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Mixing MusicsChilean New Song and the Question of Culture in the Allende GovernmentParty Hegemony and Entrepreneurial Power in ChinaGlobalization, Nationalism, and Music Education in the Twenty-First Century in Greater ChinaMusic TradesSchool MusicThe Paradox of Musical VernacularsA Popular History of MusicHouse JournalMusical ObserverThe Etude Music MagazineThe SackbutCatalog of Copyright EntriesAbaco-DyneThe Grizzly BearThe S.A. Merry-go-roundRenaissanceCritical and Historical EssaysThe History of MusicHome and Country Maureen Jackson Natália Ayo Schmiedecke Elena Meyer-Clement Wai-Chung Ho Marina Ritzarev William Smythe Babcock Mathews Kansas. Legislature. House of Representatives John Denison Champlin Violet Paget Edward MacDowell Waldo Selden Pratt

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this book traces the mixing of musical forms and practices in istanbul to illuminate multiethnic music making and its transformations across the twentieth and twenty first centuries it focuses on the jewish religious repertoire known as the maftirim which developed in parallel with secular ottoman court music through memoirs personal interviews and new archival sources the book explores areas often left out of those histories of the region that focus primarily on jewish communities in

isolation political events and actors or nationalizing narratives maureen jackson foregrounds artistic interactivity detailing the life stories of musicians and their musical activities her book amply demonstrates the integration of jewish musicians into a larger art world and traces continuities and ruptures in a nation building era among its richly researched themes the book explores the synagogue as a multifunctional venue within broader urban space girls women and gender issues in an all male performance practice new technologies and oral transmission and ottoman musical reconstructions within jewish life and cultural politics in turkey today

focusing on the cultural debate within the left during the popular unity government in chile 1970 73 chilean new song and the question of culture in the allende government situates the discourses and artistic production linked to the chilean new song movement in order to demonstrate that the musicians were part of the committed intelligentsia thus they actively participated in the discussion and proposal of ways to integrate culture in the revolutionary process playing an important political and cultural role the analysis is mainly based on the government friendly press and on records released between 1970 and 1973 verifying how the main trends observed in the cultural debate were expressed in the movement the extent to which the positions defended by the musicians have been in tune with governmental purposes and if they have in fact influenced the cultural policies debated and pursued by popular unity

economic liberalisation processes and the rapid development of the private sector are widely visible signs of over thirty years of reform policies in the people s republic of china nevertheless the chinese communist party ccp has managed to preserve the basic political institutions of the leninist party state including its own unrestrained position of political power against this background this book investigates the interrelationship between processes of marketisation and commercialisation and the stability of the ccp regime the aim of the book is to complement existing literature on adaptive governance in china and on the reasons for the ccp regime s relative stability while providing new information about the relationship between the chinese party state and private entrepreneurs taking case studies from the film and music industries the book gives a detailed account of the political and economic history of these industries in china with special attention given to the role played by private production companies as intermediaries between artistic creation political and ideological constraints and the market a historical

institutionalist approach is employed to trace the effect of chinese policies on popular culture and the institutions of administrative economic political and ideological control over the film and music industries back to the 1950s revealing the mechanisms and prospects of ccp hegemony in the cultural sector examining the effects of the marketisation and commercialisation processes on the communist regime and vice versa this book also offers a fresh perspective on the origins of today s chinese popular cultural mainstream it will therefore be of great interest to students and scholars of chinese politics chinese culture and media and chinese government business relations

globalization nationalism and music education in the twenty first century in greater china examines the recent developments in school education and music education in greater china mainland china hong kong and taiwan and the relationship between and integration of national cultural identity and globalization in their respective school curriculums regardless of their common history and cultural backgrounds in recent decades these localities have experienced divergent political cultural and educational structures through an analysis of the literature official curriculum documents approved music textbooks and a survey questionnaire and in depth interviews with music teachers this book also examines the ways in which policies for national identity formation and globalization interact to complement and contradict each other in the context of music education in respect to national and cultural values in the three territories wai chung ho s substantive research interests include the sociology of music china s education system and the comparative study of east asian music education her research focuses on education and development with an emphasis on the impact of the interplay between globalization nationalization and localization on cultural development and school music education

musical vernaculars are a rare and challenging object of study their sound can include everything from local folk and popular songs to random foreign hits and fragments of classic repertoire it is an everchanging element eclectic whimsical and resistant to regularity based on the author s multicultural experience proficiency in russian and jewish music history and interest in anthropology this book explores the essential features of vernaculars they can have varying degrees of changeability some are quite stable and exist in closed rural or immigrant communities phylo vernacular while others are dynamic like those of an urbanized population onto vernacular these types of vernacular can turn into one another when communities migrate that is

agricultural people move to cities and the townspeople settle on the land understanding the changes in the vernacular repertoires as something natural this book defends the value of urbanized folk music disputing the traditional view of art music composers of rural folk songs as only authentic and suitable for expressing nationalistic sentiments the book also examines unexpected interconnections between russian and jewish music both in their vernacular manifestations and the creative work of sergei slonimsky and dmitry shostakovich

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