

Sound And Sentiment Birds Weeping Poetics And Song In Kaluli Expression Conduct And Communication

The distinguished scholar Steven Feld shaped the field of the anthropology of sound and music. In this new work, he looks at the vernacular cosmopolitanism of a group of jazz players in Ghana, including some who have traveled widely, played with American jazz greats, and blended Coltrane with local instruments and philosophy. He describes their cosmopolitan outlook as an accoustemology, a way of knowing the world through sound. Feld combines memoir, biography, ethnography, and history, telling a story of diasporic intimacy and dialogue that contests both American nationalist and Afrocentric narrations of jazz history.

A sweeping saga of dreams, titanic struggles, dark passions, and forbidden love in the Outback.

Focusing on three entertainers who have become national icons Martin Stokes offers a portrait of Turkish identity that is very different from the official version of anthems and flags. In particular, he discusses how a Turkish concept of love has been developed through the work of the singers and the public reaction to them.

From the author of No.1 international bestseller Collapse, a mesmerizing portrait of the human past that offers profound lessons for how we can live today Visionary, prize-winning author Jared Diamond changed the way we think about the rise and fall of human civilizations with his previous international bestsellers Guns, Germs and Steel and Collapse. Now he returns with another epic - and groundbreaking - journey into our rapidly receding past. In The World Until Yesterday, Diamond reveals how traditional societies around the world offer an extraordinary window onto how our ancestors lived for the majority of human history - until virtually yesterday, in evolutionary terms - and provide unique, often overlooked insights into human nature. Drawing extensively on his decades working in the jungles of Papua New Guinea, Diamond explores how tribal societies approach essential human problems, from childrearing to conflict resolution to health, and discovers we have much to learn from traditional ways of life. He unearths remarkable findings - from the reason why modern afflictions like diabetes, obesity and Alzheimer's are virtually non-existent in tribal societies to the surprising benefits of multilingualism. Panoramic in scope and thrillingly original, The World Until Yesterday provides an enthralling first-hand picture of the human past that also suggests profound lessons for how to live well today. Jared Diamond is the Pulitzer Prize-winning author of the seminal million-copy-bestseller Guns, Germs, and Steel, which was named one of TIME's best non-fiction books of all time, and Collapse, a #1 international bestseller. A professor of geography at UCLA and noted polymath, Diamond's work has been influential in the fields of anthropology, biology, ornithology, ecology and history, among others.

Winner of the International Lannan Literary Award for Nonfiction Animal tracks, word magic, the speech of stones, the power of letters, and the taste of the wind all figure prominently in this intellectual tour de force that returns us to our senses and to the sensuous terrain that sustains us. This major work of ecological philosophy startles the senses out of habitual ways of perception. For a thousand generations, human beings viewed themselves as part of the wider community of nature, and they carried on active relationships not only with other people with other animals, plants, and natural objects (including mountains, rivers, winds, and weather patters) that we have only lately come to think of as "inanimate." How, then, did humans come to sever their ancient reciprocity with the natural world? What will it take for us to recover a sustaining relation with the breathing earth? In The Spell of the Sensuous David Abram draws on sources as diverse as the philosophy of Merleau-Ponty, Balinese shamanism, Apache storytelling, and his own experience as an accomplished sleight-of-hand of magician to reveal the subtle dependence of human cognition on the natural environment. He explores the character of perception and excavates the sensual foundations of language, which--even at its most abstract--echoes the calls and cries of the earth. On every page of this lyrical work, Abram weaves his arguments with a passion, a precision, and an intellectual daring that recall such writers as Loren Eiseley, Annie Dillard, and Barry Lopez.

WINNER OF THE PULITZER PRIZE FOR NONFICTION • "The definitive biography" (Newsweek) of J. Robert Oppenheimer, one of the iconic figures of the twentieth century, a brilliant physicist who led the effort to build the atomic bomb for his country in a time of war, and who later found himself confronting the moral consequences of scientific progress. In this magisterial, acclaimed biography twenty-five years in the making, Kai Bird and Martin Sherwin capture Oppenheimer's life and times, from his early career to his central role in the Cold War. This is biography and history at its finest, riveting and deeply informative. "A masterful account of Oppenheimer's rise and fall, set in the context of the turbulent decades of America's own transformation. It is a tour de force." —Los Angeles Times Book Review

"Perspectives on a 21st Century Comparative Musicology : Ethnomusicology or Transcultural Musicology? stems from the 'International Seminars in Ethnomusicology' that F. Giannattasio conceived within the activities of the Intercultural Institute for Comparative Music Studies of the Fondazione Giorgio Cini, devoted to a wide reflection on aims, methods and objects of study of ethnomusicology in the light of the profound changes occurring in this field at the beginning of the 21st Century. It concerns a radical rethinking – at a theoretical and epistemological level – of the history of the discipline, due to the contemporary profound transformation of the object of study. The volume has the ambition of offering new views on what a comparative musicology could do in its enquiry into contemporary music making processes. Scholars coming from different parts of the world, and from different fields of study such as W. Welsch, L.-Ch. Koch, T. Rice, S. Feld, J. Guilbault, J-L. Amselle, contributed to the volume presenting theoretical approaches as an implicit or explicit reaction to the theoretical issues presented by Giannattasio. Together with them, some Italian scholars (G. Giuriati, C. Rizzoni, G. Vacca, R. Di Mauro, M. Agamennone, F. Gervasi) present their thoughts drawn from research in two contexts identified as case studies : the area of Naples and its surroundings, and the Salento."--Page 4 de la couverture.

This work is designed as the core text for undergraduate, introductory courses on world music. Supported by case studies from a variety of cultures, the text defines musical terms and concepts and discusses how musical organization and structure differs across cultures.

This bold agenda-setting title continues to spearhead interdisciplinary, multisensory research into experience, knowledge and practice. Drawing on an explosion of new, cutting edge research Sarah Pink uses real world examples to bring this innovative area of study to life. She encourages us to challenge, revise and rethink core components of ethnography including interviews, participant observation and doing research in a digital world. The book provides an important framework for thinking about sensory ethnography stressing the numerous ways that smell, taste, touch and vision can be interconnected and interrelated within research. Bursting with practical advice on how to effectively conduct and share sensory ethnography this is an important, original book, relevant to all branches of social sciences and humanities.

Sound and Sentiment Birds, Weeping, Poetics, and Song in Kaluli Expression, 3rd Edition with a New Introduction by the Author Duke University Press

"The Bird of Time" by Sarojini Naidu. Published by Good Press. Good Press publishes a wide range of titles that encompasses every genre. From well-known classics & literary fiction and non-fiction to forgotten?or yet undiscovered gems?of world literature, we issue the books that need to be read. Each Good Press edition has been meticulously edited

and formatted to boost readability for all e-readers and devices. Our goal is to produce eBooks that are user-friendly and accessible to everyone in a high-quality digital format. In *Segregating Sound*, Karl Hagstrom Miller argues that the categories that we have inherited to think and talk about southern music bear little relation to the ways that southerners long played and heard music. Focusing on the late nineteenth century and the early twentieth, Miller chronicles how southern music—a fluid complex of sounds and styles in practice—was reduced to a series of distinct genres linked to particular racial and ethnic identities. The blues were African American. Rural white southerners played country music. By the 1920s, these depictions were touted in folk song collections and the catalogs of “race” and “hillbilly” records produced by the phonograph industry. Such links among race, region, and music were new. Black and white artists alike had played not only blues, ballads, ragtime, and string band music, but also nationally popular sentimental ballads, minstrel songs, Tin Pan Alley tunes, and Broadway hits. In a cultural history filled with musicians, listeners, scholars, and business people, Miller describes how folklore studies and the music industry helped to create a “musical color line,” a cultural parallel to the physical color line that came to define the Jim Crow South. Segregated sound emerged slowly through the interactions of southern and northern musicians, record companies that sought to penetrate new markets across the South and the globe, and academic folklorists who attempted to tap southern music for evidence about the history of human civilization. Contending that people’s musical worlds were defined less by who they were than by the music that they heard, Miller challenges assumptions about the relation of race, music, and the market.

"One of the best pieces of ethnomusicological research of the last ten years. Roseman shows just how central musical ideas and practices are to a way of knowing and imagining the world, to a way of transforming ordinary experiences, and to penetrating belief systems more broadly."—Steven Feld, University of Texas, Austin "An exciting contribution to interpretive medical anthropology. Moving analytically between Temiar cultural constrictions of illness and health, and the humanely organized sounds of healing ceremonies, Roseman explicates the cultural logic whereby aesthetic configurations participate in a comprehensive, therapeutically effective pattern of reality. This author has brocaded medical anthropology with ethnomusicology, producing a shimmering postmodern ethnographic tapestry of great subtlety and strength."—Barbara Tedlock, SUNY, Buffalo

The Poetics of American Song Lyrics is the first collection of academic essays that regards songs as literature and that identifies intersections between the literary histories of poems and songs. The essays by well-known poets and scholars including Pulitzer Prize winner Claudia Emerson, Peter Guralnick, Adam Bradley, David Kirby, Kevin Young, and many others, locate points of synthesis and separation so as to better understand both genres and their crafts. The essayists share a desire to write on lyrics in a way that moves beyond sociological, historical, and autobiographical approaches and explicates songs in relation to poetics. Unique to this volume, the essays focus not on a single genre but on folk, rap, hip hop, country, rock, indie, soul, and blues. The first section of the book provides a variety of perspectives on the poetic history and techniques within songs and poems, and the second section focuses on a few prominent American songwriters such as Bob Dylan, Bruce Springsteen, and Michael Stipe. Through conversational yet in-depth analyses of songs, the essays discuss sonnet forms, dramatic monologues, Modernism, ballads, blues poems, confessionalism, Language poetry, Keatsian odes, unreliable narrators, personas, poetic sequences, rhythm, rhyme, transcription methods, the writing process, and more. While the strategies of explication differ from essay to essay, the nexus of each piece is an unveiling of the poetic history and poetic techniques within songs. Charlotte Pence of Knoxville, Tennessee, is the author of *The Writer's Path: Creative Exercises for Meaningful Essays*. She is also the winner of the Black River Chapbook Competition for her poetry chapbook *The Branches, the Axe, the Missing*.

What is an immersive soundscape? It can be as simple as a recording made in a forest: leaves crunching underfoot, birds chirping, a squirrel chattering. Or it can be as complex as a movie soundtrack, which involves music but also uses many other sounds--to set the mood for the action and to literally put the viewer in the picture. Sound art defies categorization, and artists using this medium describe their work in many different ways: as sound installations, audio art, radio art, and music. *The Art of Immersive Soundscapes* provides a fascinating tour of contemporary sound art practices that comprises scholarly essays, artists' statements, and a DVD with sonic and visual examples. Included are perspectives from soundscape composition and performance, site-specific sound installation, recording, and festival curation. The book and accompanying DVD will appeal to a broad audience interested in music, sound, installation art, the environment, digital culture, and media arts. Importantly, it recognizes the pioneering place of Canadian sound artists within this international field.

Colombia has the largest black population in the Spanish-speaking world, but Afro-Colombians have long remained at the nation's margins. Their recent irruption into the political, social, and cultural spheres is tied to appeals to cultural difference, dramatized by the traditional music of Colombia's majority-black Southern Pacific region, often called *currulao*. Yet that music remains largely unknown and unstudied despite its complexity, aesthetic appeal, and social importance. *Rites, Rights & Rhythms: A Genealogy of Musical Meaning in Colombia's Black Pacific* is the first book-length academic study of *currulao*, inquiring into the numerous ways it has been used: to praise the saints, to grapple with modernization, to dramatize black politics, to perform the nation, to generate economic development and to provide social amelioration in a context of war. Author Michael Birenbaum Quintero draws on both archival and ethnographic research to trace these and other understandings of how *currulao* has been understood, illuminating a history of struggles over the meanings of *currulao* that are also struggles over the meanings of blackness in Colombia. Moving from the eighteenth century to the present, *Rites, Rights & Rhythms* asks how musical meaning is made, maintained, and sometimes abandoned across historical contexts as varied as colonial slavery, twentieth-century national populism, and neoliberal multiculturalism. What emerges is both a rich portrait of one of the hemisphere's most important and understudied black cultures and a theory of history traced through the performative practice of *currulao*.

A new, thirtieth-anniversary edition of the landmark ethnography that introduced the anthropology, or the cultural study, of sound.

"Like many other South American Indian communities, the Suya Indians of Mato Grosso, Brazil, devote a great deal of time and energy to making music, especially singing. In paperback for the first time, Anthony Seeger's *Why Suya Sing* considers the reasons for the importance of music for the Suya - and by extension for other groups - through an examination of myth telling, speech making, and singing in an initiation ceremony." "This new paperback edition features a CD offering examples of the myth telling, speeches, and singing discussed, as well as a new afterword that describes the continuing use of music by the Suya in their recent conflicts with cattle ranchers and soybean farmers." -- Prové de l'editor.

Now in its second edition, *Sound and Sentiment* is an ethnographic study of sound as a cultural system--that is, a system of symbols--among the Kaluli people of Papua New Guinea. It shows how an analysis of modes and codes of sound communication leads to an understanding of life in Kaluli society. By studying the form and performance of weeping, poetics, and song in relation to the Kaluli natural and spiritual world, Steven Feld reveals Kaluli sound expressions as embodiments of deeply felt sentiments. For this second edition the author has updated his original work with a new, innovative chapter that includes an interpretive review by its subjects, the Kaluli people themselves. He has also written a new preface and discography and revised the references section.

What Science Offers the Humanities examines some of the deep problems facing current approaches to the study of culture. It focuses especially on the excesses of postmodernism, but also acknowledges serious problems with postmodernism's harshest critics. In short, Edward Slingerland argues that in order for the humanities to progress, its scholars need to take seriously contributions from the natural sciences--and particular research on human cognition--which demonstrate that any separation of the mind and the body is entirely untenable. The author provides suggestions for how humanists might begin to utilize these scientific discoveries without conceding that science has the last word on morality, religion, art, and literature. Calling into question such deeply entrenched dogmas as the "blank slate" theory of nature, strong social constructivism, and the ideal of disembodied reason, *What Science Offers the Humanities* replaces the human-sciences divide with a more integrated approach to the study of culture.

This important study in ethnomusicology is an attempt by the author -- a musician who has become a social anthropologist -- to compare his experiences of music-making in different cultures. He is here presenting new information resulting from his research into African music, especially among the Venda. Venda music, he discovered is in its way no less complex in structure than European music. Literacy and the invention of nation may generate extended musical structures, but they express differences of degree, and not the difference in kind that is implied by the distinction between 'art' and 'folk' music. Many, if not all, of music's essential processes may be found in the constitution of the human body and in patterns of interaction of human bodies in society. Thus all music is structurally, as well as functionally, 'folk' music in the sense that music cannot be transmitted or have meaning without associations between people. If John Blacking's guess about the biological and social origins of music is correct, or even only partly correct, it would generate new ideas about the nature of musicality, the role of music in education and its general role in societies which (like the Venda in the context of their traditional economy) will have more leisure time as automation increases.

Why is musical mimesis so much a part of the cultural world of indigenous Filipinos? What does it tell us about their musical sensibilities and their social world? This book addresses these issues through a study of the relations between musical poetics, myth, and magic in the musical and spiritual lives of T'boli men and women from the highlands of southwestern Mindanao. Manolete Mora's study shows that musical mimesis is an intrinsic part of the cultural process of interpreting, articulating, making, and remaking the world. More significantly, it suggests that musical mimesis is intimately linked to a moral universe that is grounded in reciprocity. Musical mimesis is a way of establishing contact, fusion and identity with the other, and this is possible because of the existence of concepts of knowledge and being that are fundamentally different from our own. This book embraces wide-ranging ethnographic materials and issues that will be of interest to the musicologist, anthropologist, and student of Southeast Asian folklore and cross-cultural aesthetics.

An African proverb states that when a knowledgeable old person dies, a whole library disappears. In that light, this book presents knowledge that is new or has not been readily available until now because it has not previously been captured or reported by indigenous people. Indigenous knowledge that embraces ornithology takes in whole social dimensions that are inter-linked with environmental ethos, conservation and management for sustainability. In contrast, western approaches have tended to reduce knowledge to elemental and material references. This book also looks at the significance of ind.

New York Times Bestseller 'So damn good. A page-turner that makes you think and has a huge emotional impact' Jeff VanderMeer, author of *Annihilation* A wild and gripping novel about one woman's quest to reintroduce wolves to the Scottish Highlands at any cost Inti Flynn arrives in the Scottish Highlands with fourteen grey wolves, a traumatised sister and fierce tenacity. As a biologist, she knows the animals are the best hope for rewilding the ruined landscape and she cares little for local opposition. As a sister, she hopes the remote project will offer her twin, Aggie, a chance to heal after the horrific events that drove them both out of Alaska. But violence dogs their footsteps and one night Inti stumbles over the body of a farmer. Unable to accept that her wolves could be responsible, she makes a reckless decision to protect them. But if the wolves didn't make the kill, then who did? And can she trust the man she is beginning to love when he becomes the main suspect? Propulsive and unforgettable, *Once There Were Wolves* is the spellbinding story of a woman desperate to save her family, the wild animals and the natural world she loves, at any cost. 'One of those very rare, special novels that changes you as you read' Laurie Frankel

DIVAn ethnography of the recording of Mbaqanga music, that examines its relation to issues of identity, South African politics, and global political economy./div

For Prespa Albanians, both at home in Macedonia and in the diaspora, the most opulent, extravagant, and socially significant events of any year are wedding celebrations. Combining photographs, song texts, and vibrant recordings of the music with her own evocative descriptions, ethnomusicologist Jane C. Sugarman focuses her account of Prespa weddings on notions of gendered identity, demonstrating the capacity of singing to generate and transform relations of power within Prespa society.

Translated Woman tells the story of an unforgettable encounter between Ruth Behar, a Cuban-American feminist anthropologist, and Esperanza Hernández, a Mexican street peddler. The tale of Esperanza's extraordinary life yields unexpected and profound reflections on the mutual desires that bind together anthropologists and their "subjects."

Art Does art leave you cold? And is that what it's supposed to do? Or is a painting meant to move you to tears? Hemingway was reduced to tears in the midst of a drinking bout when a painting by James Thurber caught his eye. And what's bad about that? In *Pictures and Tears*, art historian James Elkins tells the story of paintings that have made people cry. Drawing upon anecdotes related to individual works of art, he provides a chronicle of how people have shown emotion before works of art in the past, and a meditation on the curious tearlessness with which most people approach art in the present. Deeply personal, *Pictures and Tears* is a history of emotion and vulnerability, and an inquiry into the nature of art. This book is a rare and invaluable treasure for people who love art. Also includes an 8-page color insert.

In *Sensuous Scholarship* Paul Stoller challenges contemporary social theorists and cultural critics who - using the notion of embodiment to critique both Eurocentric and phallogocentric predispositions in scholarly thought - consider the body primarily as a text that can be read and analyzed. He argues that this attitude is in itself Eurocentric and is particularly inappropriate for anthropologists, who often work in

societies in which the notion of text, and textual interpretation, is foreign. In many of these societies not only are reading and writing unimportant but vision is not the central perceptual mode. Instead, the "lower" senses are central to the metaphoric organization of experience. Throughout *Sensuous Scholarship* Stoller argues for the importance of understanding the "sensuous epistemologies" of many non-Western societies so that we can better understand the societies themselves and what their epistemologies have to teach us about human experience in general.

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This classic ethnography, now in its second edition, describes the traditional way of life of the Kaluli, a tropical forest people of Papua New Guinea. The book takes as its focus the nostalgic and violent Gisalo ceremony, one of the most remarkable performances in the anthropological literature. Tracking the major symbolic and emotional themes of the ceremony to their sources in everyday Kaluli life, Schieffelin shows how the central values and passions of Kaluli experience are governed by the basic forms of social reciprocity. However, Gisalo reveals that social reciprocity is not limited to the dynamics of transaction, obligation and alliance. It emerges, rather, as a mode of symbolic action and performative form, embodying a cultural scenario which shapes Kaluli emotional experience and moral sensibility and permeates their understanding of the human condition.

Journeys deep into Gypsy country in search of the sounds and dance that profoundly shape their lives and the lives of their neighbors in Greek Macedonia.

Ethnography by Design, unlike many investigations into how ethnography can be done, focuses on the benefits of sustained collaboration across projects to ethnographic enquiry, and the possibilities of experimental co-design as part of field research. The book translates specifically scenic design practices, which include processes like speculation, materialization, and iteration, and applies them to ethnographic inquiry, emphasizing both the value of design studio processes and "designed" field encounters. The authors make it clear that design studio practices allow ethnographers to ask and develop very different questions within their own and others' research and thus, design also offers a framework for shaping the conditions of encounter in ways that make anthropological suppositions tangible and visually apparent. Written by two anthropologists and a designer, and based on their experience of their collective endeavours during three projects, Luke Cantarella, Christine Hegel, and George E. Marcus examine their works as a way to continue a broader inquiry into what the practice of ethnography can be in the twenty-first century, and how any project distinctively moves beyond standard perspectives through its crafted modes of participation and engagement.

Renato Rosaldo's new prose poetry collection shares his experiences and those of his group of twelve Mexican American Tucson High School friends known as the Chasers as they grew up, graduated, and fell out of touch. Derived from interviews with the Chasers and three other friends conducted after their fiftieth high school reunion, Rosaldo's poems present a chorus of distinct voices and perspectives that convey the realities of Chicano life on the borderlands from the 1950s to the present.

Realism and the Aim of Science is one of the three volumes of Karl Popper's *Postscript to the Logic of Scientific Discovery*. The *Postscript* is the culmination of Popper's work in the philosophy of physics and a new famous attack on subjectivist approaches to philosophy of science. *Realism and the Aim of Science* is the first volume of the *Postscript*. Popper here formulates and explains his non-justificationist theory of knowledge: science aims at true explanatory theories, yet it can never prove, or justify, any theory to be true, not even if it is a true theory. Science must continue to question and criticise all its theories, even those that happen to be true. *Realism and the Aim of Science* presents Popper's mature statement on scientific knowledge and offers important insights into his thinking on problems of method within science.

In twenty essays on subjects such as noise, acoustics, music, and silence, *Keywords in Sound* presents a definitive resource for sound studies, and a compelling argument for why studying sound matters. Each contributor details their keyword's intellectual history, outlines its role in cultural, social and political discourses, and suggests possibilities for further research. *Keywords in Sound* charts the philosophical debates and core problems in defining, classifying and conceptualizing sound, and sets new challenges for the development of sound studies. Contributors: Andrew Eisenberg, Veit Erlmann, Patrick Feaster, Steven Feld, Daniel Fisher, Stefan Helmreich, Charles Hirschkind, Deborah Kapchan, Mara Mills, John Mowitt, David Novak, Ana Maria Ochoa Gautier, Thomas Porcello, Tom Rice, Tara Rodgers, Matt Sakakeeny, David Samuels, Mark M. Smith, Benjamin Steege, Jonathan Sterne, Amanda Weidman

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