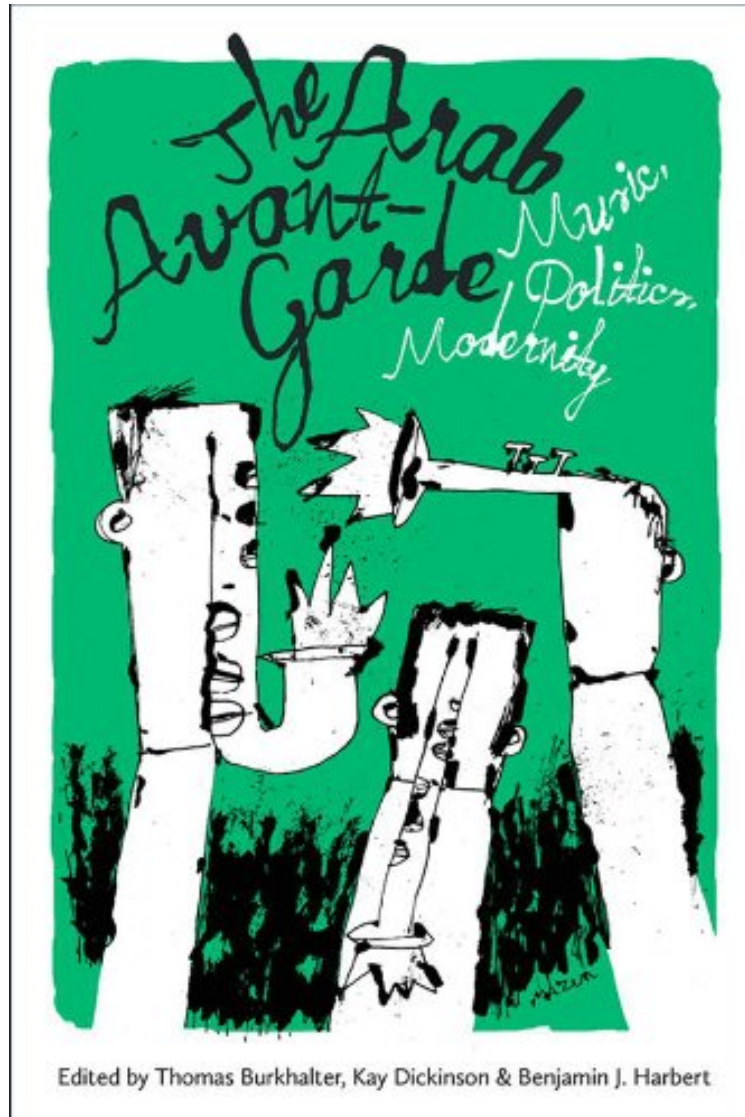


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The Arab Avant-Garde: Music, Politics, Modernity (Music/Culture)

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From Wesleyan : The Arab Avant-Garde: Music, Politics, Modernity (Music/Culture) before purchasing it in order to gage whether or not it would be worth my time, and all praised The Arab Avant-Garde: Music, Politics, Modernity (Music/Culture):

1 of 1 people found the following review helpful. Excellent collection of essays!By leyya tawilAn important and long overdue read about the participation and leadership of Arab composers and musicians within the global practices of experimental music, historically and currently.

From jazz trumpeters drawing on the noises of warfare in Beirut to female heavy metallers in Alexandria, the Arab culture offers a wealth of exciting, challenging, and diverse musics. The essays in this collection investigate the plethora of compositional and improvisational techniques, performance styles, political motivations, professional trainings, and inter-continental collaborations that claim the mantle of innovation within Arab and Arab diaspora music. While most books on Middle Eastern music-making focus on notions of tradition and regionally specific genres, *The Arab Avant Garde* presents a radically hybrid and globally dialectic set of practices. Engaging the avant-garde term with Eurocentric resonance this anthology disturbs that presumed exclusivity, drawing on and challenging a growing body of literature about alternative modernities. Chapters delve into genres and modes as diverse as jazz, musical theatre, improvisation, hip hop, and heavy metal as performed in countries like Iraq, Egypt, Lebanon, Syria, Palestine, and the United States. Focusing on multiple ways in which the Arab avant-garde becomes manifest, this anthology brings together international writers with eclectic disciplinary trainings practicing musicians, area studies specialists, ethnomusicologists, and scholars of popular culture and media. Contributors include Sami W. Asmar, Michael Houry, Saed Muhssin, Marina Peterson, Kamran Rastegar, Caroline Rooney, and Shayna Silverstein, as well as the editors. Hardcover is un-jacketed.

This is a must-read book. Packed with high-minded critiques by renowned scholars, it launches a heated debate on the Arab modernism that has been depreciated by the deliberate imposition of Western models and Eurocentric visions. The critiques explore the colonial and postcolonial discourses on originality and experimentation and consider how the Arab avant-garde has behaved over years of struggle for self-determination and cultural identity. The transformation of modern Arab music into a contemporary space for experimentation, visions of cultural modernity, and spatialized practices is examined, and the volume as a whole concludes that Arab modernism has fundamentally defined itself through the expression of tonality beyond the typical Western scales. Moving smoothly between traditionalism and anti-traditionalism examining such social spaces as musical theater, improvisation, hip-hop, folk music, and electronic this volume breaks new ground, regarding the avant-garde as a key paradigm of the notion of cultural modernity. A.S. Jawad, Choice