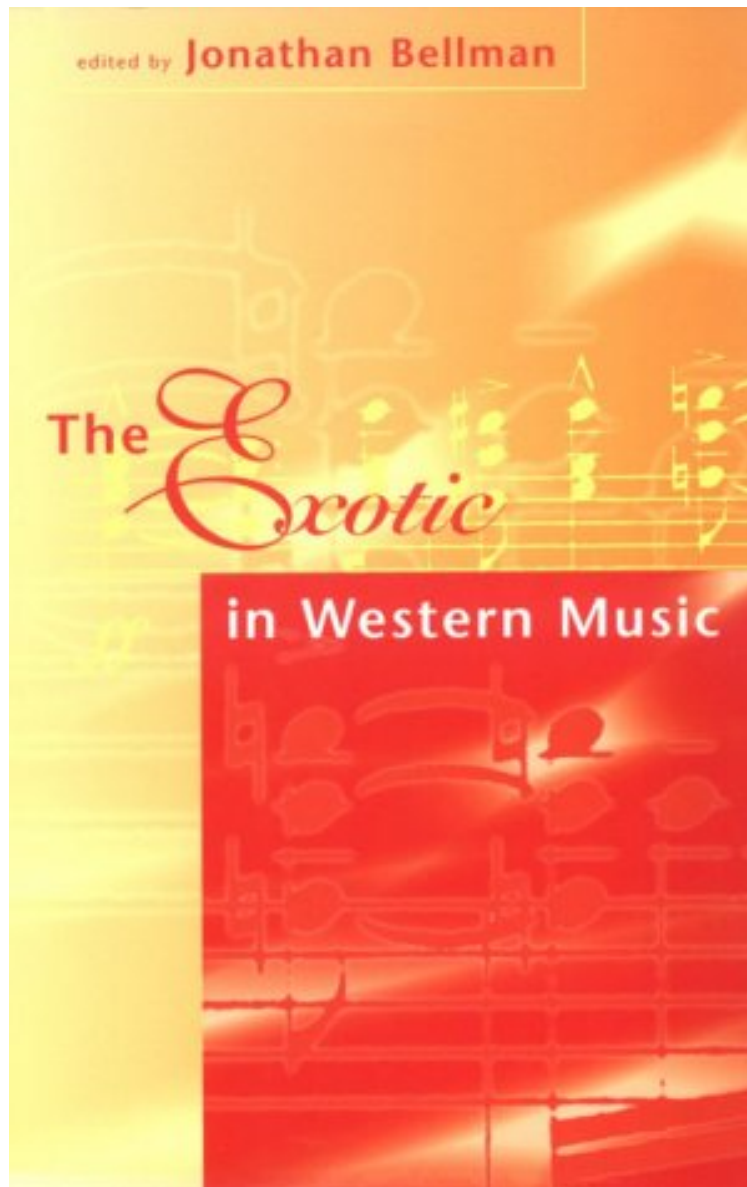


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## The Exotic In Western Music

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**From Brand: Northeastern : The Exotic In Western Music** before purchasing it in order to gage whether or not it would be worth my time, and all praised The Exotic In Western Music:

1 of 1 people found the following review helpful. Stereotypes, Fears, and Forbidden Desires By Dr. Debra Jan Bibel As this is largely a historical and scholarly Eurocentric book on classical music, by necessity, the exotic begins with those peoples most familiar, the once or then present enemy -- the Moors, the Turks, the Aztecs and Incas -- and the local

strangers -- the Romani or gypsies and women (from the perspective of aristocratic men, of course). Opera, ballet, and symphonies are investigated in detail, with musicological analysis of those idioms, musical phrases, rhythms, borrowed instrumentation, and motifs suggestive of foreign cultures to the ignorant and untrained ears of 18th- and 19th-century European composers and audiences. The underlying connection to eroticism and forbidden pleasures, such as harems and wanton and sexy women, supported stereotypes based on fear and elitism. This book is a collection of essays from many scholars and as such varies in style and approach, but the editor has done a fine job in keeping them in balance and somewhat consistent in content. I particularly thought the introduction and the editor's own essay on Hungarian gypsies particularly worthwhile. The other examples are of the influence of Turkish jannissary music; Middle Eastern and North African romantic temptations; Spain distilled through French impressionists and Russian romantics; Central Asian stories and melodies entering Russia with its imperial expansion; the noble savage of Native Americans in early American classical explorations; the influence of Indonesian gamelan on the modern and avant-garde works of McPhee, Cowell, Harrison, Poulenc, and Britten; and African-American music of ragtime, blues, and early jazz as exotic until jazz became mainstream in the 1930s. The final chapter steps away from classical music to describe the first inroads of Hindustani music in rock music, with the author arguing for the Kinks and Yardbirds as the first groups, rather than the more popular Beatles. The index was not as complete as expected. I would have preferred more sociological history; still, there is something for every musicologist and world music fan that makes this book important and useful.

2 of 2 people found the following review helpful. A useful and provocative guide  
By klavierspiel  
Jonathan Bellman has collected an interesting set of essays on the "exotic" in Western art music. One of the first points made is that what is perceived as exotic by modern Western concertgoers not only means so-called foreign evocations, such as Hungarian, Spanish, Middle Eastern and Far Eastern music, but also encompasses such areas as jazz and Native American music. There are nods to the growing area of gender studies as they relate to music, such as in the opening essay, on "The Exotic, the Erotic, and the Feminine." In such a collection, naturally the individual chapters vary in clarity of writing style and quality of ideas, but overall this is an impressively written and consistently interesting set of essays.

1 of 1 people found the following review helpful. Insightful history of music  
By Eric Anderson  
A stunning, exciting, insightful history of music. A must read for music scholars, students and composers interested in how music has been shaped by exotic influences from Beethoven to the Beatles.

Exoticism has flourished in western music since the seventeenth century. A blend of familiar and unfamiliar gestures, this vibrant musical language takes the listener beyond the ordinary by evoking foreign cultures and forbidden desires. In this pioneering collection, distinguished musicologists explore the ways in which western composers have used exotic themes for dramatic and striking effect. Interweaving historical, musical, and cultural perspectives, the contributors examine the compositional use of exotic styles and traditions in the works of artists as diverse as Mozart and George Harrison. The volume sheds new light on a significant yet largely neglected art form, and it makes a valuable contribution to music history and cultural studies.

From Library Journal  
Eleven scholarly essays, most by American musicologists and one, "Jazz and Musical Exoticism," by composer and conductor Gunther Schuller, examine how "otherness" has been embraced by Western composers and incorporated into compositions as diverse as Mozart's "Turkish" opera, *The Abduction from the Seraglio*, and songs by George Harrison that infused British rock with the sound of Indian sitars. The essay "How Spain Got a Soul" discusses French composers, Richard Taruskin describes "orientalism" in Russian music, and Linda Austern subtitles her contribution "The Exotic, the Erotic, and the Feminine." This collection of nonjudgmental studies of a vast repertoire is recommended for large music libraries.

By Bonnie Jo Dopp, Univ. of Maryland, College Park  
Copyright 1997 Reed Business Information, Inc. A refreshingly balanced and exquisitely well-researched and well-written study of exoticizing works both famous and obscure.

Notes: Journal of the Music Library Association