
The Best Of Israeli Folksongs An Anthology

A Jewish Professor's Political Punditry

Sing out!

Extreme Metal

Non-Western Popular Music

Popular Music and National Culture in Israel

Folk Song in Israel

The Study of Folk Music in the Modern World

The Folk Songs of Ashkenaz

The Extra

From the Arab Other to the Israeli Self

Hebrew Holiday and Folk Songs

Imagining Zion

High Fidelity

Twenty Israeli Composers

Blessed is the Daughter

Nationalism, Zionism and Ethnic Mobilization of
the Jews in 1900 and Beyond

Canon

Israeli Folk Music

Hebrew Music

Youth, Identity, and Re-Fashioning Popular Music
in Israel

June 1967 in Personal Stories of Palestinians and
Israelis

Popular Music and National Culture in Israel
 Judaica Sound Recordings in the Harvard College
 Library: Subject index
 Jewish Folk Songs from the Baltics
 The Complete Idiot's Guide to Music History
 Camp Songs, Folk Songs
 Israel
 Jewish Companion Bk Cd
 Negro Folk-songs
 Pioneers of Jewish Ethnography and Folkloristics
 in Eastern Europe
 Israel Digest
 Musics of Many Cultures
 The Routledge Handbook of Contemporary Jewish
 Cultures
 Jewish Traditions for Classical and Fingerstyle
 Guitar
 The Cambridge Companion to Jewish Music
 Billboard
 One Hundred English Folksongs
 Chanting the Hebrew Bible
 Detour Berlin
 Dictionary Catalog of the Rodgers and
 Hammerstein Archives of Recorded Sound

The Best
 Of Israeli
 Folksongs Downloaded from
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 Anthology by guest

YOSEF
DALE

*A Jewish
 Professor's*

*Political
 Punditry*
 Houghton
 Mifflin
 Harcourt
 Description
 and analysis

of a folk
 tradition that
 long has been
 a rite of
 passage for
 children and
 adolescents.

In depth discussion of 19 songs, brief mention of 1,400 others. 65 historic photographs. **Sing out!** A-R Editions, Inc. After her father's death, a musician must go home to Israel to confront the relationships she left behind in this novel by the author of *The Retrospective* Noga, forty-two and divorced, is a harpist with an orchestra in the Netherlands. Upon the sudden death of her father, she is

summoned home to Jerusalem by her brother to help make decisions in urgent family and personal matters. Returning also means facing a former husband who left her when she refused him children, but whose passion for her remains even though he is remarried and the father of two. For her imposed three-month residence in Israel, her brother finds her work as an extra in movies,

television, and opera. These new identities undermine the firm boundaries of behavior heretofore protected by the music she plays, and Noga, always an extra in someone else's story, takes charge of the plot. *The Extra* is Yehoshua at his liveliest storytelling best—a bravura performance. "Engaging...Ye hoshua is a master in his visual sketches of scenes."—*The New York Times Book*

Review “[A] finely etched new novel...A marvel of a book.”—Haaretz “Four and a half decades after his first book’s publication, his twentieth shows Yehoshua’s writing chops are undiminished and his content fearlessly topical.”—New York Journal of Books “Rich in reflection and personal truth...Masterful.”—Kirkus Reviews, starred review “Award-winning Israeli novelist Yehoshua

gives moral force, even grandeur, to the inevitable push-pull of one family’s life.”—Library Journal, starred review **Extreme Metal Berg** (Tara Books). Noted musicologist Velvel Pasternak has worked to capture and transmit the musical traditions of world Jewish communities. The Jewish Music Companion is dedicated to those topics that represent the broad panorama of Jewish music.

Written in an easily understandable manner, the book is comprised of four sections: An Historical Overview; Jewish Music Artists; Annotated Folksongs; and an Appendix. Transcriptions of music with chords are included, as well as a CD with 14 selections representing the spectrum of Jewish folksongs. *Non-Western Popular Music* Universitätsverlag Göttingen This collection provides

readers with a diverse and contemporary overview of research in the field. Drawing upon scholarly writing from a range of disciplines and approaches, it provides case studies from a wide range of 'non Western' musical contexts. In so doing the volume attends to the central themes that have emerged in this area of popular music studies; cultural politics, identity and the role of technology.

This collection does not seek to establish a new theoretical paradigm, but being primarily aimed at researchers and students, offers as comprehensive a view of the research that has been carried out over the last few decades as possible, given the global scope of the subject. Inevitably, the experience of globalisation itself runs through many of the contributions, not only because

musicians find themselves part of an immense flow of international culture, technology and finance, but also because Western scholarship can also be considered an aspect of such a flow. The articles selected for the volume take different disciplinary approaches; many are close ethnographic descriptions of musical practices whilst others take a more historical view

of a musical 'scene' or even a single musician. Some essays consider the effects of emerging technologies upon the production, dissemination and consumption of music, whilst the political context is central to other authors. The collection as a whole serves as a resource for those who wish to be better acquainted with the diversity of research that has been

carried out into non-western pop, whilst also highlighting the broader themes that have, so far, shaped academic approaches to the subject. Popular Music and National Culture in Israel Cambridge University Press. A beautiful variety of traditional Jewish melodies arranged for classical or fingerstyle guitar. 20 solos and 6 duets. Sephardic, Yiddish, Israeli

and Oriental folk songs, as well as Chassidic tunes, Klezmer tunes and music originally sung by Cantors. Intermediate and advanced level, with a few pieces included that can be enjoyed also by less experienced players. Annotations and Performance Notes for each piece, providing historical and/or cultural perspective as well as technical guidance. An Appendix

(with Glossary) discusses in considerable detail Jewish scales and modes. A Bibliography and Discography are provided for those who would like to learn more about these beautiful and enduring musical traditions. Praised by Steve Marsh of Classical Guitar magazine and by Judith Pinnolis of Brandeis University and Jewish Music Web Center among others. **Folk Song in**

Israel
Routledge
This comprehensive book provides a well-rounded introduction to Israel—a definitive account of the nation's past, its often controversial present, and much more. Written by a leading historian of the Middle East, Israel is organized around six major themes: land and people, history, society, politics, economics, and culture. The only

available volume to offer such a complete account, this book is written for general readers and students who may have little background knowledge of this nation or its rich culture. Based on research by scholars with extensive firsthand knowledge of Israel, this book offers accessible, clearly explained material, enhanced with a generous selection of images, maps, charts, tables,

graphs, and sidebars. This book provides readers with a solid foundation of knowledge about Israel and provides useful reference lists by topic for those inspired to read further.

The Study of Folk Music in the Modern World Yale University Press
This edition presents sixty-four Jewish folk songs transcribed between 1899 and the 1930s by the Latvian ethnomusicologist Emilis Melngailis

(1874–1954). Drawing on manuscript sources and other archival material, it makes available, for the first time in print, a broad selection of Jewish vernacular music performed in the territory of present-day Latvia and Lithuania in the decades preceding World War II. Accompanying essays introduce Melngailis and his collecting project, situating his work within the context of

contemporary discourses on Jewish and Latvian folk song, nation, and identity as they coalesced in Riga, St. Petersburg, and German-speaking Mitteleuropa in the early twentieth century. The Folk Songs of Ashkenaz A-R Editions, Inc. This timely book tells the fascinating story of how Zionists colonizers planned and established nearly 700 agricultural settlements,

towns, and cities from the 1880s to the present. This extraordinary activity of planners, architects, social scientists, military personnel, politicians, and settlers is inextricably linked to multiple contexts: Jewish and Zionist history, the Arab/Jewish conflict, and the diffusion of European ideas to non-European worlds. S. Ilan Troen demonstrates how professionals

and settlers continually innovated plans for both rural and urban frontiers in response to the competing demands of social and political ideologies and the need to achieve productivity, economic independence, and security in a hostile environment. In the 1930s, security became the primary challenge, shaping and even distorting patterns of growth. Not until the 1993

Oslo Accords, with prospects of compromise and accommodation, did planners again imagine Israel as a normal state, developing like other modern societies. Troen concludes that if Palestinian Arabs become reconciled to a Jewish state, Israel will reassign priority to the social and economic development of the country and region. /DIV/DIV
The Extra
BRILL

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| <p>In its 114th year, Billboard remains the world's premier weekly music publication and a diverse digital, events, brand, content and data licensing platform. Billboard publishes the most trusted charts and offers unrivaled reporting about the latest music, video, gaming, media, digital and mobile entertainment issues and trends.</p> <p><i>From the Arab Other to the Israeli Self</i></p> | <p>Syracuse University Press Knjiga zapolnjuje vrzel v poznavanju judovske etnografije in folkloristike v vzhodni Evropi in bralce seznanja z izbranimi in izjemnimi prispevki raziskovalcev, ki so teoretično gradili disciplino v času, ko so bile judovske etnološke raziskave še v zametkih. Ob predstavitvi izjemnih dosežkov posameznikov prinaša tudi prevode</p> | <p>nekaterih njihovih najpomembnejših del.</p> <p><i>Hebrew Holiday and Folk Songs</i></p> <p>Wayne State University Press</p> <p>Twenty of Israel's leading art-music composers discuss the interaction of inspiration, method and cultural context in their work, revealing both international and national influence and scope. Israel's contemporary art music reflects a modern society that is</p> |
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an intricate fabric of national and ethnic origins, languages and dialects, customs and traditions—a heterogeneous culture of cultures. It is a rich and distinctive environment—at once ancient and modern, spiritual and secular, traditional and progressive. *Twenty Israeli Composers*, the first published collection of interviews with Israeli composers, explores this developing and distinctive

music culture. The featured composers have earned distinction in Israel and abroad, and reflect the pluralism of Israeli art music, culture, and society. In first-person narrative, they discuss the interaction of inspiration, method, and cultural context in their work, revealing both international and national influence and scope. Three generations of contemporary composers—immigrants from Central and Eastern

Europe, North and South America, and naïve sabras—share their ideas about music, the creative process, and their experiences as artists living and working in Israel. Robert Fleisher furnishes a biographical sketch of each composer, followed by a summary of recent accomplishments. The book also includes a bibliography, discography, and information for further study.

Imagining Zion Lulu.com
 This volume engages diverse topics such as art, music, and radio broadcasting in the development of modern Jewish nationalism by leading scholars in their respective fields. It contains richly detailed studies that challenge existing historiography --from personal struggles with nationalism, to the lesser-known origins of the Balfour Declaration, from boisterous demonstrations on the streets of pre-World War I Galicia, to skirmishes between Jews in present-day Jerusalem. It examines how nationalism has worked in theory and practice for Jews and at times been fiercely resisted. Beginning with the memory of Theodor Herzl and his cohort at the London Zionist Congress of 1900, this book revisits the wider scene of Zionism's emergence, as we explore the imagination of, and the attempted national mobilization of Jewry throughout the twentieth century. Contributors include: Delphine Bechtel; Nachman Ben-Yehuda; Michael Berkowitz; Inka Bertz; Philip Bohlman; John M. Efron; Richard A. Freund; Francois Guesnet; Michael Löwy; Barbara Mann;

Derek Penslar; James Renton; Aviel Roshwald; Joshua Shanes. *High Fidelity* Courier Corporation This book examines the role played by Arab-Palestinian culture and people in the construction and reproduction of Israeli national identity and culture, showing that it is impossible to understand modern Israeli national identity and culture without taking into account its crucial encounter and dialectical relationship with the Arab-Palestinian indigenous 'Other'. Based on extensive and original primary sources, including archival research, memoirs, advertisements, cookbooks and a variety of cultural products - from songs to dance steps - From the Arab Other to the Israeli Self sheds light on an important cultural and ideational diffusion that has occurred between the Zionist settlers - and later the Jewish-Israeli population - and the indigenous Arab-Palestinian people in Historical Palestine. By examining Israeli food culture, national symbols, the Modern Hebrew language spoken in Israel, and culture, the authors trace the journey of Israeli national identity and culture, in which Arab-Palestinian

culture has been imitated, adapted and celebrated, but strikingly also rejected, forgotten and denied. Innovative in approach and richly illustrated with empirical material, this book will appeal to sociologists, anthropologists, historians and scholars of cultural and Middle Eastern studies with interests in the development and adaptation of culture, national thought and identity.

Twenty Israeli Composers
Hal Leonard Corporation
A unique Israeli national culture—indeed, the very nature of "Israeliness"—remains a matter of debate, a struggle to blend vying memories and backgrounds, ideologies and wills. Identifying popular music as an important site in this wider cultural endeavor, this book focuses on the three major popular music cultures that are proving

instrumental in attempts to invent Israeliness: the invented folk song repertoire known as Shirei Eretz Israel; the contemporary, global-cosmopolitan Israeli rock; and the ethnic-oriental *mizrahit*. The result is the first ever comprehensive study of popular music in Israel. Motti Regev, a sociologist, and Edwin Seroussi, an ethnomusicologist, approach their subject from

alternative perspectives, producing a truly interdisciplinary, sociocultural account of music as a feature and a force in the shaping of Israeliness. A major ethnographic undertaking, describing and analyzing the particular history, characteristics, and practices of each music culture, *Popular Music and National Culture in Israel* maps not only the complex field of Israeli popular music but also Israeli culture in general. *Blessed is the Daughter* (Routledge) The book *Youth, Identity, and Re-Fashioning Popular Music in Israel. 1950s-1980s* aims to refresh the understanding of the relationship between social power relations, youth culture, and popular music in Israel. The authors discuss various perspectives regarding the axis of youth, popular culture, and music and present additional options for the discourse on these topics in Israel. Among its many new findings, the study discusses new insights relating to the increasing openness of Israeli culture to globalization, the decline of the collective culture of the Sabra, the rise of individual culture, liberalism and neoliberalism, the decay of Israeli consensus, and the melting pot

idea and practices. In addition, the authors examine various perspectives on how Israeli culture and music have changed over the years and reacted to historical alterations. It reviews the tensions between modernism and postmodernism, localism and globalism, teenagers and their parents' culture, ethnicity and class, hegemonic negotiations, and marginal subcultures.

This book uses historical methodology combined with the assistance of cultural theories, historical surveys, and first-hand documents. *Nationalism, Zionism and Ethnic Mobilization of the Jews in 1900 and Beyond* Xlibris Corporation "[This book] is a contribution of considerable substance because it takes a holistic view of the field of folk music and the scholarship that has dealt

with it." -- Bruno Nettl "... a praiseworthy combination of solid scholarship, penetrating discussion, and global relevance." -- Asian Folklore Studies "... successfully ties the history and development of folk music scholarship with contemporary concepts, issues, and shifts, and which treats varied folk musics of the world cultures within the rubric of folklore and ethnomusicolo

gy with subtle generalization s making sense to serious minds... " -- Folklore Forum "... [this book] challenges many carefully-nurtured sacred cows. Bohlman has executed an intellectual challenge of major significance by successfully organizing a welter of unruly data and ideas into a single, appropriately complex but coherent, system." -- Folk Music

Journal Bohlman examines folk music as a genre of folklore from a broadly cross-cultural perspective and espouses a more expansive view of folk music, stressing its vitality in non-Western cultures as well as Western, in the present as well as the past.

Canon

Indiana University Press Lyrics and piano music for traditional ballads and songs

collected from singers throughout Britain are accompanied by notes on their probable origins, related versions, and historical allusions *Israeli Folk Music* Xlibris Corporation The foremost authorities in the field of music from around the world have contributed twenty original essays for this volume, edited by Elizabeth May. Only European musics have been omitted, except insofar

as they affect other musics discussed here. North American music is represented by the musics of the Native Americans and the Alaskan Eskimos. The essays are profusely illustrated with maps, drawings, diagrams, photographs, and music examples. There are extensive glossaries, bibliographies, and annotated film lists. The book is directed to readers seriously interested in acquainting themselves with musics beyond the confines of Western musicology. Contributors include Bruno Nettl, Kuo-huang Han and Lindy Li Mark, Kang-sook Lee, William P. Malm, David Morton, Bonnie C. Wade, Margaret J. Kartomi, Adrienne L. Kaeppler, Trevor A. Jones, Atta Annan Mensah, John Blacking, Alfred Kwashie Ladzekpo and Kobla Ladzekpo, Cynthia Tse Kimberlin, Jozef M. Pacholczyk, Ella Zonis, Abraham A. Schwadron, David P. McAllester, Lorraine D. Koranda, and Dale A. Olsen. Please note: this book was originally published with records. The edition available now does not include the records. We are hoping to make the original recordings available in some other way.

Hebrew Music
U of Nebraska

Press
Starting with
great women
in the Bible
and
continuing
through the
ages down to
the end of the
twentieth
century, this
book shows in
word and
image how
important the
contribution of
Jewish women
has been for
the past 4000
years.

**Youth,
Identity, and
Re-
Fashioning
Popular
Music in
Israel**

Založba
ZRC
A beautifully

composed
journey
through music
history! Music
history is a
required
course for all
music
students.
Unfortunately,
the typical
music history
book is dry
and academic,
focusing on
rote
memorization
of important
composers
and works.
This leads
many to think
that the topic
is boring, but
bestselling
author Michael
Miller proves
that isn't so.

This guide
makes music
history
interesting
and fun, for
both music
students and
older music
lovers. •
Covers more
than Western
“classical”
music—also
includes non-
Western
music and
uniquely
American
forms such as
jazz • More
than just
names and
dates—puts
musical
developments
in context
with key
historical
events