



The Heritage Of Music

Hubert James Foss



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Heritage of Music Katherine B. Shippen, Seidlova, 1963-11-07 *The Heritage of African Music* Lyn Avins, Betsy D. Quick, Brad Shank, 2000 The Heritage of Music, 1951 The Heritage of Music Hubert James Foss, 1934 **Music as Heritage** Barley Norton, Naomi Matsumoto, 2018-07-20 As economic technological and cultural change gathers pace across the world issues of music heritage and sustainability have become ever more pressing Discourse on intangible cultural heritage has developed in complex ways in recent years and musical practices have been transformed by safeguarding agendas Music as Heritage takes stock of these transformations bringing new ethnographic and historical perspectives to bear on our encounters with music heritage The volume evaluates the cultural politics ethics and audiovisual representation of music heritage the methods and consequences of music transmission across national borders and the perennial issues of revival change and innovation UNESCO s 2003 Convention for the Safeguarding of the Intangible Cultural Heritage provides an essential reference point for studies of music heritage However this volume also pays attention to important spheres of musical activity that lie outside of UNESCO s reach and the reasons why some repertoires of music are chosen for safeguarding while others are not Some practices of art music in Europe explored in this book for example have received little attention despite being susceptible to endangerment Developing a comparative framework that cuts across genre distinctions and disciplinary boundaries Music as Heritage explores how music cultures are being affected by heritage discourse and the impact of international and national policies on grass roots music practices *Popular Music, Cultural Memory, and Heritage* Andy Bennett, Susanne Janssen, 2019-07-09 Popular music is increasingly being represented and celebrated as an aspect of contemporary cultural history and heritage In many places across the world popular music heritage sites including museums archives commemorative plaques adorning buildings and what could be referred to as DIY music heritage initiatives constitute some of the key ways in which popular music artists scenes and events are being remembered Bringing together a selection of wide ranging contributions the purpose of this book is to present a number of case studies from Europe and Australia that demonstrate the variety of ways in which popular music is being cast as cultural heritage and as a medium that invokes the collective memory of successive generations whose identity and sense of cultural belonging have often been indelibly inscribed by the musical soundscapes of their teen and early adult years This book was

originally published as a special issue of Popular Music and Society
(India). Department of Museums,1990

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