southerners long played and heard music. Focusing on the late nineteenth century and the early twentieth, Miller chronicles how southern music—a fluid complex of sounds and styles in practice—was reduced to a series of distinct genres linked to particular racial and ethnic identities. The blues were African American. Rural white southerners played country music. By the 1920s, these depictions were touted in folk song collections and the catalogs of “race” and “hillbilly” records produced by the phonograph industry. Such links among race, region, and music were new. Black and white artists alike had played not only blues, ballads, ragtime, and string band music, but also nationally popular sentimental ballads, minstrel songs, Tin Pan Alley tunes, and Broadway hits. In a cultural history filled with musicians, listeners, scholars, and business people, Miller describes how folklore studies and the music industry helped to create a “musical color line,” a cultural parallel to the physical color line that came to define the Jim Crow South. Segregated sound emerged slowly through the interactions of southern and northern musicians, record companies that sought to penetrate new markets across the South and the globe, and academic folklorists who attempted to tap southern music for evidence about the history of human civilization. Contending that people’s musical worlds were defined less by who they were than by the music that they heard, Miller challenges assumptions about the relation of race, music, and the market.

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