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**Fiddler On
The Move
Exploring The
Klezmer World
American
The Klezmer
Musicspheres
World
American
Musicsphere
S**

Right here, we have

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exploring the
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Rothschild's Fiddle
PreSonus Studio One
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5 Livestream:

Songwriting

Simplified: Exploring
the new \"Show

Page\" for Songwrit

Footprints in the

Snow (fiddle lesson)

*10 tips for playing
fiddle with a singer.*

~~20 fiddle licks for~~

~~Jambalaya~~ Fighting

for Prison Reform:

Dawn Simmons How

to Build a Fiddle - Part

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5: Thickening
& Plate Tuning
Angeline the Baker,
fiddle lesson *Back
up and Push.*

*Bluegrass/Old time
fiddle lesson 20
bluegrass fiddle licks
in the key of A, using
Roll in my Sweet
Baby's Arms I'll Fly
Away; fiddle lesson
showing melody and
variations *How to**

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*Build a Fiddle -- part
1: Setting up Klezmer
violin lesson: learn
Khusidlekh 20 country
fiddle licks for Your
Cheating Heart
Joined up Country
Fiddle. A lesson on
how to make your
playing cohesive.
Kentucky Waltz.
Fiddle lesson with
three versions; easy,
medium and hard. 20*

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~~country fiddle licks for~~
~~Hey good Lookin' by~~
~~Hank Williams~~ **Fiddle**
Chopping- miracle
or menace? 20

bluegrass fiddle licks
in G- for Man of

Constant Sorrow

~~Maiden's Prayer for~~
~~fiddle, Western Swing~~

~~style~~ Fiddler On The
Move Exploring

"Written by one of the
most distinguished

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ethnomusicologists
working today and
accompanied by an
illustrative CD, Fiddler
on the Move is a
thoughtful, essay-like
contemplation of
klezmer music in
contemporary US
society and of its
culture-historical back
ground....Addressing
music scholars and
informed music

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Lovers, Slobin
synthesizes
theoretical
perspectives from
which klezmer music
may be studied and
thus contributes to
ethnomusicological
method and theory as
well as to American
and Jewish ...

Fiddler on the Move:
Exploring the Klezmer

Page 10/73

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World American ...
Fiddler on the Move:
Exploring the Klezmer
World American
Musicspheres:
Author: Mark Slobin:
Publisher: Oxford
University Press,
2003: ISBN:
0199760624,
9780199760626:
Length: 168 pages:
Subjects

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Fiddler on the Move:
Exploring the Klezmer
World - Mark ...

Fiddler on the Move
book. Read reviews
from world's largest
community for
readers. Klezmer is a
Yiddish word for
professional folk
instrumentalist-the ...

Fiddler on the Move:
Exploring the Klezmer

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World Book & CD ...

The first offering in
Oxford's American
Musicspheres series,
of which Slobin is
general editor, *Fiddler
on the Move*

examines the current
revival of klezmer,
Yiddish (mostly)
instrumental music....

*Fiddler on the Move:
Exploring the Klezmer*

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World (review ...

Fiddler on the Move:
Exploring the Klezmer
World (review)

Speaking with
Vampires is an
admirable, fascinating
work, made with
serious intent and
honest questioning. It
is also frustrating for
folklorists because
White treats the
rumors not as

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performances, but as historical evidence.

Fiddler on the Move:
Exploring the Klezmer
World (review ...

Fiddler on the Move,
a volume in the
American
Musicspheres series
edited by Mark Slobin,
is an attempt to
position klezmer
within American

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music studies, cultural studies, and ethnomusicology.

Rather than present a chronology or a comprehensive survey, the author suggests how a variety of methods of research and angles of vision can help make sense of the highly diverse activities found under

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the klezmer umbrella.

Exploring The
Fiddler on the Move:
Exploring the Klezmer
World by Mark ...

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Review of Fiddler on
the Move: Exploring
the Klezmer World,
Mark Slobin. AU -
Lubet, Alex J. PY -
2001/12. Y1 -
2001/12. M3 - Article

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Review of Fiddler on the Move: Exploring the Klezmer World ...
Fiddler on the Move places klezmer music squarely within American music studies, cultural studies, and ethnomusicology. Neither a chronology nor a comprehensive survey, the book describes a variety of

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approaches and perspectives for coming to terms with the highly diverse array of activities found under the klezmer umbrella.

Fiddler on the Move -
Mark Slobin - Oxford
University Press
"Written by one of the
most distinguished
ethnomusicologists

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The Move and
accompanied by an
illustrative CD, Fiddler
on the Move is a
thoughtful, essay-like
contemplation of
klezmer music in
contemporary US
society and of its
culture-historical back
ground....Addressing
music scholars and
informed music
lovers, Slobin

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The Move synthesizes theoretical perspectives from which klezmer music may be studied and thus contributes to ethnomusicological method and theory as well as to American and Jewish ...

Fiddler on the Move:
Exploring the Klezmer
World (American ...

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Fiddler on the Move:
Exploring the Klezmer
World, Book & CD
(American
Musicspheres): Mark
Slobin:
9780195161809:
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Fiddler on the Move:
Exploring the Klezmer
World, Book ...
Fiddler on the Move
places klezmer music

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squarely within
American music
studies, cultural
studies, and
ethnomusicology.

Neither a chronology
nor a comprehensive
survey, the book
describes a variety of
approaches and
perspectives for
coming to terms with
the highly diverse
array of activities

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found under the
klezmer umbrella.

Fiddler on the Move:
Exploring the Klezmer
World Book ...

Fiddler on the move :
exploring the klezmer
world. [Mark Slobin] --

This volume is an
attempt to position
klezmer within
American music
studies, cultural

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studies and
ethnomusicology. It
suggests how
methods of research
and angles of vision
can help make sense
of the ...

Fiddler on the move :
exploring the klezmer
world (Book ...

Aug 28, 2020 fiddler
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the klezmer world

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American

musicspheres Posted

By Ken FollettMedia

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On The Move

Exploring The

Klezmer World Book

30+ Fiddler On The
Move Exploring The
Klezmer World ...

Journal of American

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Folklore, "Written by one of the most distinguished ethnomusicologists working today and accompanied by an illustrative CD, Fiddler on the Move is a thoughtful, essay-like contemplation of klezmer music in contemporary US society and of its culture-historical ba

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informed musiclovers,
Slobin synthesizes
theoretical
perspectives from
which klezmer music
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ethnomusicological
method and theory as
wellas ...

American

Page 28/73

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MusicSpheres Ser.:

Fiddler on the Move

Exploring The

Klezmer World

Fiddler on the Move :

Exploring the Klezmer

World. 4.14 (7 ratings

by Goodreads)

Paperback. American

MusicSpheres.

English. By (author)

Mark Slobin. Share.

"Klezmer" is a Yiddish

word for professional

folk instrumentalist-

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The flutist, fiddler, and bass player that made brides weep and guests dance at weddings throughout Jewish eastern Europe before the culture was destroyed in the Holocaust, silenced under Stalin, and lost out to assimilation in America.

Bookmark File PDF Fiddler On The Move

This volume is an attempt to position klezmer within American music studies, cultural studies and ethnomusicology. It suggests how methods of research and angles of vision can help make sense of the activities found under the klezmer

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Exploring The
Klezmer World
Americana
Musicspheres

"Klezmer" is a Yiddish word for professional folk instrumentalist—the flutist, fiddler, and bass player that made brides weep and guests dance at weddings throughout Jewish eastern Europe before the culture was destroyed in the Holocaust,

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silenced under Stalin,
and lost out to
assimilation in
America. Klezmer
music is now
experiencing a
tremendous new spurt
of interest worldwide
with both Jews and
non-Jews recreating
this restless volatile,
and vibrant musical
culture. Firmly
centered in the United

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States, klezmer has paradoxically moved back across the Atlantic as a distinctly "American" music, played throughout central and eastern Europe, as well as in many other parts of the world. Fiddler on the Move places klezmer music squarely within American music

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studies, cultural studies, and ethnomusicology. Neither a chronology nor a comprehensive survey, the book describes a variety of approaches and perspectives for coming to terms with the highly diverse array of activities found under the klezmer umbrella.

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Bringing to his subject the insights of an accomplished ethnomusicologist, Slobin addresses such questions as: How does klezmer overlap with, and differ from, the many other contemporary "heritage" musics based on an assumed connection with a group identity and

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links to a tradition?
How do economics,
artistic expression,
and the evocation of
the past interact in
motivating klezmer
performers and
audiences? In what
kinds of environment
does klezmer
flourish? How do
stylistic features such
as genre, form, and
ornamentation help to

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define the technique, affect, and aesthetic of klezmer? Featuring a music CD with many of the archival and contemporary recordings discussed in the text, this fascinating study will interest scholars, students, musicians, and music lovers

Prev. ed. published
Page 38/73

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The Move: Introducing
American folk music.
Exploring The
Klezmer World
North American
Fiddle Music: A
Research and
Information Guide is
the first large-scale
annotated
bibliography and
research guide on the
fiddle traditions of the
United States and
Canada. These

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The Move, both of which have large immigrant populations as well as Native populations, have maintained fiddle traditions that, while sometimes faithful to old-world or Native styles, often feature blended elements from various traditions. Therefore, researchers of the

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fiddle traditions in these two countries can not only explore elements of fiddling practices drawn from various regions of the world, but also look at how different fiddle traditions can interact and change. In addition to including short essays and listings of resources about the full range of

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fiddle traditions in those two countries, it also discusses selected resources about fiddle traditions in other countries that have influenced the traditions in the United States and Canada.

In Sacred Song in America, Stephen A. Marini explores the

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full range of American sacred music and demonstrates how the meanings and functions of this musical expression can contribute to a greater understanding of religious culture. Marini examines the role of sacred song across the United States, from the musical traditions of

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The Move
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Native Americans and the Hispanic peoples of the Southwest, to the Sacred Harp singers of the rural South and the Jewish music revival to the music of the Mormon, Catholic, and Black churches. Including chapters on New Age and Neo-Pagan music, gospel music, and hymnals as well

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as interviews with
iconic composers of
religious music,
Sacred Song in
America pursues a
historical,
musicological, and
theoretical inquiry into
the complex roles of
ritual music in the
public religious culture
of contemporary
America.

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Music and dance in Canada today are diverse and expansive, reflecting histories of travel, exchange, and interpretation and challenging conceptions of expressive culture that are bounded and static. Reflecting current trends in ethnomusicology,

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The Modern
Exploring the
Klezmer World
American
Musicspheres

Contemporary
Musical Expressions
in Canada examines
cultural continuity,
disjuncture,
intersection, and
interplay in music and
dance across the
country. Essays
reconsider conceptual
frameworks through
which cultural forms
are viewed, critique
policies meant to

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Encourage
crosscultural sharing,
and address ways in
which traditional
forms of expression
have changed to
reflect new contexts
and audiences. From
North Indian kathak
dance, Chinese lion
dance, early Toronto
hip hop, and
contemporary cantor
practices within the

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Byzantine Ukrainian
Church in Canada to
folk music
performances in
twentieth-century
Quebec, Gaelic
milling songs in Cape
Breton, and
Mennonite songs in
rural Manitoba, this
collection offers
detailed portraits of
contemporary music
practices and how

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they engage with
diverse cultural
expressions and
identities. At a
historical moment
when identity politics,
multiculturalism,
diversity, immigration,
and border crossings
are debated around
the world,
Contemporary
Musical Expressions
in Canada

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demonstrates the many ways that music and dance practices in Canada engage with these broader global processes.

Contributors include Rebecca Draisey-Collishaw (Queen's University), Meghan Forsyth (Memorial University of Newfoundland), Monique Giroux

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(University of
Lethbridge), Ian
Hayes (Memorial
University of
Newfoundland), Anna
Hoefnagels (Carleton
University), Judith
Klassen (Canadian
Museum of History),
Chris McDonald
(Cape Breton
University), Colin
McGuire (University
College Cork), Marcia

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Laura Risk (McGill University), Neil
Scobie (University Western Ontario),
Gordon Smith (Queen's University),
Heather Sparling (Cape Breton University),
Jesse Stewart (Carleton University),
Janice Esther Tulk (Cape

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Breton University),
Margaret Walker
(Queen's University),
and Louise Wrazen
(York University).

Musicspheres

Coined in 1992 by
composer/saxophonis
t John Zorn, "Radical
Jewish Culture," or
RJC, became the
banner under which
many artists in Zorn's
circle performed,

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produced, and
circulated their music.
New York's downtown
music scene, part of
the once-grungy
Lower East Side, has
long been the site of
cultural innovation. It
is within this
environment that Zorn
and his circle sought
to combine, as a form
of social and cultural
critique, the

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Unconventional,
uncategorizable
nature of downtown
music with sounds
that were
recognizably Jewish.
Out of this movement
arose bands, like
Hasidic New Wave
and Hanukkah Bush,
whose eclectic styles
encompassed neo-
klezmer, hardcore
and acid rock, neo-

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Yiddish cabaret, free verse, free jazz, and electronica. Though relatively fleeting in rock history, the "RJC moment" produced a six-year burst of conversations, writing, and music—including festivals, international concerts, and nearly two hundred new recordings. During a decade of research,

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Tamar Barzel became a frequent visitor at clubs, post-club hangouts, musicians' dining rooms, coffee shops, and archives. Her book describes the way RJC forged a new vision of Jewish identity in the contemporary world, one that sought to restore the bond between past and

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present, to interrogate the limits of racial and gender categories, and to display the tensions between secularism and observance, traditional values and contemporary concerns.

Irish music enjoyed popularity across Europe and North

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America in the second half of the twentieth century. Regional circumstances created a unique reception for such music in the English Midlands. This book is a musical ethnography of Birmingham, 1950–2010. Initially establishing geographical and

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Chronological parameters, the book cites Birmingham's location at the hub of a road and communications network as key to the development of Irish music across a series of increasingly visible, public sites: Birmingham's branch of Comhaltas Ceoltóirí Éireann was

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established in the domestic space of an amateur musician; Birmingham's folk clubs encouraged a blend of Irish music with socialist politics, from which the Dublin singer Luke Kelly honed his trade; Irish solidarity was fostered in Birmingham's churches. Each of these examples

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begins with a performance at Birmingham Town Hall in order to show how a single venue also provides musical representations that are mutable over time. The culmination is Birmingham's St Patrick's Parade. This, the largest Irish procession outside Dublin and New York,

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The Move manifests an incoherent blend of sounds. The audio montage, nevertheless, creates a coherent metanarrative: one in which the local community has conquered a number of challenges (most especially that of the IRA bombings of the area) and has moved

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Irish music from private arenas to the centre of this large civic event.

American

Jews and Jazz:
Improvising Ethnicity explores the meaning of Jewish involvement in the world of American jazz. It focuses on the ways prominent jazz musicians like Stan

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Getz, Benny
Goodman, Artie
Shaw, Lee Konitz,
Dave Liebman,
Michael Brecker, and
Red Rodney have
engaged with jazz in
order to explore and
construct ethnic
identities. The author
looks at Jewish
identity through jazz
in the context of the
surrounding American

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The Music of
Exploring The
Klezmer World
American
Musicspheres

culture, believing that American Jews have used jazz to construct three kinds of identities: to become more American, to emphasize their minority outsider status, and to become more Jewish. From the beginning, Jewish musicians have used jazz for all three of these purposes, but

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The emphasis has shifted over time. In the 1920s and 1930s, when Jews were seen as foreign, Jews used jazz to make a more inclusive America, for themselves and for blacks, establishing their American identity. Beginning in the 1940s, as Jews became more accepted into the

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mainstream, they used jazz to "re-minoritize" and avoid over-assimilation through identification with African Americans. Finally, starting in the 1960s as ethnic assertion became more predominant in America, Jews have used jazz to explore and advance their

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Identities as Jews in a
multicultural society.

Ethnomusicology: A
Research and

Information Guide is
an annotated

bibliography to books,
recordings, videos,
and websites in the
field of

ethnomusicology. The
book is divided into
two parts. Part One is

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organized by resource type in categories of greatest concern to students and scholars. It includes handbooks and guides; encyclopedias and dictionaries; indexes and bibliographies; journals; media sources; and archives. It also offers annotated entries on

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The basic literature of ethnomusicological history and research. Part Two provides a list of current publications in the field that are widely used by ethnomusicologists. Multiply indexed, this book serves as an excellent tool for librarians, researchers, and

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scholars in sorting through the massive amount of new material that has appeared in the field over the last decades.

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