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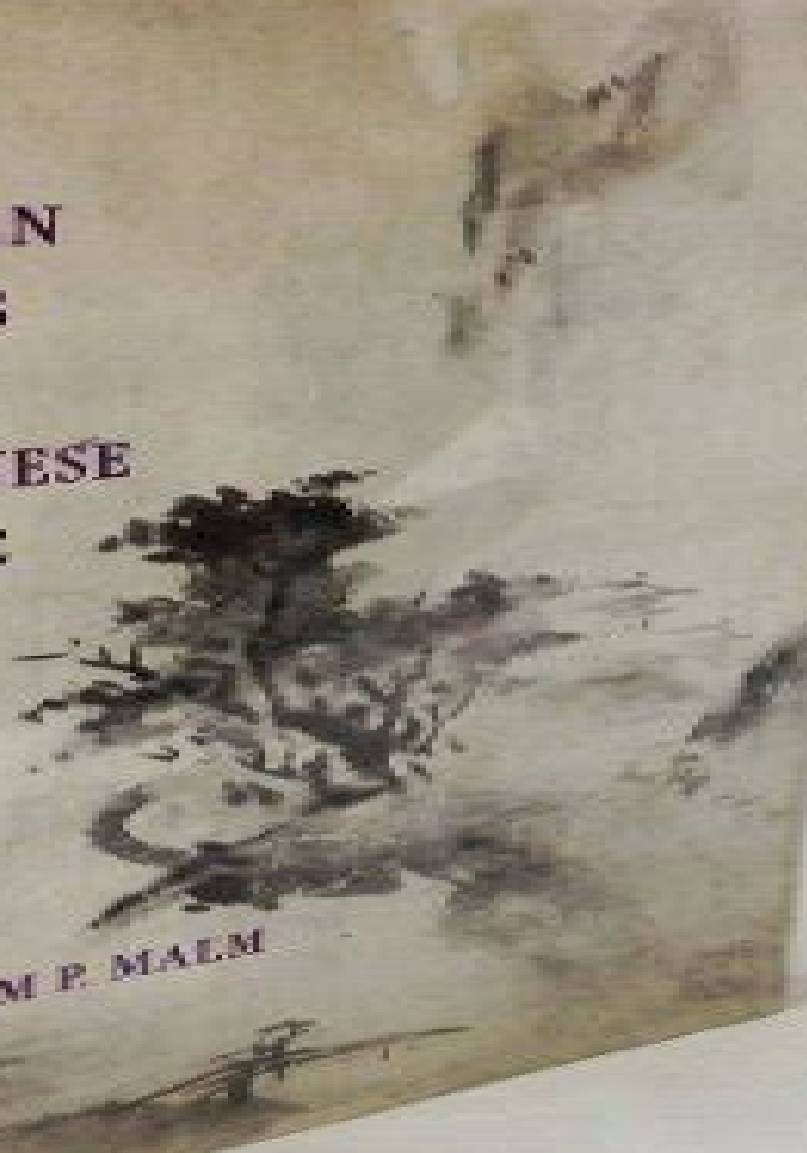
SIX HIDDEN VIEWS OF JAPANESE

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WILLIAM P. MALM



Six Hidden Views Of Japanese Music

S Nieto



Six Hidden Views Of Japanese Music:

Six Hidden Views of Japanese Music William P. Malm, 1986 Focus: Music in Contemporary Japan Jennifer Matsue, 2015-07-16 Focus Music in Contemporary Japan explores a diversity of musics performed in Japan today ranging from folk song to classical music the songs of geisha to the screaming of underground rock with a specific look at the increasingly popular world of taiko ensemble drumming Discussion of contemporary musical practice is situated within broader frames of musical and sociopolitical history processes of globalization and cosmopolitanism and the continued search for Japanese identity through artistic expression It explores how the Japanese have long negotiated cultural identity through musical practice in three parts Part I Japanese Music and Culture provides an overview of the key characteristics of Japanese culture that inform musical performance such as the attitude towards the natural environment changes in ruling powers dominant religious forms and historical processes of cultural exchange Part II Sounding Japan describes the elements that distinguish traditional Japanese music and then explores how music has changed in the modern era under the influence of Western music and ideology Part III Focusing In Identity Meaning and Japanese Drumming in Kyoto is based on fieldwork with musicians and explores the position of Japanese drumming within Kyoto It focuses on four case studies that paint a vivid picture of each respective site the music that is practiced and the pedagogy and creative processes of each group The downloadable resources include examples of Japanese music that illustrate specific elements and key genres introduced in the text A companion website includes additional audio visual sources discussed in detail in the text Jennifer Milioto Matsue is an Associate Professor at Union College and specializes in modern Japanese music and culture **Analytical and Cross-Cultural Studies in World Music** Michael Tenzer, John Roeder, 2011-10-12 Analytical and Cross Cultural Studies in World Music presents intriguing explanations of extraordinary musical creations from diverse cultures across the world All the authors are experts deeply engaged in the traditions they describe They recount the contexts in which the music is created and performed and then hone in on elucidating how the music works as sound in process Accompanying the explanatory prose is a wealth of diagrams transcriptions recordings and online multimedia presentations all intended to convey the richness beauty and ingenuity of their subjects The music ranges across geography and cultures court music of Japan and medieval Europe pagode song from Brazil solos by the jazz pianist Thelonius Monk and by the sitar master Budhaditya Mukherjee form and timbre improvisations of a Boston sound collective South Korean folk drumming and the ceremonial music of indigenous cultures in North American and Australia much of which has never been so thoroughly analyzed before Thus the essays diversify and expand the scope of this book s companion volume Analytical Studies in World Music to all inhabited continents and many of its greatest musical traditions An introduction and an afterword point out common analytical approaches and present a new way to classify music according to its temporal organization Two special chapters consider the juxtaposition of music from different cultures of world music traditions and popular music genres and

of Balinese music and European Art music raising provocative questions about the musical encounters and fusions of today's interconnected world For everyone listening in wonderment to the richness of world music whether listener creator or performer this book will be an invaluable resource and a fount of inspiration *The Routledge International Handbook of the Arts and Education* Mike Fleming, Liora Bresler, John O'Toole, 2014-11-27 This International Handbook brings together leading writers on Arts in Education to provide a much needed authoritative guide to the main debates in the field and an informed account of contemporary developments in policy and practice Providing a detailed overview of key concepts and practical challenges the book combines theoretical insight with specific examples of innovative projects drawing on theoretical historical and empirical research perspectives to inform understanding The range of content highlights the breadth of the field addressing such issues as the importance of community arts and partnership as well as school education and providing insight into developments in multiple and connecting arts as well as traditional art forms Topics such as assessment creativity cultural diversity special needs the arts in early childhood adult education arts based research are all addressed by recognised authorities in each area The collection of chapters also serves to define the field of arts education recognising its diversity but highlighting the common elements that provide its identity The collection addresses generic issues common to all the arts while acknowledging differences and recognising the dangers of over generalisation It also includes specific chapters on each of the art forms visual art dance drama literature music media arts providing a cutting edge analysis of key contemporary issues in each subject Bringing together specially commissioned pieces by a range of international authors this Handbook will make an important contribution to the field of Arts Education Shaped by Japanese Music Jay Davis Keister, 2004-06-01 Shaped by Japanese Music is an in depth analysis of the musical world of an individual performer composer and teacher Using an ethnographic approach this study situates musical analysis in the context of its creation demonstrating that traditional Japanese music is hardly an archaic song form frozen in the present but an active sociocultural system that has been reproduced in Japan from the seventeenth century to the present day The dynamics of this cultural system unfold in the musical experiences of Kikuoka Hiroaki the leader of a school of nagauta music who struggled to modernize the art form while trying to maintain the qualities he believed to be fundamental to the tradition Through the focus on Kikuoka's school readers will become familiar with conflicts in the recent history of this music traditional Japanese teaching methods and the technique of modern composition within a traditional form Underlying all of these different analyses is the concept of kata form a Japanese aesthetic that helps shape musical forms as well as the behaviour of musicians **Untwisting the Serpent** Daniel Albright, 2000 Modernist art often seems to give more frustration than pleasure to its audience Daniel Albright shows that this perception arises partly because we usually consider each art form in isolation rather than collaboration **Learning to Kneel** Carrie J. Preston, 2016-08-16 In this inventive mix of criticism scholarship and personal reflection Carrie J Preston explores the nature of cross cultural teaching learning and

performance Throughout the twentieth century Japanese noh was a major creative catalyst for American and European writers dancers and composers The noh theater's stylized choreography poetic chant spectacular costumes and masks and engagement with history inspired Western artists as they reimagined new approaches to tradition and form In *Learning to Kneel* Preston locates noh's important influence on such canonical figures as Pound Yeats Brecht Britten and Beckett These writers learned about noh from an international cast of collaborators and Preston traces the ways in which Japanese and Western artists influenced one another Preston's critical work was profoundly shaped by her own training in noh performance technique under a professional actor in Tokyo who taught her to kneel bow chant and submit to the teachings of a conservative tradition This encounter challenged Preston's assumptions about effective teaching particularly her inclinations to emphasize Western ideas of innovation and subversion and to overlook the complex ranges of agency experienced by teachers and students It also inspired new perspectives regarding the generative relationship between Western writers and Japanese performers Pound Yeats Brecht and others are often criticized for their orientalist tendencies and misappropriation of noh but Preston's analysis and her journey reflect a more nuanced understanding of cultural exchange

SamulNori: Korean Percussion for a Contemporary World Keith Howard, 2016-03-09 SamulNori is a percussion quartet which has given rise to a genre of the same name that is arguably Korea's most successful traditional music of recent times Today there are dozens of amateur and professional samulnori groups There is a canon of samulnori pieces closely associated with the first founding quartet but played by all and many creative evolutions on the basic themes made by the rapidly growing number of virtuosic percussionists And the genre is the focus of an abundance of workshops festivals and contests Samulnori is taught in primary and middle schools it is part of Korea's national education curriculum It has dedicated institutes and there are a number of workbooks devoted to helping wannabe samulnorians It is a familiar part of Korean performance culture at home and abroad in concerts but also in films and theatre productions SamulNori uses four instruments kkwaenggwari and ching small and large gongs and changgo and puk drums These are the instruments of local percussion bands and itinerant troupes that trace back many centuries but samulnori is a recent development of these older traditions it was first performed in February 1978 This volume explores this vibrant percussion genre charting its origins and development the formation of the canon of pieces teaching and learning strategies new evolutions and current questions relating to maintaining developing and sustaining samulnori in the future

Pentatonicism from the Eighteenth Century to Debussy Jeremy Day-O'Connell, 2007 A generously illustrated examination of pentatonic black key scale techniques in the context of eighteenth and nineteenth century Western art music *Pentatonicism from the Eighteenth Century to Debussy* offers the first comprehensive account of a widely recognized aspect of music history the increasing use of pentatonic black key scale techniques in nineteenth century Western art music *Pentatonicism in nineteenth century music* encompasses hundreds of instances many of which predate by decades the more famous examples of Debussy and Dvorak

This book weaves together historical commentary with music theory and analysis in order to explain the sources and significance of an important but hitherto only casually understood phenomenon. The book introduces several distinct categories of pentatonic practice: pastoral, primitive, exotic, religious, and coloristic, and examines pentatonicism in relationship to changes in the melodic and harmonic sensibility of the time. The text concludes with an additional appendix of over 400 examples, an unprecedented resource demonstrating the individual artistry with which virtually every major nineteenth-century composer from Schubert, Chopin, and Berlioz to Liszt, Wagner, and Mahler handled these seemingly simple materials of pentatonicism. Jeremy Day O'Connell is assistant professor of music at Knox College.

The Artistry of Aeschylus and Zeami
Mae J. Smethurst, 2014-07-14

By means of a cross-cultural analysis of selected examples of early Japanese and early Greek drama, Mae Smethurst enhances our appreciation of each form. While using the methods of a classicist to increase our understanding of *no* as literary texts, she also demonstrates that the fifteenth-century treatises of Zeami, an important playwright, actor, critic, and teacher of *no*, offer fresh insight into Aeschylus' use of actors' language and various elements of stage presentation. Relatively little documentation apart from the texts of the plays is available for the Greek theater of the fifth century B.C., but Smethurst uses documentation on *no* and evidence from *no* performances today to suggest how presentations of the Persians could have been so successful despite the play's lack of dramatic confrontation. Aeschylean theater resembles that of Zeami in creating its powerful emotional and aesthetic effect through a coherent organization of structural elements. Both playwrights used such methods as the gradual intensification of rhythmic and musical effects, an increase in the number and complexity of the actors' movements, and a progressive focusing of attention on the main actors and on costumes, masks, and props during the course of the play. Originally published in 1989, *The Princeton Legacy Library* uses the latest print-on-demand technology to again make available previously out-of-print books from the distinguished backlist of Princeton University Press. These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions. The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905.

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