



SEMINARIESERIE

Dr. Richard Jones-Bamman
Dept. of Performing Arts, Eastern Connecticut State University



Familiar Sounds from Strange Places: Music in Contemporary Society **A Seminar Series in Ethnomusicology**

Lokal: Humanisthuset B204

Onsdag den 26 april kl. 15.15 – 16.45

Is music the *universal language*?

Onsdag den 3 maj kl. 15.15 – 16.45

Music in indigenous societies

Onsdag den 17 maj kl. 15.15 – 16.45

“Tradition” versus “Modernity”

Tisdag den 23 maj kl. 15.15 – 16.45

World Music, World Beat and the global marketplace

Dr. Jones-Bamman är samiska studiers gästforskare (Fulbright stipendiat) under vårterminen 2006. Han är professor i etnomusikologi vid Eastern Connecticut State University. Han undervisar bla. i ämnen som Music Cultures of the World, Music in America, Folk Music, 20th Century Music and American Popular Music. Jones-Bammans doktorsavhandling behandlade den samiska jokkens betydelse som identitetsfaktor. Han är också en erkänd musiker med banjo och gitarr som huvudinstrument. RJB var en av medlemmarna i folkmusikgruppen The Gryphon Quintet som rönt stora framgångar i USA på 1980-talet.

Familiar Sounds from Strange Places: Music in Contemporary Society
(A Seminar Series in Ethnomusicology)

26 april **Is music the *universal language*?**

While music is primarily thought of as an important element of entertainment or leisure activities in Western societies, it clearly has other functions as well. In this introductory seminar, we will explore such basic contextual questions as when, where and why music is performed, and by whom. Fundamental to this discussion, however, will be an examination of how we define music, and whether we can apply these criteria universally.

5 maj **Music in indigenous societies**

As a predictable element of culture, music provides an interesting window into the workings of a society. In this second seminar we will investigate examples from several different indigenous populations, looking at how such factors as environment and social organization influence the creation, performance and consumption of music. We will also compare this information with what we know about our own cultures and their associated musical activities. Does our reliance on complex technology, for instance, necessarily lead to complex music?

17 maj **“Tradition” versus “Modernity”**

The introduction of “modern” musical elements (new instruments, forms, etc.) is often viewed as a threat to the continuation of “traditional” genres, but this implies that a given tradition has not already undergone significant change over the course of its existence. For this third seminar, we will examine this apparent dichotomy, again using examples primarily drawn from indigenous populations, since these societies are often viewed as the last repositories of traditional knowledge and performance skills. What are we to make of Native American hip-hop artists, or Sami musicians who mix *joik* and techno?

23 maj ***World Music, World Beat and the global marketplace***

Long before the advent of the Internet and the iPod, music from around the world was available as a commodity for consumption by listeners often far removed from its origins. With the revolution in communications in the ‘90s, however, and the ease with which we can now literally listen to the world from the comfort of our homes, this process has led to serious discussions about how music from other cultures is presented, and how it is ultimately used by consumers. While international copyright laws provide some level of protection, recent developments suggest that these legislative tools cannot address differing cultural views of ownership and presentation. For this last seminar, we will focus on some of these issues and the responsibilities that come with our increased access to the music of our global neighbors.