MU2333: Intercultural Performance: Theory and Practice

Intercultural Performance

View Online

Balosso-Bardin, Cassandre, #NoBordersTour. Världens Band: Creating and Performing Music Across Borders, n.d. <http://eprints.lincoln.ac.uk/31486/>

Brinner, Ben, Beyond Israelis vs. Palestinians or Jews vs. Arabs: The Social Ramifications of Musical Interaction (n.d.) <https://www.umbc.edu/MA/index/number8/brinner/brin_0.htm>

Chang, Dongshin, Representing China on the Historical London Stage: From Orientalism to Intercultural Performance (Routledge, 2015), xxxiv

——, Representing China on the Historical London Stage: From Orientalism to Intercultural Performance (n.d.), xxxiv <http://ezproxy01.rhul.ac.uk/login?url=http://www.dawsonera.com/depp/reader/protected/external/AbstractView/S9780203734940>

Dessen, Michael, 'Improvising in a Different Clave: Steve Coleman and AfroCuba de Matanzas', in The Other Side of Nowhere: Jazz, Improvisation, and Communities in Dialogue, 1st ed (Wesleyan University Press, 2004)

Erlmann, Veit, 'Fantasies of Hope', in Music, Modernity, and the Global Imagination: South Africa and the West (Oxford University Press, 1999)

——, 'Fantasies of Hope', in Music, Modernity, and the Global Imagination: South Africa and the West (Oxford University Press, 1999) <http://hdl.handle.net/2027/heb.05911>

——, 'Hero on the Pop Chart', in Music, Modernity, and the Global Imagination: South Africa and the West (Oxford University Press, 1999)

——, 'Hero on the Pop Chart', in Music, Modernity, and the Global Imagination: South Africa and the West (Oxford University Press, 1999) <http://hdl.handle.net/2027/heb.05911>

Fusco, Coco, 'The Other History of Intercultural Performance', TDR, 38.1 (1994), doi:10.2307/1146361

Grant, M. J., and others, 'Music and Conflict: Interdisciplinary Perspectives', Interdisciplinary Science Reviews, 35.2 (2010), pp. 183–98, doi:10.1179/030801810X12723585301237

Guilbault, Jocelyne, Zouk: World Music in the West Indies (University of Chicago Press, 1993)

Hall, Stuart, 'The Local and the Global: Globalization and Ethnicity', in Culture, Globalization and the World-System, Rev. ed (University of Minnesota Press, 1997)

Jason, Stanyek, 'Transmissions of an Interculture: Pan-African Jazz and Intercultural Improvisation', in The Other Side of Nowhere: Jazz, Improvisation, and Communities in Dialogue, 1st ed (Wesleyan University Press, 2004)

Keil, Charles, 'Notes on World Beat', in Music Grooves: Essays and Dialogues (Univ. Chicago P., 1994), pp. 238–46

Lei, Daphne P., 'Interruption, Intervention, Interculturalism: Robert Wilson's HIT Productions in Taiwan', Theatre Journal, 63.4 (2011) <https://www.jstor.org/stable/41411240?seq=1#metadata_info_tab_contents>

Lipsitz, George, 'Creative Misunderstanding in Inter-Cultural Communication', in Dangerous Crossroads: Popular Music, Postmodernism and the Poetics of Place (Verso, 1997), pp. 159–70

Meintjes, Louise, 'Paul Simon's Graceland, South Africa, and the Mediation of Musical Meaning', Ethnomusicology, 34.1 (1990), doi:10.2307/852356

Monson, Ingrid, 'Riffs, Repetition, and Theories of Globalization', Ethnomusicology, 43.1 (1999), doi:10.2307/852693

Pavis, Patrice, 'Introduction: Towards a Theory of Interculturism in Theatre?', in The Intercultural Performance Reader (Routledge, 1996)

——, The Intercultural Performance Reader (Routledge, 1996)

Rachel Beckles Willson, Whose Utopia? Perspectives on the West-Eastern Divan Orchestra, n.d. <https://quod.lib.umich.edu/m/mp/9460447.0003.201/--whose-utopia-perspectives-on-the-west-eastern-divan?rgn=main;view=fulltext>

Sharma, Sanjay, 'Sounds Oriental: The (Im)Possibility of Theorizing Asian Musical Cultures', in Disorienting Rhythms: The Politics of the New Asian Dance Music (Zed, 1996), pp. 15–31

Slobin, Mark, 'Interpolating the Interculture', in Subcultural Sounds: Micromusics of the West (Wesleyan University Press, 1993), pp. 61–82

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

Taylor, Timothy, 'Music, Technology, Agency, and Practice', in Strange Sounds: Music, Technology, & Culture (Routledge, 2001), pp. 15–40

Taylor, Timothy Dean, Beyond Exoticism: Western Music and the World (Duke University

Press, 2007)

Theatre Journal, n.d. <https://www-jstor-org.ezproxy01.rhul.ac.uk/stable/i40068692>

Urbain, Oliver, 'Music as a Tool of Reconciliation in South Africa', in Music and Conflict Transformation: Harmonies and Dissonances in Geopolitics (I.B Tauris in association with the Toda Institute for Global Peace and Policy Research, 2008) <http://ezproxy01.rhul.ac.uk/login?url=http://www.dawsonera.com/depp/reader/protected/external/AbstractView/S9786000009984>

——, 'Music as a Tool of Reconciliation in South Africa', in Music and Conflict Transformation: Harmonies and Dissonances in Geopolitics, ed. by Olivier Urbain (I. B. Tauris, 2015), xix

Urbain, Olivier, Music and Conflict Transformation: Harmonies and Dissonances in Geopolitics (I. B. Tauris, 2015), xix

——, Music and Conflict Transformation: Harmonies and Dissonances in Geopolitics (I.B Tauris in association with the Toda Institute for Global Peace and Policy Research, 2008) <http://ezproxy01.rhul.ac.uk/login?url=http://www.dawsonera.com/depp/reader/protected/external/AbstractView/S9786000009984>

Willson, Rachel Beckles, 'The Parallax Worlds of the West–Eastern Divan Orchestra', Journal of the Royal Musical Association, 134.2 (2009), pp. 319–47, doi:10.1080/02690400903109109

Woodward, Sheila C., Julia Sloth-Nielsen, and Vuyisile Mathiti, 'South Africa, the Arts and Youth in Conflict With the Law', International Journal of Community Music, 1.1 (2007), pp. 69–98 <http://repository.uwc.ac.za/bitstream/handle/10566/1123/WoodwardLaw2007.pdf?sequence=3&isAllowed=y>