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### Music, Difference and the Residue of Race: Haynes, Jo ...

You are buying ONE brand new BOOK Music, Difference and the Residue of Race. Year first published: 2014. Approximate dimensions: 9 inches x 6 inches. Author: Jo Haynes.

Race and music seem fatally entwined in a way that involves both creative ethnic hybridity and ongoing problems of racism. This book presents a sociological analysis of this enduring relationship and asks: how are ideas of race critical to the understanding of music genres and preferences? What does the 'love of difference' via music contribute to contemporary perspectives of racism? Previous studies of world

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music have situated it within the dynamics of local/global musical production, the representation of nations and ethnic groups, theories of globalization, hybridization and cultural appropriation. Haynes adds a conceptual and textual shift to these debates by utilizing world music as a lens for examining cultural imaginaries of race and analytical nuances of racialization. The text offers a view of world music from 'within,' building on original, qualitative, interview-based research with people from the British world music scene. These interviews provide unique insights into the discursive repertoires that underpin contemporary culture, and will make a significant contribution to the mainly theoretical debates about world music.

This book provides a broad introduction to the scientific and psychological study of music, exploring how music is processed by our brains, affects us emotionally, shapes our personal and cultural identities, and can be used in therapeutic and educational contexts. Why are some people tone deaf and others musical savants? What do our musical preferences say about our personality and the culture in which we were raised? Why do certain songs remind us so strongly of particular people, places, or events? How can music be therapeutically used to help those with autism, Parkinson's, and other medical conditions? *The Science and Psychology of Music: From Beethoven at the Office to Beyoncé at the Gym* answers these and other questions. This book provides a broad and accessible introduction to the fascinating field of music psychology. Despite its name, music psychology includes a number of fields, including neuroscience, psychology, social psychology, sociology, and health. Through a collection of thematically organized chapters, readers will discover how our brains recognize elements of music, how music can affect us and shape our identities, and the many real-world applications for such information. Explores a topic that is of great interest to both psychology students and the general public through accessible and engaging content Provides a conceptual framework for readers and through a multi-part format allows them to focus their attention on their particular areas of interest Furthers readers' understanding of how music can affect our wellbeing as it includes both our physical and psychological health Reflects the subject knowledge of contributing experts in a wide variety of academic disciplines

This first definitive reference resource to take a broad interdisciplinary approach to the nexus between music and the social and behavioral sciences examines how music affects human beings and their interactions in and with the world. The interdisciplinary nature of the work provides a starting place for students to situate the status of music within the social sciences in fields such as anthropology, communications, psychology, linguistics, sociology, sports, political science and economics, as well as biology and the health sciences. Features: Approximately 450 articles, arranged in A-to-Z fashion and richly illustrated with photographs, provide the social and behavioral context for examining the importance of music in society. Entries are authored and signed by experts in the field and conclude with references and further readings, as well as cross references to related entries. A Reader's Guide groups related entries by broad topic areas and themes, making it easy for readers to quickly identify related entries. A Chronology of Music places material into historical context; a Glossary defines key terms from the field; and a Resource Guide provides lists of books, academic journals, websites and cross-references. The multimedia digital edition is enhanced with video and audio clips and features strong search-and-browse capabilities through the electronic Reader's Guide, detailed index, and cross references. *Music in the Social and Behavioral Sciences*, available in both multimedia digital and print formats, is a must-have reference for music and social science library collections.

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How are our personal soundtracks of life devised? What makes some pieces of music more meaningful to us than others? This book explores the role of memory, both personal and cultural, in imbuing music with the power to move us. Focusing on the relationship between music and key life moments from birth to death, the text takes a cross-disciplinary approach, combining perspectives from a "history of emotions" with modern day psychology, empirical surveys of modern-day listeners and analysis of musical works. The book traces the trajectory of emotional response to music over the past 500 years, illuminating the interaction between personal, historical and contextual variables that influence our hard-wired emotional responses to music, and the key role of memory and nostalgia in the mechanisms of emotional response.

This volume comprises a selection of papers presented at the first International Conference on Mathematics and Computation in Music (mcm2007). The conference took place at the Staatliches Institut für Musikforschung PK – National Institute for Music Research in Berlin during May 18–20, 2007 and was jointly organized by the National Institute for Music Research Berlin and the Society of Mathematics and Computation in Music. The papers were selected for the conference by the program committee and classified into talks and posters. All papers underwent further selection, revision and elaboration for this book publication. The articles cover a research field which is heterogeneous with respect to content, scientific language and methodology. On one hand, this reflects the heterogeneity and richness of the musical subject domain itself. On the other hand, it exemplifies a mission which has been explicitly intended by both the organizers and the founders of the society, namely to support the integration of mathematical and computational approaches to music theory, composition, analysis and performance. The subdivision into three parts reflects the original structure of the program. These parts are opened by invited papers and followed by talks and posters.

Artwork and popular cultures are crucial sites of contesting and transforming power relationships in world politics. The contributors to this edited collection draw on their experiences across arts, activist, and academic communities to analyze how the global politics of colonialism, capitalism, and patriarchy are expressed and may be transformed through popular cultures and artistic labour. Through their methodological treatment of artwork and popular cultures as material sites of generating aesthetic knowledge and embodying global power, the authors foreground an analysis of global hierarchies and transformative empowerment through critically engaged political imagination and cultural projects. By centralizing an intersectional analysis of the racialized, gendered, economic dimensions of the praxis of culture, *The Art of Global Power* demonstrates how artwork and popular culture projects, events, and institutions are vital sites of transgressing the material conditions that produce and sustain unjust global power hierarchies. This book intervenes in the international relations popular culture literature by problematizing the idea of a single homogenizing global popular culture and engaging with multiple popular cultures articulated from diverse global locations and worldviews. To the international relations aesthetics literature this book contributes an intersectional analysis of aesthetics as an embodied process of knowledge production and action that takes place within global conditions of colonialism, capitalism, and patriarchy. This book will be of interest to students, researchers and practitioners of international relations, and gender, cultural and media studies.

Informed by theories pertaining to transnational mobility, ethnicity and race, gender, postcolonialism, as well as Japanese studies, *Transnational Musicians* explores the way Japanese musicians establish their transnational careers in the hierarchically-structured classical

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music world. Drawing on rich material from multi-sited fieldwork and in-depth interviews with Japanese artists in Japan, France and Poland, this study portrays the structurally and individually conditioned opportunities and constraints of becoming transnational classical musician. It shows how transnational artists strive to conciliate the irreconcilable: their professional identification with the dominant image of "rootless" classical musicianship and their ethno-cultural affiliation with Japan. As such this book critically engages with the neoliberal discourse on talent and meritocracy prevailing in the creative/cultural industry, which promotes the common image of cosmopolitan artists, whose high, universal skills allow them to carry out their occupational activity internationally, regardless of such prescriptive criteria as gender, ethnicity and race. Highly interdisciplinary, this book will appeal to students and researchers interested in such fields as migration, transnational mobility, ethnicity and race in the creative/cultural sector, gender studies, Japanese culture and related social issues. It will also be instructive for professionals from the world of classical music, as well as ordinary readers passionate about Japanese society.

Performed on an acoustic steel-string guitar with open tunings and a finger-picking technique, Hawaiian slack key guitar music emerged in the mid-nineteenth century. Though performed on a non-Hawaiian instrument, it is widely considered to be an authentic Hawaiian tradition grounded in Hawaiian aesthetics and cultural values. In *Listen But Don't Ask* Kevin Fellezs listens to Kanaka Maoli (Native Hawaiian) and non-Hawaiian slack key guitarists in Hawai'i, California, and Japan, attentive to the ways in which notions of Kanaka Maoli belonging and authenticity are negotiated and articulated in all three locations. In Hawai'i, slack key guitar functions as a sign of Kanaka Maoli cultural renewal, resilience, and resistance in the face of appropriation and occupation, while in Japan it nurtures a merged Japanese-Hawaiian artistic and cultural sensibility. For diasporic Hawaiians in California, it provides a way to claim Hawaiian identity. By demonstrating how slack key guitar is a site for the articulation of Hawaiian values, Fellezs illuminates how slack key guitarists are reconfiguring notions of Hawaiian belonging, aesthetics, and politics throughout the transPacific.

An introduction to T. W. Adorno's aesthetics and sociology of music.

At this fascinating historical moment, this timely collection explores the new meaning of the Korean Wave and the process of media production, representation, distribution and consumption in a global context as a distinctive and complex form of soft power. Focusing on the most recent phenomenon of Korean popular culture, this book considers the Korean Wave in the global digital age and addresses the social, cultural and political implications in their complexity within the contexts of global inequalities and uneven power structures. The collection brings together internationally renowned scholars and regional specialists to examine this historically significant, visibly growing, yet under-explored current phenomenon in the global digital age. Drawing on a wide range of perspectives from media and communications, cultural studies, sociology, history and anthropology, and including a series of case studies from Asia, the USA, Europe and the Middle East, it provides an empirically rich and theoretically stimulating tour of this area of study, going beyond the standard Euro-American view of the evolving and complex dynamics of the media today. This collection is essential reading for students and scholars interested in Korean popular culture and in film, media, fandom and cultural industries more widely.

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