

Balkan Dance Essays On Characteristics Performance

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Byzantium's Balkan **Frontier** BRILL

With real-life stories, this collection “focuses on the role of music in the often-delicate negotiations surrounding weddings in immigrant communities” (Ellen Koskoff, author of *A Feminist Ethnomusicology*). Music in the American Diasporic Wedding explores the complex cultural adaptations, preservations, and fusions that occur in weddings between couples and families of diverse origins. Discussing weddings as a site of negotiations between generations, traditions, and religions, the essays gathered here argue that music is the mediating force between the young and the old, ritual and entertainment, and immigrant lore and assimilation. The contributors examine such colorful integrations as klezmer-tinged Mandarin tunes at a Jewish and Taiwanese American wedding, a wedding services industry in Chicago’s South Asian community featuring a diversity of wedding music options, and Puerto Rican cultural activists dancing down the aisles of New York’s St. Cecilia’s church to the thunder of drums and maracas and rapping their marriage vows. These essays show us what wedding music and performance tell us about complex multiethnic diasporic identities, and remind us that how we listen to and celebrate otherness defines who we are.

Music in the American Diasporic Wedding Cambridge University Press

"When the world comes to an end," Viennese writer Karl Kraus lamented in 1908, "all the big city orchestras will still be playing *The Merry Widow*."

Viennese operettas like Franz Lehár's *The Merry Widow* were preeminent cultural texts during the Austro-Hungarian Empire's final years. Alternately hopeful and nihilistic, operetta staged contemporary debates about gender, nationality, and labor. The *Operetta Empire* delves into this vibrant theatrical culture, whose creators simultaneously sought the respectability of high art and the popularity of low entertainment. Case studies examine works by Lehár, Emmerich Kálmán, Oscar Straus, and Leo Fall in light of current musicological conversations about hybridity and middlebrow culture. Demonstrating a thorough mastery of the complex early twentieth-century Viennese cultural scene, and a sympathetic and redemptive critique of a neglected popular genre, Micaela Baranello establishes operetta as an important element of Viennese cultural life—one whose transgressions helped define the musical hierarchies of its day.

Ethno Identity Dance for Sex, Fun and Profit Routledge

Revival movements aim to revitalize traditions perceived as threatened or moribund by adapting them to new temporal, spatial, and social contexts. While many of these movements have been well-documented in Western Europe and North America,those occurring and recurring elsewhere in the world have received little or no attention. Particularly under-analyzed are the aftermaths of revivals: the new infrastructures, musical styles, performance practices, subcultural communities, and value systems that grow out of these movements. The *Oxford Handbook of Music Revival* fills this gap, and helps us achieve a deeper understanding of how and why musical pasts are reimagined and transfigured in modern-day postindustrial, postcolonial, and postwar contexts. The book's thirty chapters present innovative theoretical perspectives illustrated through new ethnographic case studies on diverse music and dance cultures around the world. Together these essays reveal the potency of acts of revival, resurgence, restoration, and renewal in shaping musical landscapes and transforming social experience. The book makes a powerful argument for the untapped potential of revival as a productive analytical tool in contemporary, global contexts. With its detailed treatment of authenticity, recontextualization, transmission, institutionalization, globalization, the significance of history, and other key concerns, the collection engages with critical issues far beyond the field of revival studies and is crucial for understanding contemporary manifestations of folk, traditional, and heritage music in today's postmodern cosmopolitan societies.

I-Media-Cities. *Innovative e-Environment for Research on Cities and the Media* Routledge

See:

Bloomsbury Encyclopedia of Popular Music of the World, Volume 11 W. W. Norton & Company

'When Men Dance' explores the intersection of dance and perceptions of male gender and sexuality across history and different cultural contexts. Its scholarly essays tackle the history and dilemmas that revolve around dance and notions of masculinity from a variety of dance studies perspectives.

The Tiger's Wife Random House

In this book, Silverman introduces readers to the people and cultures who produce this music, offering a sensitive and incisive analysis of how Romani musicians function successfully within oppressive circumstances.

Anthropological Practice Intellect Books

For many people step dancing is associated mainly with the Irish step-dance stage shows, Riverdance and Lord of the Dance, which assisted both in promoting the dance form and in placing Ireland globally. But, in this book, Catherine Foley illustrates that the practice and contexts of step dancing are much more complicated and fluid. Tracing the trajectory of step dancing in Ireland, she tells its story from roots in eighteenth-century Ireland to its diverse cultural manifestations today. She examines the interrelationships between step dancing and the changing historical and cultural contexts of colonialism, nationalism, postcolonialism and globalization, and shows that step dancing is a powerful tool of embodiment and meaning that can provoke important questions relating to culture and identity through the bodies of those who perform it. Focusing on the rural European region of

North Kerry in the south-west of Ireland, Catherine Foley examines three step-dance practices: one, the rural Molyneaux step-dance practice, representing the end of a relatively long-lived system of teaching by itinerant dancing masters in the region; two, Rinceoirí na Ríochta, a dance school representative of the urbanized staged, competition orientated practice, cultivated by the cultural nationalist movement, the Gaelic League, established at the end of the nineteenth century, and practised today both in Ireland and abroad; and three, the stylized, commoditized, folk-theatrical practice of Siamsa Tíre, the National Folk Theatre of Ireland, established in North Kerry in the 1970s. Written from an ethnochoreological perspective, Catherine Foley provides a rich historical and ethnographic account of step dancing, step dancers and cultural institutions in Ireland.

Music in Print Master Title Index Springer

Includes "List of books indexed" (published also separately)

The Dancing Goddesses: Folklore, Archaeology, and the Origins of European Dance Troubador Publishing Ltd

Relatively little has been written about how ballet teachers become teachers themselves and how each generation passes on its experience to the next. The teacher-dancer relationship within the context of the Russian classical tradition is a theme of “A Life Well Danced”. It is presented through the lens of a young girl who lived through emigration and displacement at the time of the Russian Revolution, who experienced this again as an adult after the Second World War and who went on to establish a successful career as a teacher, examiner and choreographer. The book also touches on the teaching and performing of European character dance which is also an under-appreciated field. “A Life Well Danced” was inspired by the author’s direct connection through Zybina and her teachers, Nicolai Legat in London, Evgenia Eduardova in Berlin and Elena Poliakova in Belgrade, to the flowering of Russian classical ballet in the late nineteenth and early twentieth centuries when Marius Petipa was choreographing works such as *Swan Lake* and *Sleeping Beauty*. An interview with Zybina provides the framework for material in memoirs and first-hand accounts that are drawn upon for their lively descriptions of the Imperial Theatre School and the Mariinsky ballet company in St. Petersburg. Born in Moscow, Zybina and her family fled to Europe at the time of the Russian Revolution. Her first marriage to an English diplomat took her to Belgrade and a career as a dancer and ballet mistress in Yugoslavia. The Second World War saw her still in Yugoslavia with her second husband when they and a number of close friends worked in intelligence on behalf of the Allies. A strange twist of events, brought them to England where Zybina established her ballet school and became an examiner for the Federation of Russian Classical Ballet and the Society of Russian Style Ballet Schools.

Music in the Balkans McFarland

People all over the world dance traditional and popular dances that have been staged for purposes of representing specific national and ethnic groups. Anthony Shay suggests these staged dance productions be called “ethno identity dances”, especially to replace the term “folk dance,” which Shay suggests should refer to the traditional dances found in village settings as an organic part of village and tribal life. Shay investigates the many motives that impel people to dance in these staged productions: dancing for sex or dancing sexy dances, dancing for fun and recreation, dancing for profit - such as dancing for tourists - dancing for the nation or to demonstrate ethnic pride. In this study Shay also examines belly dance, Zorba Dancing in Greek nightclubs and restaurants, Tango, Hula, Irish step dancing, and Ukrainian dancing.

Waltzing Through Europe: Attitudes towards Couple Dances in the Long Nineteenth-Century Springer

Everyone who viewed the opening ceremonies of the 2008 Beijing Olympic Games can understand the power of dance and mass movement in the service of politics. While examples of such public performances and huge festivals are familiar in Nazi Germany, the former Soviet Union and today's North Korea, this new book addresses the lesser known examples of Spain under Franco, the Dominican Republic, Iran, Croatia and Uzbekistan, all of which have been subjected to various political regimes. Dance and choreographed mass movement is the newest field of serious research in dance studies, particularly in the fields of politics and international relations and gender and sexuality. The author uses dance as a lens through which to study political, ethnic, and gendered phenomena so that the reader grasps that dance constitutes an important non-verbal lens for the study of human behaviour. This is the first study on dance and political science to focus specifically on authoritarian regimes. It is a significant and original contribution to scholarship in the field, with the key studies drawn from a variety of different geographical and historical backgrounds. In Spain under Franco, the Women's Section of the fascist Falange created a folk dance program that toured widely and through the performance of Spanish regional folk dances performed by virginal young Spanish women, embodying Catholic purity, permitted the regime to re-enter the world of polite diplomacy. The Dominican Republic dictator, Rafael Trujillo, himself a gifted dancer, raised the popular folk and vernacular dance, the merengue, to the level of the "national" dance, which became a symbol of his regime and Dominican identity, which merengue it still maintains. For over a thousand years, Croatia, has endured a series of authoritarian regimes – Hapsburg, Napoleon, the Yugoslav royal dictatorship, fascist, Josip Broz Tito's communist regime, Franjo Tudjaman – that ruled that small nation. For over 70 years, Lado, the National Folk Dance Ensemble of Croatia, has served as "the light of Croatian identity." Through its public performances of folk dances and music, Lado has become the face of a series of different regimes. In Iran, dance became banned under the Islamic Republic after serving the Pahlavi regime as a form of representation of its peasant population and its historic Persian identity. Uzbekistan currently has expanded the role of the invented tradition of Uzbek "classical" dance, created during the soviet period, as a representation of Uzbek identity, in national festivals. Thus, through these examples, the reader will see how dance and mass movement have become important as political means for a variety of authoritarian regimes to represent themselves. Primary readership will be dance scholars; particularly the growing number interested in ethno-identity dances of the second half of the twentieth-century Will be of interest to academic

libraries and departments, with valuable information and interest also for scholars of ethnology, anthropology, cultural studies, history.

Sounding Roman Xlibris Corporation

Dance intersects with ethnicity in a powerful variety of ways and at a broad set of venues. Dance practices and attitudes about ethnicity have sometimes been the source of outright discord, as when African Americans were - and sometimes still are - told that their bodies are 'not right' for ballet, when Anglo Americans painted their faces black to perform in minstrel shows, when 19th century Christian missionaries banned the performance of particular native dance traditions throughout much of Polynesia, and when the Spanish conquistadors and church officials banned sacred Aztec dance rituals. More recently, dance performances became a locus of ethnic disunity in the former Yugoslavia as the Serbs of Bosnia attended dance concerts but only applauded for the Serbian dances, presaging the violent disintegration of that failed state. The Oxford Handbook of Dance and Ethnicity brings together scholars from across the globe in an investigation of what it means to define oneself in an ethnic category and how this category is performed and represented by dance as an ethnicity. Newly-commissioned for the volume, the chapters of the book place a reflective lens on dance and its context to examine the role of dance as performed embodiment of the historical moments and associated lived identities. In bringing modern dance and ballet into the conversation alongside forms more often considered ethnic, the chapters ask the reader to contemplate previous categories of folk, ethnic, classical, and modern. From this standpoint, the book considers how dance maintains, challenges, resists or in some cases evolves new forms of identity based on prior categories. Ultimately, the goal of the book is to acknowledge the depth of research that has been undertaken and to promote continued research and conceptualization of dance and its role in the creation of ethnicity. Dance and ethnicity is an increasingly active area of scholarly inquiry in dance studies and ethnomusicology alike and the need is great for serious scholarship to shape the contours of these debates. The Oxford Handbook of Dance and Ethnicity provides an authoritative and up-to-date survey of original research from leading experts which will set the tone for future scholarly conversation.

When Men Dance Oxford Handbooks

Sounds of the Borderland is the first book-length study of how popular music became a medium for political communication and contested identification during and after Croatia's war of independence from Yugoslavia. It extends existing cultural studies literature on music, politics and the state, which has largely been grounded in Western European and North American political systems. It also responds to an emerging fascination with the culture and politics of contemporary south-east Europe, expanding scholarship on the post-Yugoslav conflicts by going on to encompass significant social and political changes into the present day. The outbreak of war in 1991 saw almost every professional musician in Croatia take part in a wave of patriotic music-making and the powerful state television system strive to bring popular music under its control. As the political imperative shifted from securing national survival to consolidating a homogenous nation-state, the music industry responded with several strategies for creating a national popular music, producing messages about the nation and, in the ongoing debates over the origins of the folk music that inspired many songs, a way to define the nation by expressing what Croatia was not. The war on ethnic ambiguity which cut through individuals' social and creative lives played out across the airwaves, sales racks and gossip columns of a small country that imagined itself a historical and cultural borderland. These explicit and implicit narratives of nationhood connect many political phases: the months of fiercest fighting, the stabilised front, the uneasy post-war years when the symbolic frontline region of eastern Slavonia had still not returned to Croatian sovereignty, the euphoria and instability after the end of the Tudjman regime in 2000, and Croatia's fraught journey towards the European Union. Baker's book provides valuable insight into the role of music in a wartime and post-conflict society and will be essential reading for researchers and students interested in south-east Europe or the transformation of entertainment during and after conflict.

Cycles of Hatred and Rage Springer Nature

I-Media-Cities. Innovative e-Environment for Research on Cities and the Media presents the results of an innovative project undertaken by the film archives of Athens, Barcelona, Bologna, Brussels, Copenhagen, Stockholm, Frankfurt, Turin and Vienna, in conjunction with several leading research centres and technological innovators. Together they have developed a digital platform for viewing a wide range of images and motion pictures. More than 1,000 films dating from 1890 to 1989 have been incorporated in the platform, expressly selected to give the project coherence and meaning. Each city is represented both singularly and generally, revealing similarities and differences between them. The producers, actors, directors, places, people, and historical, social and political events are listed to facilitate analysis in areas such as sociology, urban anthropology, town planning, and architectural history, among others. The objective is to propose a new way of disseminating film collections, bringing them to a wider public, and stimulating research into cities in the fields of the humanities.

Dance and Authoritarianism Oxford University Press

Klezmer: Music, History, and Memory is the first comprehensive study of the musical structure and social history of klezmer music, the music of the Jewish musicians' guild of Eastern Europe. Emerging in 16th century Prague, the klezmer became a central cultural feature of the largest transnational Jewish community of modern times - the Ashkenazim of Eastern Europe. Much of the musical and choreographic history of the Ashkenazim is

embedded in the klezmer repertoire, which functioned as a kind of non-verbal communal memory. The complex of speech, dance, and musical gesture is deeply rooted in Jewish expressive culture, and reached its highest development in Eastern Europe. Klezmer: Music, History, and Memory reveals the artistic transformations of the liturgy of the Ashkenazic synagogue in klezmer wedding melodies, and presents the most extended study available in any language of the relationship of Jewish dance to the rich and varied klezmer music of Eastern Europe. Author Walter Zev Feldman expertly examines the major written sources--principally in Russian, Yiddish, Hebrew, and Romanian--from the 16th to the 20th centuries. He draws upon the foundational notated collections of the late Tsarist and early Soviet periods, as well as rare cantorial and klezmer manuscripts from the late 18th to the early 20th centuries. He has conducted interviews with authoritative European-born klezmerim over a period of more than thirty years, in America, Europe, and Israel. Thus, his analysis reveals both the musical and cultural systems underlying the klezmer music of Eastern Europe.

Tracing the Landscape of Dance in Greece Oxford University Press

This book draws on theories of aesthetics, post-colonialism, multiculturalism and transnationalism to explore salient aspects of perpetuating traditional dance customs in diaspora. It is the first book to present a broad-ranging analysis of cultural dance in Australia. Topics include adaptation of dance customs within a post-migration context, multicultural festivals, prominent performers, historiographies and archives, and the relative positionings of cultural and Western theatrical dance genres. The book offers a decolonized appraisal of dance in Australia, critiquing past and present praxes and offering suggestions for the future. Overall, it underscores the highly variegated nature of the Australian dance landscape and advocates for greater recognition of amateur community dance practices. Cultural Dance in Australia makes a substantial contribution to the catalogue of work about immigrants and cultural dance styles that continue to be preserved in Australia. This book will be of interest to scholars of dance, performance studies, migration studies and transnationalism.

The Operetta Empire Edicions Universitat Barcelona

This book investigates multiple musical traditions in South East Europe, crossing conventional borders between musicology and ethnomusicology in an attempt to elucidate how music has contributed to the definition of national, regional and social identities in the region.

The Oxford Handbook of Music Revival Bloomsbury Publishing USA

This edited collection addresses a growing concern in Europe and the United States about the future of the European Union, democratic institutions, and democracy itself. The current success of right-wing parties—marked by the adoption of extremist nationalistic rhetoric aimed to incite fear of the “other” and the use of authoritarian policies when attaining the majority—is putting pressure on basic human rights and the rule of law. Eight sociocultural anthropologists, working in England, Northern Ireland, Italy, France, Poland, Germany, Hungary and the United States use varying methodological and theoretical approaches to inspect a number of such parties and their supporters, while assessing the underpinnings of current right-wing successes in what has heretofore been a recurring post-war cycle. The research collected in *Cycles of Hatred and Rage* supports the validity of the above concerns, and it ultimately suggests that in the current battle between democratic globalists and authoritarian nationalists, the outcome is far from clear.

Performanz und Imagination in der Oralkultur Südosteuropas Oxford University Press

Byzantium's Balkan Frontier is the first narrative history in English of the northern Balkans in the tenth to twelfth centuries. Where previous histories have been concerned principally with the medieval history of distinct and autonomous Balkan nations, this study regards Byzantine political authority as a unifying factor in the various lands which formed the empire's frontier in the north and west. It takes as its central concern Byzantine relations with all Slavic and non-Slavic peoples - including the Serbs, Croats, Bulgarians and Hungarians - in and beyond the Balkan Peninsula, and explores in detail imperial responses, first to the migrations of nomadic peoples, and subsequently to the expansion of Latin Christendom. It also examines the changing conception of the frontier in Byzantine thought and literature through the middle Byzantine period.

Forthcoming Books Cambridge Scholars Publishing

In the twenty-first century, values of competition underpin the free-market economy and aspirations of individual achievement shape the broader social world. Consequently, ideas of winning and losing, success and failure, judgment and worth, influence the dance that we see and do. Across stage, studio, street, and screen, economies of competition impact bodily aesthetics, choreographic strategies, and danced meanings. In formalized competitions, dancers are judged according to industry standards to accumulate social capital and financial gain. Within the capitalist economy, dancing bodies compete to win positions in prestigious companies, while choreographers hustle to secure funding and attract audiences. On the social dance floor, dancers participate in dance-offs that often include unspoken, but nevertheless complex, rules of bodily engagement. And the media attraction to the drama and spectacle of competition regularly plays out in reality television shows, film documentaries, and Hollywood cinema. Drawing upon a diverse collection of dances across history and geography, *The Oxford Handbook of Dance and Competition* asks how competition affects the presentation and experience of dance and, in response, how dancing bodies negotiate, critique, and resist the aesthetic and social structures of the competition paradigm.