

## Caribbean Music An Introduction

Literary Black Power in the Caribbean focuses on the Black Power movement in the anglophone Caribbean as represented and critically debated in literary texts, music and film. This volume is groundbreaking in its focus on the creative arts and artists in their evaluations of, and insights on, the relevance of the Black Power message across the region. The author takes a cultural studies approach to bring together the political with the aesthetic, enriching an already fertile debate on the era and the subject of Black Power in the Caribbean region. The chapters discuss various aspects of Black Power in the Caribbean: on the pages of journals and magazines, at contemporary conferences that radicalized academia to join forces with communities, in fiction and essays by writers and intellectuals, in calypso and reggae music, and in the first films produced in the Caribbean. Produced at the 50th anniversary of the 1970 Black Power Revolution in Port of Spain, Trinidad, this timely book will be of interest to students and academics focusing on Black Power, Caribbean literary and cultural studies, African diaspora, and Global South radical political and cultural theory.

Provides a complete historic overview of the sounds of the entire English-speaking Caribbean region, bringing together informative essays on the development of a range of music styles and the industry's top performers. Original.

Why study music? How much practical use is it in the modern world? This introduction proves how studying music is of great value both in its own terms and also in the post-university careers marketplace. The book explains the basic concepts and issues involved in the academic study of music, draws attention to vital connections across the field and encourages critical thinking over a broad range of music-related issues. • Covers all main aspects of music studies, including topics such as composition, opera, popular music, and music theory • Provides a thorough overview of a hugely diverse subject, from the history of early music to careers in music technology, giving a head-start on the areas to be covered on a music degree • New to 'neume'? Need a reminder about 'ripping'? - glossaries give clear definitions of key musical terms • Chapters are carefully structured and organized enabling easy and quick location of the information needed

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Trinidadian sitarist, composer, and music authority, Mangal Patasar once remarked about tãn-singing, "You take a capsule from India, leave it here for a hundred years, and this is what you get." Patasar was referring to what may be the most sophisticated and distinctive art form cultivated among the one and a half million East Indians whose ancestors migrated as indentured laborers from colonial India to the West Indies between 1845 and 1917. Known in Trinidad and Guyana as "tãn-singing" or "local-classical music" and in Suriname as "baithak gãna" ("sitting music"), tãn-singing has evolved into a unique idiom, embodying the rich poetic and musical heritage brought from India as modified by a diaspora group largely cut off from its ancestral homeland. In recent decades, however, tãn-singing has been declining, regarded as quaint and crude by younger generations raised on MTV, Hindi film music, and disco. At the same time, Indo-Caribbeans have been participating in their countries' economic, political, and cultural lives to a far greater extent than previously. Accompanying this participation has been a lively cultural revival, encompassing both an enhanced assertion of Indianness and a spirit of innovative syncretism. One of the most well-known products of this process is chutney, a dynamic music and dance phenomenon that is simultaneously a folk revival and a pop hybrid. In Trinidad, it has also been the vehicle for a controversial form of female empowerment and an agent of a new, more inclusive, conception of national identity. Thus, East Indian Music in the West Indies is a portrait of a diaspora community in motion. It documents the social and cultural development of a people "without history," a people who have sometimes been dismissed as foreigners who merely perpetuate the culture of the homeland rather than becoming "truly" Caribbean. Professor Manuel shows how inaccurate this characterization is. On the one hand, in the form of tãn-singing, it examines the distinctiveness of traditional Indo-Caribbean musical culture. On the other, in the form of chutney, it examines the new assertiveness and syncretism of Indo-Caribbean popular music. Students of Indo-Caribbean music and curious world-music fans alike will be fascinated by Professor Manuel's guided tour through the complex and exciting world of Indo-Caribbean musical culture. Author note: Peter Manuel, an authority on the music of both North India and the Caribbean, is Associate Professor in the Department of Art, Music, and Philosophy at John Jay College. He is the author of several books, including *Popular Musics of the Non-Western World* (Oxford University Press), *Cassette Culture: Popular Music and Technology in North India*, and *Caribbean Currents: Caribbean Music from Rumba to Reggae* (Temple University Press).

Explore the relationship between music and society around the world This comprehensive introductory text creates a panoramic experience for beginner students by exposing them to the many musical cultures around the globe. Each chapter opens with a musical encounter in which the author introduces a key musical culture. Through these experiences, students are introduced to key musical styles, musical instruments, and performance practices. Students are taught how to actively listen to key musical examples through detailed listening guides. The role of music in society is emphasized through chapters that focus on key world cultural groups.

The classic introduction to the Caribbean's popular music brought up to date.

The fast-paced zouk of Kassav', the romantic biguine of Malavoi, the jazz of Fal Frett, the ballads of Mona, and reggae of Kali and Pôglo are all part of the burgeoning popular music scene in the French Caribbean. In this lively book, Brenda F. Berrian chronicles the rise of this music, which has captivated the minds and bodies of the Francophone world and elsewhere. Based on personal interviews and discussions of song texts, Berrian shows how these musicians express their feelings about current and past events,

about themselves, their islands, and the French. Through their lyrical themes, these songs create metaphorical "spaces" that evoke narratives of desire, exile, subversion, and Creole identity and experiences. Berrian opens up these spaces to reveal how the artists not only engage their listeners and effect social change, but also empower and identify themselves. She also explores the music as it relates to the art of drumming, and to genres such as African American and Latin jazz and reggae. With *Awakening Spaces*, Berrian adds fresh insight into the historical struggles and arts of the French Caribbean.

*Focus: Music of the Caribbean* presents the most important issues of Caribbean musical history and current practice, discussing thought-provoking questions in a student-friendly fashion. It uses current ethnomusicological research on Caribbean music to tell the stories of Caribbean history—those of colonialism and neocolonialism, race and nationalism, marginalization and globalization—and to explore that history's continuing impact on the lives, cultures, musics, and dance of modern-day people in the Caribbean and beyond. In three parts, the text presents an embodied understanding of the sounds, rhythms, and movements that exemplify the history, culture, and politics of Caribbean music: I. Caribbean Music and Caribbean History establishes a framework for thinking about Caribbean musical history and the roles race and migration play II. Music and Dance in Caribbean Societies considers how contrasting forms of dance music reconcile competing ideas about Caribbean identities past and present III. Focusing In: The Social Lives of Musical Instruments in Merengue Típico explores the music of the Dominican Cibao region through a focus of the genre's dominant musical instruments Accessible to all students regardless of musical background, *Focus: Music of the Caribbean* is bolstered by web resources, including more than sixty detailed listening guides and accompanying playlists, vocabulary lists, and student quizzes. Discussion questions and activities for each chapter are featured in the text.

Contributions by Herman Dijo, J. Ketwaru, Guilly Koster, Lou Lichtveld, Pondo O'Bryan, and Marcel Weltak When Marcel Weltak's *Surinamese Music in the Netherlands and Suriname* was published in Dutch in 1990, it was the first book to provide an overview of the music styles originating from the land that had recently gained its independence from the Netherlands. Up until the 1990s, little had been published that observed the music of the country. Weltak's book was the first to examine both the instruments and the way in which they are played as well as the melodic and rhythmic components of music produced by the country's ethnically diverse populations, including people of Amerindian, African, Indian, Indonesian/Javanese, and Chinese descent. Since the book's first appearance, a new generation of musicians of Surinamese descent has carried on making music, and some of their elders referred to in the original edition have passed away. The catalog of recordings that have become available has also expanded, particularly in the areas of hip-hop, rap, jazz, R&B, and new fusions such as kaskawi. This edition, in English for the first time, includes a new opening chapter by Marcel Weltak giving a historical sketch of Suriname's relationship to the Netherlands. It includes updates on the popular music of second- and third-generation musicians of Surinamese descent in the Netherlands, and Weltak's own subsequent and vital research into the Amerindian and maroon music of the interior. The new introduction is followed by the integral text of the original edition. New appendices have been added to this edition that include a bibliography and updated discography; a listing of films, videos, and DVDs on or about Surinamese music or musicians; and concise, alphabetically arranged notes on musical instruments and styles as well as brief biographies of those authors who contributed texts.

*Exploring Popular World Music* is the first introductory level text written to introduce students to popular music styles from around the world. Focusing on styles that all students will know -- from Reggae to Klezmer, from Afro-Pop to Kodo drums--the book offers a comprehensive, listening-oriented introduction to the world's popular musical cultures. Each chapter will focus on a specific music style and its associated geographic locale. The salient musical and cultural features associated with each example are discussed in detail to increase our appreciation of the music. Relevant artists will be highlighted and suggestions for further reading and listening will be offered. By the end of the book, the student should be able to 1) recognize a variety of world music styles, 2) articulate musical and cultural knowledge associated with each style, and 3) identify important artists related to the genre. Supplementing the text will be a web site (created by the author) featuring the author's world music map, enabling students to explore pop music cultures as they relate to each other; as well as an iTunes playlist for all the highlighted selections in the book. This book should strongly appeal to Intro to World Music Courses for non-majors who wish to study popular rather than traditional musics of the world, which would encompass a large majority of students enrolled in these courses.

The *Garland Handbook of Latin American Music* is comprised of essays from *The Garland Encyclopedia of World Music: Volume 2, South America, Mexico, Central America, and the Caribbean*, (1998). Revised and updated, the essays offer detailed, regional studies of the different musical cultures of Latin America and examine the ways in which music helps to define the identity of this particular area. Part One provides an in-depth introduction to the area of Latin America and describes the history, geography, demography, and cultural settings of the regions that comprise Latin America. It also explores the many ways to research Latin American music, including archaeology, iconography, mythology, history, ethnography, and practice. Part Two focuses on issues and processes, such as history, politics, geography, and immigration, which are responsible for the similarities and the differences of each region's uniqueness and individuality. Part Three focuses on the different regions, countries, and cultures of Caribbean Latin America, Middle Latin America, and South America with selected regional case studies. The second edition has been expanded to cover Haiti, Panama, several more Amerindian musical cultures, and Afro-Peru. Questions for Critical Thinking at the end of each major section guide focus attention on what musical and cultural issues arise when one studies the music of Latin America -- issues that might not occur in the study of other musics of the world. Two audio compact discs offer musical examples of some of the music of Latin America.

Looks at the history of Reggae music and traces its development in Jamaica

\*\* *Music in the Hispanic Caribbean* is one of several case-study volumes that can be used along with *Thinking Musically*, the core book in the Global Music Series. *Thinking Musically* incorporates music from many diverse cultures and establishes the framework for exploring the practice of music around the world. It sets the stage for an array of case-study volumes, each of which focuses on a single area of the world. Each case study uses the contemporary musical situation as a point of departure, covering historical information and traditions as they relate to the present. \*\* The Spanish-speaking islands of Cuba, Puerto Rico, and the Dominican Republic make up a relatively small region, but their musical and cultural traditions have had a dramatic,

sweeping impact on the world. The first brief, stand-alone volume to explore the music of these three islands, *Music in the Hispanic Caribbean* provides a vibrant introduction to diverse musical styles including salsa, merengue, reggaeton, plena, Latin jazz, and the bolero. Ethnomusicologist Robin Moore employs three themes in his survey of Hispanic Caribbean music: the cultural legacy of the slave trade, the creolization of Caribbean musical styles, and diaspora, migration, and movement. Each theme lends itself to a discussion of the region's traditional musical genres as well as its more contemporary forms. The author draws on his extensive regional fieldwork, offering accounts of local performances, interviews with key performers, and vivid illustrations. A compelling, comprehensive review, *Music in the Hispanic Caribbean* is ideal for introductory undergraduate courses in world music or ethnomusicology and for upper-level courses on Caribbean and Latin American music and/or culture. Packaged with a 70-minute CD containing musical examples, the text features numerous listening activities that actively engage students with the music. The companion website includes supplementary materials for instructors.

Within the circum-Caribbean, the ubiquity of tourism and the variety of musical life are hard to miss. Scholars have long explored both of these themes in the Caribbean, but have done so from disciplinary perspectives that tended until recently (and for a variety of reasons) to foreclose readings that considered tourism and music together. This volume addresses itself to analyzing the dynamics and interrelationships between tourism and music throughout the region.

*American Music: An Introduction, Second Edition* is a collection of seventeen essays surveying major African American musical genres, both sacred and secular, from slavery to the present. With contributions by leading scholars in the field, the work brings together analyses of African American music based on ethnographic fieldwork, which privileges the voices of the music-makers themselves, woven into a richly textured mosaic of history and culture. At the same time, it incorporates musical treatments that bring clarity to the structural, melodic, and rhythmic characteristics that both distinguish and unify African American music. The second edition has been substantially revised and updated, and includes new essays on African and African American musical continuities, African-derived instrument construction and performance practice, techno, and quartet traditions. Musical transcriptions, photographs, illustrations, and a new audio CD bring the music to life.

Offers a comprehensive guide to the archaeology and traditional culture of the Caribbean.

*Jump Up! Caribbean Carnival Music in New York City* is the first comprehensive history of Trinidadian calypso and steelband music in the diaspora. Carnival, transplanted from Trinidad to Harlem in the 1930s and to Brooklyn in the late 1960s, provides the cultural context for the study. Blending oral history, archival research, and ethnography, *Jump Up!* examines how members of New York's diverse Anglophile-Caribbean communities forged transnational identities through the self-conscious embrace and transformation of select Carnival music styles and performances. The work fills a significant void in our understanding of how Caribbean Carnival music—specifically calypso, soca (soul/calypso), and steelband—evolved in the second half of the twentieth century as it flowed between its Island homeland and its burgeoning New York migrant community. *Jump Up!* addresses the issues of music, migration, and identity head on, exploring the complex cycling of musical practices and the back-and-forth movement of singers, musicians, arrangers, producers, and cultural entrepreneurs between New York's diasporic communities and the Caribbean.

This text prepares childcare providers to meet the responsibility of musically nurturing young children. After being led to understand the importance of musically nurturing children in this age group, students are taught to nurture children at various stages in early childhood. The unique developmental characteristics of these stages are examined and are the basis upon which activities are planned. Specific activity examples are given that help the student learn to sing, move, play and listen to music with young children. In addition to the main text, a supplement helps the student gain an understanding of basic musical elements and terms. This is meant to help students feel more comfortable with music, so they are not hesitant to lead children in the discovery of this creative expression.

In this newly expanded edition, more than 4,000 articles cover prominent African and African American individuals, events, trends, places, political movements, art forms, businesses, religions, ethnic groups, organizations, countries, and more.

A hybrid of reggae and rap, reggaeton is a music with Spanish-language lyrics and Caribbean aesthetics that has taken Latin America, the United States, and the world by storm. Superstars—including Daddy Yankee, Don Omar, and Ivy Queen—garner international attention, while aspiring performers use digital technologies to create and circulate their own tracks. Reggaeton brings together critical assessments of this wildly popular genre. Journalists, scholars, and artists delve into reggaeton's local roots and its transnational dissemination; they parse the genre's aesthetics, particularly in relation to those of hip-hop; and they explore the debates about race, nation, gender, and sexuality generated by the music and its associated cultural practices, from dance to fashion. The collection opens with an in-depth exploration of the social and sonic currents that coalesced into reggaeton in Puerto Rico during the 1990s. Contributors consider reggaeton in relation to that island, Panama, Jamaica, and New York; Cuban society, Miami's hip-hop scene, and Dominican identity; and other genres including reggae en español, underground, and dancehall reggae. The reggaeton artist Tego Calderón provides a powerful indictment of racism in Latin America, while the hip-hop artist Welmo Romero Joseph discusses the development of reggaeton in Puerto Rico and his refusal to embrace the upstart genre. The collection features interviews with the DJ/rapper El General and the reggae performer Renato, as well as a translation of "Chamaco's Corner," the poem that served as the introduction to Daddy Yankee's debut album. Among the volume's striking images are photographs from Miguel Luciano's series *Pure Plantainum*, a meditation on identity politics in the bling-bling era, and photos taken by the reggaeton videographer Kacho López during the making of the documentary *Bling'd: Blood, Diamonds, and Hip-Hop*. Contributors. Geoff Baker, Tego Calderón, Carolina Caycedo, Jose Davila, Jan Fairley, Juan Flores, Gallego (José Raúl González), Félix Jiménez, Kacho López, Miguel Luciano, Wayne Marshall, Frances Negrón-Muntaner, Alfredo Nieves Moreno, Ifeoma C. K. Nwankwo, Deborah Pacini Hernandez, Raquel Z. Rivera, Welmo Romero Joseph, Christoph

Twickel, Alexandra T. Vazquez

Music of Latin America and the Caribbean, Second Edition is a comprehensive textbook for undergraduate students, which covers all major facets of Latin American music, finding a balance between important themes and illustrative examples. This book is about enjoying the music itself and provides a lively, challenging discussion complemented by stimulating musical examples couched in an appropriate cultural and historical context—the music is a specific response to the era from which it emerges, evolving from common roots to a wide variety of musical traditions. Music of Latin America and the Caribbean aims to develop an understanding of Latin American civilization and its relation to other cultures. NEW to this edition A new chapter overviewing all seven Central American countries An expansion of the chapter on the English- and French-speaking Caribbean An added chapter on transnational genres An end-of-book glossary featuring bolded terms within the text A companion website with over 50 streamed or linked audio tracks keyed to Listening Examples found in the text, in addition to other student and instructors' resources Bibliographic suggestions at the end of each chapter, highlighting resources for further reading, listening, and viewing Organized along thematic, historical, and geographical lines, Music of Latin America and the Caribbean implores students to appreciate the unique and varied contributions of other cultures while realizing the ways non-Western cultures have influenced Western musical heritage. With focused discussions on genres and styles, musical instruments, important rituals, and the composers and performers responsible for its evolution, the author employs a broad view of Latin American music: every country in Latin America and the Caribbean shares a common history, and thus, a similar musical tradition.

Explore the singers, songwriters, history, culture, and even fashions of reggae and Caribbean music in this extensive A-Z encyclopedia appropriate for college and high school students as well as anyone who loves reggae music.

How contradance and quadrille gave rise to merengue, danzón and other popular Creole dances

This insightful book introduces the most important trends, people, events, and products of popular culture in Latin America and the Caribbean. • Explores controversial issues like censorship, gender, cultural imperialism, and globalization • Allows for cross-cultural comparisons between Latin America, the Caribbean, and the United States • Enables quick access to areas of interest through well-organized entries and helpful topic introductions • Features a discussion on the influence of modern technologies—the Internet, social media, and video games—in Latin American cultures • Provides substantial citations and references on each element of popular culture

Pedrito Maynard-Reid explores the multiethnic dimensions of worship by looking at African American, Caribbean and Hispanic contexts of worship.

The bestselling WORLDS OF MUSIC, now in its sixth edition, provides authoritative, accessible coverage of the world's music cultures. Based on the authors' fieldwork and expertise, this text presents in-depth explorations of several music cultures from around the world, with a new chapter on Native American music. The student-friendly, case-study approach and music-culture focus gives students a true sense of both the music and the culture that created it. Additionally, MindTap for WORLDS OF MUSIC includes a variety of recordings from multiple sources, including the authors' own fieldwork, other ethnomusicologists' field research, and commercial releases, as well as interactive Active Listening Guides, which provide a real-time visualization of the music playing in perfect synchronization with descriptions of what is happening in the music. Important Notice: Media content referenced within the product description or the product text may not be available in the ebook version.

First published in 1999. Routledge is an imprint of Taylor & Francis, an informa company.

Characterized by fast-paced, highly danceable rhythms, chutney is a fusion of traditional and contemporary Indian and Caribbean influences. In this volume Tina K. Ramnarine explores the evolution of chutney and introduces the emerging Indian-Caribbean genre into the area of scholarly discourse. Through analysis of the music, Ramnarine provides insights into social processes, effects of the diasporic settlements and ways the music operates as a symbol of Indian-Caribbean identity. This introduction of new cultural elements is a common occurrence among people transplanted to an unfamiliar geographical and cultural environment.

This volume describes the music and lore of Jamaica from the early 16th century through emancipation in 1838 to the mid-20th century. Olive Lewin explores the role of music in the lives of slaves and explores the life and beliefs of the Kumina cult queen, Imogene Queenie Kennedy.

Maps the musical Caribbeanization of New York City, now home to the diverse concentrations of Caribbean people in the world. This volume surveys a mosaic of popular Caribbean styles, showing how these musics serve the dual function of defining a group's uniqueness and creating bridges across ethnic boundaries.

Creolization—the coming together of diverse beliefs and practices to form new beliefs and practices—is one of the most significant phenomena in Caribbean religious history. Brought together in the crucible of the sugar plantation, Caribbean peoples drew on the variants of Christianity brought by European colonizers, as well as on African religious and healing traditions and the remnants of Amerindian practices, to fashion new systems of belief. Creole Religions of the Caribbean offers a comprehensive introduction to the syncretic religions that have developed in the region. From Vodou, Santería, Regla de Palo, the Abakuá Secret Society, and Obeah to Quimbois and Espiritismo, the volume traces the historical-cultural origins of the major Creole religions, as well as the newer traditions such as Pocomania and Rastafarianism. Chapters devoted to specific traditions trace their history, their pantheons and major rituals, and their current-day expressions in the Caribbean and in the diaspora. The volume also provides a general historical background of the Caribbean region. Creole Religions of the Caribbean is the first text to provide a study of the Creole religions of the Caribbean and will be an indispensable guide to the development of these rich religious traditions and practices. With 23 black and white illustrations

Experiencing Jazz, Second Edition, is an integrated textbook with online resources for jazz appreciation and history courses. Through readings, illustrations, timelines, listening guides, and a streaming audio library, it immerses the reader in a journey through the history of jazz, while placing the music within a larger cultural and historical context.

Designed to introduce the novice to jazz, Experiencing Jazz describes the elements of music, and the characteristics and roles of different instruments. Prominent artists and styles from the roots of jazz to present day are relayed in a story-telling prose. This new edition features expanded coverage of women in jazz, the rise of jazz as a world music, the influence of Afro-Cuban and Latin jazz, and streaming audio. Features: Important musical trends are placed within a broad cultural, social, political, and economic context

Music fundamentals are treated as integral to the understanding of jazz, and concepts are explained easily with graphic representations and audio examples. Comprehensive treatment chronicles the roots of jazz in African music to present day. Commonly overlooked styles, such as orchestral jazz, Cubop, and third-stream jazz are included. Expanded and up-to-date coverage of women in jazz. The media-rich companion website presents a comprehensive streaming audio library of key jazz recordings by leading artists integrated with interactive listening guides. Illustrated musical concepts with web-based tutorials and audio interviews of prominent musicians acquaint new listeners to the sounds, styles, and figures of jazz. Course components: The complete course comprises the textbook and Online Access to Music token, which are available to purchase separately. The textbook and Online Access to Music Token can also be purchased together in the Experiencing Jazz Book and Online Access to Music Pack. Book and Online Access to Music Pack: 978-0-415-65935-2 (Paperback and Online Access to Music) Book Only: 978-0-415-69960-0 (please note this does not include the Online Access to Music) Online Access to Music Token: 978-0-415-83735-4 (please note this does not include the textbook) eBook and Online Access to Music Pack: 978-0-203-37981-3 (available from the Taylor & Francis eBookstore) eBook: 978-0-203-37985-1 (please note this does not include the audio and is available from the Taylor & Francis eBookstore)

Religion is one of the most important elements of Afro-Caribbean culture linking its people to their African past, from Haitian Vodou and Cuban Santería—popular religions that have often been demonized in popular culture—to Rastafari in Jamaica and Orisha-Shango of Trinidad and Tobago. In *Afro-Caribbean Religions*, Nathaniel Samuel Murrell provides a comprehensive study that respectfully traces the social, historical, and political contexts of these religions. And, because Brazil has the largest African population in the world outside of Africa, and has historic ties to the Caribbean, Murrell includes a section on Candomblé, Umbanda, Xango, and Batique. This accessibly written introduction to Afro-Caribbean religions examines the cultural traditions and transformations of all of the African-derived religions of the Caribbean along with their cosmology, beliefs, cultic structures, and ritual practices. Ideal for classroom use, *Afro-Caribbean Religions* also includes a glossary defining unfamiliar terms and identifying key figures.

*Music Education in the Caribbean and Latin America: A Comprehensive Guide*, features music education from twenty of the most important Latin American countries and Caribbean islands. The islands and countries represented are: Central America: Costa Rica, El Salvador, Guatemala, México, Nicaragua and Panamá South America: Argentina, Brazil, Chile, Colombia, Ecuador, Perú, Uruguay and Venezuela Caribbean: Cuba, Dominican Republic, Jamaica, Puerto Rico and Trinidad and Tobago Each chapter will address some -or all- of the following aspects: the early days, music education in Roman Catholic education/convents, Protestant education, public school/music in the schools, cultural life, music in the community, teacher training, private teaching, conservatory and other institutions, music in university/higher education, instrumental and vocal music, festivals and competitions, teacher education and curriculum development, and professional organizations.

*Excursions in World Music* is a comprehensive introductory textbook to world music, 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 seventh edition introduces five brand new chapters, including chapters by three new contributors on the Middle East, South Asia, and Korea, as well as a new chapter on Latin America along with a new introduction written by Timothy Rommen. General updates have been made to other chapters, replacing visuals and updating charts/statistics. *Excursions in World Music* remains a favorite among ethnomusicologists who want students to explore the in-depth knowledge and scholarship that animates regional studies of world music. A companion website is available at no additional charge. For instructors, there is a new test bank and instructor's manual. Numerous student resources are posted, including streamed audio tracks for most of the listening guides, interactive quizzes, flashcards, and an interactive map with pinpoints of interest and activities. An ancillary package of a 3-CD set of audio tracks is available for separate purchase. PURCHASING OPTIONS Paperback: 9781138101463 Hardback: 9781138688568 eBook and mp3 file:

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