

## World Music Essay



### World Music

World music is basically any type of music from all around the world. This music is generally noticeable from the other countries, either by instruments used, or lyrically it is different. These things are what make it easy to tell the difference between the different countries and what type of music it is. World music can be anything from different countries so it may sound different to how we expect music to sound like, for example [gamelan](#) music is mainly a set of tuned bronze gongs. This is what people from the Indonesian islands of Java and [Bali](#) are used to hearing, whereas Great Britain and most of the rest of the world are not used to hearing. This is because we are used to

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The Jegogog is the lowest pitched of the gangsa, the gangsa family consists of instruments which have brass or bronze keys suspended over a resonating bamboo tube. The Balinese gangsa differs from the Javanese because the keys make a louder sound and are designed to be struck with different hammers. This instrument also requires long resonating bamboo tubes so is played while sitting on a chair or bench. It has five keys (1, 2, 3, 5, and 6). This pattern is commonly found in both Java and Bali. It plays at submultiples of the pokok and is played particularly at important structural points as do the gongs.

The Jublag is the next higher pitched of the gangsa, this instrument also requires long resonating bamboo tubes so is often played while sitting on a chair or bench. The Balinese version has 5 keys (1, 2, 3, 5, and 6) seven key Jublag are also commonly found in Bali. It usually plays at submultiples of the pokok; the keys are struck more frequently than the jegogan and usually less frequently than the Ugal. It is one octave above the jegogan and shares tones with the Ugal. Another name for the Jublag is Cahung.

The Kantil shares its lower octave with the Pemade. They are above the Ugal which plays the melody. There are usually 10 keys (2, 3, 5, 6, 1, 2, 3, 5, 6, and 1) so the instrument spans two octaves.

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# World Music Essay Topics

**Stephanie Dennison, Song Hwee Lim**



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Global Popular Music Clarence Bernard Henry, 2024-11-19 Global Popular Music A Research and Information Guide offers an essential annotated bibliography of scholarship on popular music around the world in a two volume set Featuring a broad range of subjects people cultures and geographic areas and spanning musical genres such as traditional folk jazz rock reggae samba rai punk hip hop and many more this guide highlights different approaches and discussions within global popular music research This research guide is comprehensive in scope providing a vital resource for scholars and students approaching the vast amount of publications on popular music studies and popular music traditions around the world Thorough cross referencing and robust indexes of genres places names and subjects make the guide easy to use Volume 1 Global Perspectives in Popular Music Studies situates popular music studies within global perspectives and geocultural settings at large It offers over nine hundred in depth annotated bibliographic entries of interdisciplinary research and several topical categories that include analytical critical and historical studies theory methodology and musicianship studies annotations of in depth special issues published in scholarly journals on different topics issues trends and music genres in popular music studies that relate to the contributions of numerous musicians artists bands and music groups and annotations of selected reference works

**The Beginnings of the World's Music** Howard Elmore Parkhurst, 1915 Excursions in World Music Timothy Rommen, Bruno Nettl, 2020-09-17 Excursions in World Music is a comprehensive introductory textbook to the musics of the world creating a panoramic experience for students by engaging the many cultures around the globe and highlighting the sheer diversity to be experienced in the world of music At the same time the text illustrates the often profound ways through which a deeper exploration of these many different communities can reveal overlaps shared horizons and common concerns in spite of and because of this very diversity The new eighth edition features six brand new chapters including chapters on Japan Sub Saharan Africa China and Taiwan Europe Maritime Southeast Asia and Indigenous Peoples General updates have been made to other chapters replacing visuals and updating charts statistics Another major addition to the eighth edition is the publication of a companion Reader entitled Critical Themes in World Music Each chapter in the Reader is designed to introduce students to a theoretical concept or thematic area within ethnomusicology and illustrate its possibilities by pointing to case studies drawn from at least three chapters in Excursions in World Music Chapters include the following topics Music Gender and Sexuality Music and Ritual Coloniality and World Music Music and Space Music and Diaspora Communication Technology Media Musical Labor Musical Value and Music and Memory Instructors can use this resource as a primary or secondary path through the materials either assigning chapters from the textbook and then digging deeper by exploring a chapter from the Reader or starting with a Reader chapter and then moving into the musical specifics offered in the textbook chapters Having available both an area studies and a thematic approach to the materials offers important flexibility to instructors and also provides students with additional means of engaging with the musics of the world

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**Teaching Music History** Mary Natvig, 2017-07-05 Unlike their colleagues in music theory and music education teachers of music history have tended not to commit their pedagogical ideas to print This collection of essays seeks to help redress the balance providing advice and guidance to those who teach a college level music history or music appreciation course be they a graduate student setting out on their teaching career or a seasoned professor having to teach outside his or her speciality Divided into four sections the book covers the basic music history survey usually taken by music majors music appreciation and introductory courses aimed at non majors special topic courses such as women and music music for film and American music and more general issues such as writing using anthologies and approaches to teaching in various situations In addition to these specific areas broader themes emerge across the essays These include how to integrate social history and cultural context into music history teaching the shift away from the classical canon and how to organize a course taking into consideration time constraints and the need to appeal to students from a diverse range of backgrounds With contributions from both teachers approaching retirement and those at the start of their careers this volume provides a spectrum of experience which will prove valuable to all teachers of music history [Reader's Guide to Music](#) Murray Steib, 2013-12-02 The Reader's Guide to Music is designed to provide a useful single volume guide to the ever increasing number of English language book length studies in music Each entry consists of a bibliography of some 3 20 titles and an essay in which these titles are evaluated by an expert in the field in light of the history of writing and scholarship on the given topic The more than 500 entries include not just writings on major composers in music history but also the genres in which they worked from

early chant to rock and roll and topics important to the various disciplines of music scholarship from aesthetics to gay lesbian musicology

**Sound Clash** Kara Keeling, Josh Kun, 2012-05-07 Race sex and gender

**The Musical Quarterly** Oscar George Sonneck, 1915

*The Routledge Companion to Popular Music Analysis* Ciro Scotto, Kenneth M. Smith, John Brackett, 2018-09-28

The Routledge Companion to Popular Music Analysis Expanding Approaches widens the scope of analytical approaches for popular music by incorporating methods developed for analyzing contemporary art music This study endeavors to create a new analytical paradigm for examining popular music from the perspective of developments in contemporary art music Expanded approaches for popular music analysis is broadly defined as as exploring the pitch class structures form timbre rhythm or aesthetics of various forms of popular music in a conceptual space not limited to the domain of common practice tonality but broadened to include any applicable compositional analytical or theoretical concept that illuminates the music The essays in this collection investigate a variety of analytical theoretical historical and aesthetic commonalities popular music shares with 20th and 21st century art music From rock and pop to hip hop and rap dance and electronica from the 1930s to present day this companion explores these connections in five parts Establishing and Expanding Analytical Frameworks Technology and Timbre Rhythm Pitch and Harmony Form and Structure Critical Frameworks Analytical Formal Structural and Political With contributions by established scholars and promising emerging scholars in music theory and historical musicology from North America Europe and Australia The Routledge Companion to Popular Music Analysis Expanding Approaches offers nuanced and detailed perspectives that address the relationships between concert and popular music

Remapping World Cinema Stephanie Dennison, Song Hwee Lim, 2006 Covering a broad scope this collection examines the cinemas of Europe East Asia India Africa and Latin America and will be of interest to scholars and students of film studies cultural studies and postcolonial studies as well as to film enthusiasts keen to explore a wider range of world cinema

Jacket Musical Observer, 1923

*Music around the World* Andrew R. Martin, Matthew Mihalka Ph.D., 2020-09-08

With entries on topics ranging from non Western instruments to distinctive rhythms of music from various countries this one stop resource on global music also promotes appreciation of other countries and cultural groups A perfect resource for students and music enthusiasts alike this expansive three volume set provides readers with multidisciplinary perspectives on the music of countries and ethnic groups from around the globe Students will find Music around the World A Global Encyclopedia accessible and useful in their research not only for music history and music appreciation classes but also for geography social studies language studies and anthropology Additionally general readers will find the books appealing and an invaluable general reference on world music The volumes cover all world regions including the Americas Europe Africa and the Middle East and Asia and the Pacific promoting a geographic understanding and appreciation of global music Entries are arranged alphabetically A preface explains the scope of the set as well as how to use the encyclopedia followed by a brief history of traditional music and important current influences of music in each

particular world region      *Stories of Tonality in the Age of François-Joseph Fétis* Thomas Christensen, 2019-06-14 *Stories of Tonality in the Age of François-Joseph Fétis* explores the concept of musical tonality through the writings of the Belgian musicologist François-Joseph Fétis (1784-1867) who was singularly responsible for theorizing and popularizing the term in the nineteenth century. Thomas Christensen weaves a rich story in which tonality emerges as a theoretical construct born of anxiety and alterity for Europeans during this time as they learned more about other musics and alternative tonal systems. Tonality became a central vortex in which French musicians thought and argued about a variety of musical repertoires: be they contemporary European musics of the stage concert hall or church folk songs from the provinces, microtonal scale systems of Arabic and Indian music or the medieval and Renaissance music whose notational traces were just beginning to be deciphered by scholars. Fétis's influential writings offer insight into how tonality ingrained itself within nineteenth-century music discourse and why it has continued to resonate with uncanny prescience throughout the musical upheavals of the twentieth and twenty-first centuries.

[Information Resources in the Humanities and the Arts](#) Anna H. Perrault Ph.D., Elizabeth S. Aversa, Sonia Ramírez Wohlmuth, Cynthia J. Miller, Cynthia F. Miller, 2012-12-10 This familiar guide to information resources in the humanities and the arts, organized by subjects and emphasizing electronic resources, enables librarians, teachers, and students to quickly find the best resources for their diverse needs. Authoritative, trusted, and timely, *Information Resources in the Humanities and the Arts*, Sixth Edition, introduces new librarians to the breadth of humanities collections, experienced librarians to the nature of humanities scholarship, and the scholars themselves to a wealth of information they might otherwise have missed. This new version of a classic resource, the first update in over a decade, has been refreshed to account for the myriad of digital resources that have rewritten the rules of the reference and research world and been expanded to include significantly increased coverage of world literature and languages. This book is invaluable for a wide variety of users: librarians in academic, public, school, and special library settings; researchers in religion, philosophy, literature, and the performing and visual arts; graduate students in library and information science; and teachers and students in humanities, the arts, and interdisciplinary degree programs.

*Music in Other Words* Ruth A. Solie, 2004-02-19 Just as the preoccupations of any given cultural moment make their way into the language of music, the experience of music makes its way into other arenas of life. To unearth these overlapping meanings and vocabularies from the Victorian era, Ruth A. Solie examines sources as disparate as journalism, novels, etiquette manuals, religious tracts, and teenagers' diaries for the muffled, even subterranean, conversations that reveal so much about what music meant to the Victorians. Her essays give voice to what goes without saying on the subject that cultural information so present and pervasive as to go unsaid fill in some of the most intriguing blanks in our understanding of music's history. This much-anticipated collection, bringing together new and hard-to-find pieces by an acclaimed musicologist, mines the abundant casual texts of the period to show how Victorian-era people, English and others, experienced music and what they understood to be

its power and its purposes Solie's essays start from topics as varied as Beethoven criticism Macmillan's Magazine George Eliot's Daniel Deronda opera tropes in literature and the Victorian myth of the girl at the piano They evoke common themes including the moral force that was attached to music in the public mind and the strongly gendered nature of musical practice and sensibility and in turn suggest the complex links between the history of music and the history of ideas      **The Study of Ethnomusicology** Bruno Nettl, 2015-05-15 Known affectionately as The Red Book Bruno Nettl's The Study of Ethnomusicology became a classic upon its original publication in 1983 Scholars and students alike have hailed it not just for its insights but for a disarming witty style able to engage and entertain even casual readers while providing essential grounding in the field In this third edition Nettl revises the text throughout adding new chapters and discussions that take into account recent developments across the field and reflecting on how his thinking has changed or even reversed itself during his sixty year career An updated bibliography rounds out the volume A classroom perennial and a must have for any scholar's bookshelf the third edition of The Study of Ethnomusicology introduces Nettl's thought to a new generation

*Mapping Musical Signification* Joan Grimalt, 2021-01-23 This book is a unique attempt to systematize the latest research on all that music connotes Musicological reflections on musically expressive content have been pursued for some decades now in spite of the formalist prejudices that can still hinder musicians and music lovers The author organizes this body of research so that both professionals and everyday listeners can benefit from it in plain English but without giving up the level of depth required by the subject matter Two criteria have guided his choice among the many ways to speak about musical meaning its relevance to performance and its suitability to the teaching context The legacy of the so called art music without an interpretive approach that links ancient traditions to our present runs the risk of missing the link to the new generations of musicians and listeners Complementing the theoretical systematic content each chapter includes a wealth of examples including the so called popular music      Musical Lives and Times Examined Richard Taruskin, 2023-03-14 A gathering chiefly of talks given either by invitation or at conferences throughout the world over the last quarter century The topics range widely but recurrent themes include the place of classical music in contemporary society and culture the fraught relationship between aesthetics and ethics and the responsibilities of scholarship in an age of spin      Popular Music Tara Brabazon, 2011-10-03 An incredibly wide ranging critical account of popular music The book is an essential resource for all staff and students in the field John Storey Centre for Research in Media and Cultural Studies University of Sunderland Organized in accessible sections and covering the main themes of research and teaching it examines The key approaches to understanding popular music The main settings of exchange and consumption The role of technology in the production of popular music The main genres of popular music The key debates of the present day Brabazon writes with verve and penetration Her approach starts with how most people actually consume music today and transfers this onto the plain of study The book enables teachers and students to shuffle from one topic to the other whilst providing an unparalleled access

the core concepts and issues As such it is the perfect study guide for undergraduates located in this exciting and expanding field Tara Brabazon is Professor of Communication at University of Ontario Institute of Technology UOIT     **Annual Report of ... State Superintendent of Public Instruction for Tennessee, for the Scholastic Year Ending ...** Tennessee. Department of Public Instruction,1888



## Whispering the Secrets of Language: An Emotional Journey through **World Music Essay Topics**

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