

# MU2333: Intercultural Performance: Theory and Practice

Intercultural Performance

---

View Online



[1]

Balosso-Bardin, C. #NoBordersTour. *Världens Band: Creating and Performing Music Across Borders*.

[2]

Brinner, B. *Beyond Israelis vs. Palestinians or Jews vs. Arabs: The Social Ramifications of Musical Interaction*.

[3]

Chang, D. 2015. *Representing China on the Historical London Stage: From Orientalism to Intercultural Performance*. Routledge.

[4]

Chang, D. *Representing China on the Historical London Stage: From Orientalism to Intercultural Performance*.

[5]

Dessen, M. 2004. *Improvising in a Different Clave: Steve Coleman and AfroCuba de Matanzas. The Other Side of Nowhere: Jazz, Improvisation, and Communities in Dialogue*. Wesleyan University Press.

[6]

Erlmann, V. 1999. *Fantasies of Hope. Music, Modernity, and the Global Imagination: South Africa and the West*. Oxford University Press.

[7]

Erlmann, V. 1999. *Fantasies of Hope. Music, Modernity, and the Global Imagination: South Africa and the West*. Oxford University Press.

[8]

Erlmann, V. 1999. *Hero on the Pop Chart. Music, Modernity, and the Global Imagination: South Africa and the West*. Oxford University Press.

[9]

Erlmann, V. 1999. *Hero on the Pop Chart. Music, Modernity, and the Global Imagination: South Africa and the West*. Oxford University Press.

[10]

Fusco, C. 1994. The Other History of Intercultural Performance. *TDR*. 38, 1 (1994).  
DOI:<https://doi.org/10.2307/1146361>.

[11]

Grant, M.J. et al. 2010. Music and Conflict: Interdisciplinary Perspectives. *Interdisciplinary Science Reviews*. 35, 2 (2010), 183–198.  
DOI:<https://doi.org/10.1179/030801810X12723585301237>.

[12]

Guilbault, J. 1993. *Zouk: World Music in the West Indies*. University of Chicago Press.

[13]

Hall, S. 1997. *The Local and the Global: Globalization and Ethnicity. Culture, Globalization and the World-System*. University of Minnesota Press.

[14]

Jason, S. 2004. *Transmissions of an Interculture: Pan-African Jazz and Intercultural Improvisation. The Other Side of Nowhere: Jazz, Improvisation, and Communities in Dialogue.* Wesleyan University Press.

[15]

Keil, C. 1994. Notes on World Beat. *Music Grooves: Essays and Dialogues.* Univ. Chicago P. 238–246.

[16]

Lei, D.P. 2011. Interruption, Intervention, Interculturalism: Robert Wilson's HIT Productions in Taiwan. *Theatre Journal.* 63, 4 (2011).

[17]

Likay Aka Oni Red Demon: Encounter and Exchange of Intercultural Performance | The International Academic Forum (IAFOR): 2013.  
<https://iafor.org/journal/iafor-journal-of-literature-and-librarianship/volume-2-issue-1/article-6/>.

[18]

Lipsitz, G. 1997. Creative Misunderstanding in Inter-Cultural Communication. *Dangerous Crossroads: Popular Music, Postmodernism and the Poetics of Place.* Verso. 159–170.

[19]

Meintjes, L. 1990. Paul Simon's Graceland, South Africa, and the Mediation of Musical Meaning. *Ethnomusicology.* 34, 1 (1990). DOI:<https://doi.org/10.2307/852356>.

[20]

Monson, I. 1999. Riffs, Repetition, and Theories of Globalization. *Ethnomusicology.* 43, 1 (1999). DOI:<https://doi.org/10.2307/852693>.

[21]

Pavis, P. 1996. Introduction: Towards a Theory of Interculturism in Theatre? The Intercultural Performance Reader. Routledge.

[22]

Pavis, P. 1996. The Intercultural Performance Reader. Routledge.

[23]

Rachel Beckles Willson Whose Utopia? Perspectives on the West-Eastern Divan Orchestra.

[24]

Sharma, S. 1996. Sounds Oriental: The (Im)possibility of Theorizing Asian Musical Cultures. Disorienting Rhythms: The Politics of the New Asian Dance Music. Zed. 15-31.

[25]

Slobin, M. 1993. Interpolating the Interculture. Subcultural Sounds: Micromusics of the West. Wesleyan University Press. 61-82.

[26]

Taylor, T. 2001. Music, Technology, Agency, and Practice. Strange Sounds: Music, Technology, & Culture. Routledge. 15-40.

[27]

Taylor, T.D. 2007. Beyond Exoticism: Western Music and the World. Duke University Press.

[28]

Urbain, O. 2015. *Music and Conflict Transformation: Harmonies and Dissonances in Geopolitics*. I. B. Tauris.

[29]

Urbain, O. 2008. *Music and Conflict Transformation: Harmonies and Dissonances in Geopolitics*. I.B Tauris in association with the Toda Institute for Global Peace and Policy Research.

[30]

Urbain, O. 2015. *Music as a Tool of Reconciliation in South Africa*. *Music and Conflict Transformation: Harmonies and Dissonances in Geopolitics*. O. Urbain, ed. I. B. Tauris.

[31]

Urbain, O. 2008. *Music as a Tool of Reconciliation in South Africa*. *Music and Conflict Transformation: Harmonies and Dissonances in Geopolitics*. I.B Tauris in association with the Toda Institute for Global Peace and Policy Research.

[32]

Willson, R.B. 2009. *The Parallax Worlds of the West-Eastern Divan Orchestra*. *Journal of the Royal Musical Association*. 134, 2 (2009), 319–347.  
DOI:<https://doi.org/10.1080/02690400903109109>.

[33]

Woodward, S.C. et al. 2007. *South Africa, the Arts and Youth in Conflict With the Law*. *International Journal of Community Music*. 1, 1 (2007), 69–98.

[34]

*Theatre Journal*.