

## Music In Egypt By Scott Lloyd Marcus

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### Global Metal Music and Culture

#### Inside Arabic Music

This collection of original essays is in tribute to the work of Derek Scott on the occasion of his sixtieth birthday. As one of the leading lights in Critical Musicology, Scott has helped shape the epistemological direction for music research since the late 1980s. There is no doubt that the path taken by the critical musicologist has been a tricky one, leading to new conceptions, interactions, and heated debates during the past two decades. Changes in musicology during the closing decades of the twentieth century prompted the establishment of new sets of theoretical methods that probed at the social and cultural relevance of music, as much as its self-referentiality. All the scholars contributing to this book have played a role in the general paradigmatic shift that ensued in the wake of Kerman's call for change in the 1980s. Setting out to address a range of approaches to theorizing music and promulgating modes of analysis across a wide range of repertoires, the essays in this collection can be read as a coming of age of critical musicology through its active dialogue with other disciplines such as sociology, feminism, ethnomusicology, history, anthropology, philosophy, cultural studies, aesthetics, media studies, film music studies, and gender studies. The volume provides music researchers and graduate students with an up-to-date authoritative reference to all matters dealing with the state of critical musicology today.

### Native American Music in Eastern North America

#### Heavy Metal, Gender and Sexuality

Sacred Music in Secular Society is a new and challenging work asking why

Christian sacred music is now appealing afresh to a wide and varied audience, both religious and secular. Blending scholarship, theological reflection and interviews with some of the greatest musicians and spiritual leaders of our day, Arnold suggests that the intrinsically theological and spiritual nature of sacred music remains an immense attraction particularly in secular society. This book will appeal to readers interested in contemporary spirituality, Christianity, music, worship, faith and society, whether believers or not, including theologians, musicians and sociologists.

## **The Home Life of the Ancient Egyptians**

"EPMOW lives music. Put another way, it does for popular music what Grove has done for classical" David Brackett 'Excellent, readable and thoroughly useful While some previous single-volume and multivolume works have addressed the development and current state of popular music, none has done so with this work's depth of scholarship and global reach. Scholarly, clearly written, and well indexed, it is an ideal reference set.' Library Journal Continuum Encyclopedia of Popular Music of the World's five-volume work 'Locations' is the most authoritative reference work on the history and current practice of popular music ever published. The five volumes on 'Locations' that form Part 2 of this multi-volume work follow on from the two volumes of Part 1: Media, Industry and Society (Volume I) and Performance and Production (Volume II) . They cover over 200 nation states and are organized according to continental regions: Volume III: Caribbean and Latin America Volume IV: North America Volume V: Asia and Oceania Volume VI: Africa and the Middle East Volume VII: Europe Each discusses the history, development and current practice of popular music in cities, districts, cross-border regions, nation states and diasporic communities around the world. Includes coverage of:- The historical, geographical, demographical, political, economic and cultural context- Genres for which the location is known or which have been important to the development and current practice of its popular music- Significant venues such as theatres, dance halls, clubs and bars- The role of the industry: music publishers, record companies/labels, recording studios, radio and TV- The role of the state and government regulatory bodies- The teaching and research of popular music in educational institutions- Songs associated with the location- Notable performers and other practitioners such as producers, engineers, technological innovators, record company heads, journalists, critics and scholars, songwriters, composers and lyricists. 250 leading popular music scholars and practitioners have contributed over 500 entries. They include Rafael José de Menezes Bastos on Brazil, Peter Manuel on India and the Caribbean Islands, John Collins on Ghana, Moya Aliya Malamusi on Malawi, Tôru Mitsui on Japan, Motti Regev on Israel, Martin Stokes on Turkey, Richard Peterson on Nashville, Amy Ku'uleialoha Stillman on Hawai'i, Bruce Johnson on Australia, Paolo Prato on Italy, Svanibor Pettan on Croatia and Alf Björnberg on Sweden. For more information please visit: [www.continuumpopmusic.com](http://www.continuumpopmusic.com)

## **The Storehouses of the King**

## **Continuum Encyclopedia of Popular Music of the World Part 2**

## **Locations (5 Vol Set)**

Heavy Metal, Gender and Sexuality brings together a collection of original, interdisciplinary, critical essays exploring the negotiated place of gender and sexuality in heavy metal music and its culture. Scholars debate the current state of play concerning masculinities, femininities, queerness, identity aesthetics and monstrosities in an area of music that is sometimes mistakenly treated as exclusively sustaining a masculinist hegemony. The book combines a broad variety of perspectives on the main topic, regarding gender in connection to: the history of the genre; the range of metal subgenres; heavy metal's multidimensional scope (music, lyrics, performance, style, illustrations); men and women; sexualities and various local and global perspectives. Heavy Metal, Gender and Sexuality is a text that opens up the world of heavy metal to reveal that it is a very diverse and ground-breaking stage where gender play is at the centre of its theatricality and sustains its mass appeal.

## **Notes and Queries**

A reference guide to the life and work of British composer Cyril Scott.

## **Confronting the National in the Musical Past**

### **Scott Joplin**

Music in China is one of many case-study volumes that can be used along with Thinking Musically, the core book in the Global Music Series. Thinking Musically incorporates music from many diverse cultures and establishes the framework for exploring the practice of music around the world. It sets the stage for an array of case-study volumes, each of which focuses on a single area of the world. Each case study uses the contemporary musical situation as a point of departure, covering historical information and traditions as they relate to the present. Visit [www.oup.com/us/globalmusic](http://www.oup.com/us/globalmusic) for a list of case studies in the Global Music Series. The website also includes instructional materials to accompany each study. Music in China offers a unique exploration of the rich, dynamic, and multifaceted Chinese musical landscape. In contrast with previous scholarship--which focused almost exclusively on the role of music in elite culture--this volume takes a balanced look at a variety of traditional and modern genres, including those performed among local and regional folk musicians, in academia, in the media, and on concert stages both inside and outside of China. Using the interrelated themes of identity, modernization, and ideology as a narrative framework, author Frederick Lau discusses the musical features of the selected genres, the processes through which they came into existence, and related socio-political issues. Lau draws on his own extensive fieldwork and performance experience in both mainland China and its diasporic communities to show how the ever-changing Chinese musical tradition takes on particular meanings in China, in overseas Chinese communities, and in diverse international settings. Enhanced by eyewitness accounts of local performances, interviews with key performers, vivid illustrations, and hands-on listening activities, Music in China provides an accessible and engaging

introduction to Chinese music. It is packaged with an 80-minute audio CD containing examples of the music discussed in the book.

## **Cyril Scott, Composer, Poet and Philosopher**

Music in Ireland is one of several case-study volumes that can be used along with Thinking Musically, the core book in the Global Music Series. Thinking Musically incorporates music from many diverse cultures and establishes the framework for exploring the practice of music around the world. It sets the stage for an array of case-study volumes, each of which focuses on a single area of the world. Each case study uses the contemporary musical situation as a point of departure, covering historical information and traditions as they relate to the present. Visit [www.oup.com/us/globalmusic](http://www.oup.com/us/globalmusic) for a list of case studies in the Global Music Series. The website also includes instructional materials to accompany each study. Music in Ireland provides an engaging and focused introduction to Irish traditional music--types of singing, instrumental music, and dance that reflect the social values and political messages central to Irish identity. This music thrives today not only in Ireland but also in areas throughout North America, Europe, Australia, and Asia. Vividly evoking Irish sounds, instruments, and dance steps, Music in Ireland provides a springboard for the discussion of cultural and historical issues of identity, community, nationalism, emigration, transmission, and gender. Using the informal instrumental and singing session as a focal point, Dorothea E. Hast and Stanley Scott take readers into contemporary performance environments and explore many facets of the tradition, from the "craic" (good-natured fun) to performance style, repertoire, and instrumentation. Incorporating first-person accounts of performances and interviews with performers and folklorists, the authors emphasize the significant roles that people play in music-making and illuminate national and international musical trends. They also address commercialism, globalization, and cross-cultural collaboration, issues that have become increasingly important as more Irish artists enter the global marketplace through recordings, tours, and large-scale productions like Riverdance. Packaged with a 70-minute CD containing examples of the music discussed in the book, Music in Ireland features guided listening and hands-on activities that allow readers to gain experience in Irish culture by becoming active participants in the music.

## **British 20th-century piano music: Shepherd song**

This significant volume moves music-historical research in the direction of deconstructing the national grand narratives in music history, of challenging the national paradigm in methodology, and thinking anew about cultural traffic, cultural transfer and cosmopolitanism in the musical past. The chapters of this book confront, or subject to some kind of critique, assumptions about the importance of the national in the musical past. The emphasis, therefore, is not so much on how national culture has been constructed, or how national cultural institutions have influenced musical production, but, rather, on the way the national has been challenged by musical practices or audience reception.

## **Music in Mexico**

Since the early 2000s New Zealand has undergone a pop renaissance. Domestic artists' sales, airplay and concert attendance have all grown dramatically while new avenues for 'kiwi' pop exports emerged. Concurrent with these trends was a new collective sentiment that embraced and celebrated domestic musicians. In *Making New Zealand's Pop Renaissance*, Michael Scott argues that this revival arose from state policies and shows how the state built market opportunities for popular musicians through public-private partnerships and organizational affinity with existing music industry institutions. New Zealand offers an instructive case for the ways in which 'after neo-liberal' states steer and co-ordinate popular culture into market exchange by incentivizing cultural production. Scott highlights how these music policies were intended to address various economic and social problems. Arriving with the creative industries' discourse and policy making, politicians claimed these expanded popular music supports would facilitate sustainable employment and a sense of national identity. Yet popular music as economic and social policy presents a paradox: the music industry generates commercial failure and thus requires a large unattached pool of potential talent. Considering this feature, Scott analyses how state programs induced an informal economy of proto-pop production aimed at accessing competitive state funding while simultaneously encouraging musicians to adopt entrepreneurial subjectivities. In doing so he argues New Zealand's music policies are a form of social policy that unintentionally deploy hierarchical structures to foster social inclusion amongst growing numbers of creative workers.

## **Ancient Egypt**

The *Routledge Reader on the Sociology of Music* offers the first collection of source readings and new essays on the latest thinking in the sociology of music. Interest in music sociology has increased dramatically over the past decade, yet there is no anthology of essential and introductory readings. The volume includes a comprehensive survey of the field's history, current state and future research directions. It offers six source readings, thirteen popular contemporary essays, and sixteen fresh, new contributions, along with an extended Introduction by the editors. The *Routledge Reader on the Sociology of Music* represents a broad reference work that will be a resource for the current generation of sociologically inclined musicologists and musically inclined sociologists, whether researchers, teachers or students.

## **The National Union Catalog, Pre-1956 Imprints**

### **Conflicted Antiquities**

*What's So Important About Music Education?* presents a new philosophy of music education for the United States, rooted in history and current perspectives from ethnomusicology. J. Scott Goble explores the societal effects of the nation's foundations in democracy and capitalism, the constitutional separation of church and state, and the rise of recording, broadcast, and computer technologies. He shows how these and other factors have brought about changes in the ways music teachers and concerned others have conceptualized music and its importance in

education. In demonstrating how many of the personal and societal benefits of musical engagement have come to be obscured in the nation's increasingly diverse public forum, Goble argues for the importance of musical engagement in human life and for the importance of music in education. An ideal text for courses in music education foundations, the book concludes with recommendations for teaching the musical practices of the nation's cultural communities in schools in terms of their respective cultural meanings.

## **The Prince of Egypt**

### **Critical Musicological Reflections**

### **Musical Style and Social Meaning**

The study of the business of opera has taken on new importance in the present harsh economic climate for the arts. This book presents research that sheds new light on a range of aspects concerning marketing, audience development, promotion, arts administration and economic issues that beset professionals working in the opera world. The editors' aim has been to assemble a coherent collection of essays that engage with a single theme (business), but differ in topic and critical perspective. The collection is distinguished by its concern with the business of opera here and now in a globalized market.

## **Cyril Scott**

Native American Music in Eastern North America is one of many case-study volumes that can be used along with *Thinking Musically*, the core book in the Global Music Series. *Thinking Musically* incorporates music from many diverse cultures and establishes the framework for exploring the practice of music around the world. It sets the stage for an array of case-study volumes, each of which focuses on a single area of the world. Each case study uses the contemporary musical situation as a point of departure, covering historical information and traditions as they relate to the present. Visit [www.oup.com/us/globalmusic](http://www.oup.com/us/globalmusic) for a list of case studies in the Global Music Series. The website also includes instructional materials to accompany each study. *Native American Music in Eastern North America* is one of the first books to explore the contemporary musical landscape of indigenous North Americans in the north and east. It shows how performance traditions of Native North Americans have been influenced by traditional social values and cultural histories, as well as by encounters and exchanges with other indigenous groups and with newcomers from Europe and Africa. Drawing on her extensive fieldwork and on case studies from several communities--including the Iroquois, the Algonquian-speaking nations of the Atlantic seaboard, and the Inuit of the far north--author Beverley Diamond discusses intertribal celebrations, popular music projects, dance, art, and film. She also considers how technology has mediated present-day cultural communication and how traditional ideas about social roles and gender identities have been negotiated through music. Enhanced by accounts of local performances, interviews with tribal elders and First Nations

performers, vivid illustrations, and hands-on listening activities, *Native American Music in Eastern North America* provides a captivating introduction to this under-examined topic. It is packaged with an 80-minute audio CD containing twenty-six examples of the music discussed in the book, including several rare recordings. The author has also provided a list of eighteen songs representing a wide variety of styles--from traditional Native American chants to an Inuit collaboration with Björk--that are referenced in the book and available as an iMix at [www.oup.com/us/globalmusic](http://www.oup.com/us/globalmusic).

## **The Business of Opera**

*Music in Egypt* is one of several case-study volumes that can be used along with *Thinking Musically*, the core book in the Global Music Series. *Thinking Musically* incorporates music from many diverse cultures and establishes the framework for exploring the practice of music around the world. It sets the stage for an array of case-study volumes, each of which focuses on a single area of the world. Each case study uses the contemporary musical situation as a point of departure, covering historical information and traditions as they relate to the present. Visit [www.oup.com/us/globalmusic](http://www.oup.com/us/globalmusic) for a list of case studies in the Global Music Series. The website also includes instructional materials to accompany each study. *Music in Egypt* provides an overview of the country's rich and dynamic contemporary musical landscape. It offers an in-depth look at specific Egyptian musical traditions, paying special attention to performers and the variety of contexts in which performances occur. The book acknowledges the pervasive presence of Islam by focusing on two Muslim performance genres and by considering the age-old issue of the compatibility of music and Islam. It accomplishes the latter by incorporating the voices of many of the performers featured on the accompanying CD. The volume features a variety of musics that reflect and help to create a number of distinct regional, national, and community identities co-existing in Egypt today. Drawing on more than twenty years of extensive fieldwork, Scott L. Marcus offers detailed ethnographic documentation of seven performance traditions found in Egypt today: the call to prayer; madh, a genre of Sufi religious music; southern Egyptian mizmar folk music; early twentieth-century takht-based art music; music by the acclaimed singer Umm Kulthum, which dominated the mid-twentieth century; wedding procession music; and music by the current superstar pop singer Hakim. The book is packaged with an 80-minute audio CD containing excellent examples of each tradition. All of the examples are based in a single melodic mode--maqam rast--to best engage students with the musical form, structure, and practice of the traditions. Separate educational tracks on the CD introduce maqam rast and the variety of rhythms found in the CD examples. In addition, the CD features a special solo improvisation (taqasim) in maqam rast by UCLA professor Ali Jihad Racy, to help students better understand this particular melodic mode. Enhanced by eyewitness accounts of performances, interviews with performers, listening examples, and song lyrics that enable students to interact with the text, *Music in Egypt* provides a unique and hands-on introduction to the country's diverse and captivating music.

## **Mystery of the Egyptian Scroll**

Recounts the Biblical story of Moses.

## **Music in Ireland**

This collection of essays is the first book-length study of music history and cosmopolitanism, and is informed by arguments that culture and identity do not have to be viewed as primarily located in the context of nationalist narratives. Rather than trying to distinguish between a true cosmopolitanism and a false cosmopolitanism, the book presents studies that deepen understanding of the heritage of this concept – the various ways in which the term has been used to describe a wide range of activity and social outlooks. It ranges over a two hundred-year period, and more than a dozen countries, revealing how musicians and audiences have responded to a common humanity by embracing culture beyond regional or national boundaries. Among the various topics investigated are: musical cosmopolitanism among composers in Latin America, the Ottoman Empire, and Austro-Hungarian Empire; cosmopolitan popular music historiography; cosmopolitan musical entrepreneurs; and musical cosmopolitanism in the metropolises of New York and Shanghai.

## **Popular Music**

This book defines the key ideas, scholarly debates, and research activities that have contributed to the formation of the international and interdisciplinary field of Metal Studies. Drawing on insights from a wide range of disciplines including popular music, cultural studies, sociology, anthropology, philosophy, and ethics, this volume offers new and innovative research on metal musicology, global/local scenes studies, fandom, gender and metal identity, metal media, and commerce. Offering a wide-ranging focus on bands, scenes, periods, and sounds, contributors explore topics such as the riff-based song writing of classic heavy metal bands and their modern equivalents, and the musical-aesthetics of Grindcore, Doom metal, Death metal, and Progressive metal. They interrogate production technologies, sound engineering, album artwork and band promotion, logos and merchandising, t-shirt and jewellery design, and fan communities that define the global metal music economy and subcultural scene. The volume explores how the new academic discipline of metal studies was formed, also looking forward to the future of metal music and its relationship to metal scholarship and fandom. With an international range of contributors, this volume will appeal to scholars of popular music, cultural studies, and sociology, as well as those interested in metal communities around the world.

## **The New Grove Dictionary of Music and Musicians: Egypt to Flor**

## **Making New Zealand's Pop Renaissance**

You, who have dug deep and sifted hard for a story to read, have unearthed an ancient treasure: a mystery from the dusty ages, when a kid could be a hero and fight for the good of all . . . 12-year-old Zet and his sister Kat love running their family pottery stall. But it's a struggle to keep afloat, now that their father is away fighting the Hyksos invaders. When the siblings learn about a valuable scroll that's

gone missing, Zet and Kat decide to join forces. If they can find it, they'll win a huge reward for their family. Their problems will be over! Little do they know what troubles lie ahead. The chase leads Zet and Kat into the hotspots of ancient Egypt--from stunning temples to the Nile river, through a mysterious land of hieroglyphics, Egyptian gods, mythology, and majesty that the world has never forgotten. A modern children's classic "A big hit in our library, can't keep it on the shelf." - E. Crow, Librarian "Action packed" - Middle Grade Fiction Finder "Peters is such a natural and gifted storyteller, so adept at bringing the sights and sounds and smells of ancient Egypt alive, that readers of all ages will be swept along." - Historical Novel Society 6th grade ELA/SS: "My co-teacher and I have used this book for the past 2 years and the students absolutely love it!" Janine Taft. The short, exciting chapters make it perfect for school reading lists. Great for boys and girls age 9-12 (Lexile: 490-570) Packed with fascinating ancient Egypt facts kids will love. This page-turning tale is a great way to introduce middle-school readers to the world of ancient Egypt. The adventure starts here! Start sleuthing with the Hardy Boys of Ancient Egypt. Read now.

## **The Subject Index to Periodicals**

## **Catalog of Copyright Entries**

What makes hundreds of listeners cheer ecstatically at the same instant during a live concert by Egyptian diva Umm Kulthum? What is the unspoken language behind a taqsim (traditional instrumental improvisation) that performers and listeners implicitly know? How can Arabic music be so rich and diverse without resorting to harmony? Why is it so challenging to transcribe Arabic music from a recording? Inside Arabic Music answers these and many other questions from the perspective of two "insiders" to the practice of Arabic music, by documenting a performance culture and a know-how that is largely passed on orally. Arabic music has spread across the globe, influencing music from Greece all the way to India in the mid-20th century through radio and musical cinema, and global popular culture through Raqs Sharqi, known as "Bellydance" in the West. Yet despite its popularity and influence, Arabic music, and the maqam scale system at its heart, remain widely misunderstood. Inside Arabic Music de-mystifies maqam with an approach that draws theory directly from practice, and presents theoretical insights that will be useful to practitioners, from the beginner to the expert - as well as those interested in the related Persian, Central Asian, and Turkish makam traditions. Inside Arabic Music's discussion of maqam and improvisation widens general understanding of music as well, by bringing in ideas from Saussurean linguistics, network theory, and Lakoff and Johnson's theory of cognition as metaphor, with an approach parallel to Gjerdingen's analysis of Galant-period music - offering a lens into the deeper relationships among music, culture, and human community.

## **The Singing Bourgeois**

An anthology of nursery rhymes, poetry, folk literature, fantasy, realistic fiction, historical fiction, biography, and nonfiction. Also includes a list of major books, a list of highlights in the history and development of children's literature, and essays

for adults working with children.

## **The Routledge Reader on the Sociology of Music**

First Published in 1998. Routledge is an imprint of Taylor & Francis, an informa company.

## **The Scott, Foresman Anthology of Children's Literature**

Why do we feel justified in using adjectives such as romantic, erotic, heroic, melancholic, and a hundred others when speaking about music? How do we locate these meanings within particular musical styles? These are questions that have occupied Derek Scott's thoughts and driven his critical musicological research for many years. In this selection of essays, dating from 1995-2010, he returns time and again to examining how conventions of representation arise and how they become established. Among the themes of the collection are social class, ideology, national identity, imperialism, Orientalism, race, the sacred and profane, modernity and postmodernity, and the vexed relationship of art and entertainment. A wide variety of musical styles is discussed, ranging from jazz and popular song to the symphonic repertoire and opera.

## **Thinking Musically**

The cornerstone of the Global Music Series, Thinking Musically incorporates the sounds and traditions of world cultures to establish a conceptual framework for exploring musical diversity. Designed for undergraduates with little or no background in music, the book explores the fundamentelements of music - including rhythm, pitch in melodic and harmonic relationships, and form - and examines how they vary globally from culture to culture. Thinking Musically also discusses the importance of musical instruments, describing their significance in a culture's folklore, religion and history. The text considers the various cultural influences that shape music and the way we experience it - gender, ethnicity, mass media, and social movements (e.g. westernization, nationalism, and acculturation). Thinking Musically includes activities designed to build critical listening and individual study skills and is packaged with two 80-minute CDs that feature selections from a wide variety of musical cultures.

## **Sacred Music in Secular Society**

## **Music in Egypt**

## **Ghost of the Nile**

Surveys the history, culture, daily life, accomplishments, and religion of the ancient Egyptians.

## **Music History and Cosmopolitanism**

The complex legacy of Mexico's ethnic past and geographic location have shaped the country and its culture. In *Music in Mexico*, Alejandro L. Madrid uses extensive fieldwork, interviews with performers, eyewitness accounts of performances, and vivid illustrations to guide students through modern-day music practices. Applying three themes - ethnic identity, migration, and media influences - the text explores the music that Mexicans grow up listening to and shows how these traditions are the result of long-standing transnational dialogues. Packaged with a 40-minute audio CD containing musical examples, the text features numerous listening activities that engage students with the music. *Music in Mexico* is one of several case-study volumes that can be used along with *Thinking Musically*, the core book in the Global Music Series. *Thinking Musically* incorporates music from many diverse cultures and establishes the framework for exploring the practice of music around the world. It sets the stage for an array of case-study volumes, each of which focuses on a single area of the world. Each case study uses the contemporary musical situation as a point of departure, covering historical information and traditions as they relate to the present. Visit a href="http://www.us.oup.com/us/companion.websites/umbrella/globalmusic/?view=usa"www.oup.com/us/globalmusic/a for a list of case studies in the Global Music Series. The website also includes instructional material to accompany each study."

## **Egypt Land**

### **Mystery of the Egyptian Amulet**

*Egypt Land* is the first comprehensive analysis of the connections between constructions of race and representations of ancient Egypt in nineteenth-century America. Scott Trafton argues that the American mania for Egypt was directly related to anxieties over race and race-based slavery. He shows how the fascination with ancient Egypt among both black and white Americans was manifest in a range of often contradictory ways. Both groups likened the power of the United States to that of the ancient Egyptian empire, yet both also identified with ancient Egypt's victims. As the land which represented the origins of races and nations, the power and folly of empires, despots holding people in bondage, and the exodus of the saved from the land of slavery, ancient Egypt was a uniquely useful trope for representing America's own conflicts and anxious aspirations. Drawing on literary and cultural studies, art and architectural history, political history, religious history, and the histories of archaeology and ethnology, Trafton illuminates anxieties related to race in different manifestations of nineteenth-century American Egyptomania, including the development of American Egyptology, the rise of racialized science, the narrative and literary tradition of the imperialist adventure tale, the cultural politics of the architectural Egyptian Revival, and the dynamics of African American Ethiopianism. He demonstrates how debates over what the United States was and what it could become returned again and again to ancient Egypt. From visions of Cleopatra to the tales of Edgar Allan Poe, from the works of Pauline Hopkins to the construction of the Washington Monument, from the measuring of slaves' skulls to the singing of slave spirituals—claims about and representations of ancient Egypt served as linchpins for discussions about nineteenth-century American racial and national identity.

## What's So Important About Music Education?

Meet ancient Egypt's favorite young detectives: twelve-year-old Zet, his trusty kid-sister Kat, and their best friend, Hui. Packed full of whimsy, fun, and old-world charm. Can these three keen friends solve the puzzle of the missing amulets? Zet is on the trail: priceless amulets are disappearing all over ancient Egypt's city of Thebes. No one can figure out where they've gone. To make matters worse, Zet's best friend is trapped in a secretive jewelry apprentice school and visitors aren't allowed! Armed with curiosity--and a brainy sister who can read and write hieroglyphics--Zet sets out in search of clues. Along the way, the siblings hunt for a meddling ghost, climb through a stinky garbage pile, sidestep a quick-tempered medjay police chief, and learn how hard it is to make a golden amulet. But when their backs are against the wall, Zet and Kat rely on the one thing they know best: each other. Because siblings, they stick together. • Watch out! This brain-teaser is infused with magic amulets . . . • Kid-friendly storytelling woven with mind-boggling facts! • Strange, missing artifacts abound • An evil gatekeeper guards the secret jewels What kids are saying: "I am 11 years old. I could not put this book down." What parents are saying: "has reread them more than once!" Curl up with this old-school yarn from the author the Historical Fiction Society calls 'a natural and gifted storyteller'. A middle-grade mystery that combines Hardy Boys style sleuthing with heart-warming characters for an exciting puzzle that's perfectly suited for the whole family. Set out for adventure!

## Music in China

Conflicted Antiquities is a rich cultural history of European and Egyptian interest in ancient Egypt and its material culture, from the early nineteenth century until the mid-twentieth. Consulting the relevant Arabic archives, Elliott Colla demonstrates that the emergence of Egyptology—the study of ancient Egypt and its material legacy—was as consequential for modern Egyptians as it was for Europeans. The values and practices introduced by the new science of archaeology played a key role in the formation of a new colonial regime in Egypt. This fact was not lost on Egyptian nationalists, who challenged colonial archaeologists with the claim that they were the direct heirs of the Pharaohs, and therefore the rightful owners and administrators of ancient Egypt's historical sites and artifacts. As this dispute developed, nationalists invented the political and expressive culture of "Pharaonism"—Egypt's response to Europe's Egyptomania. In the process, a significant body of modern, Pharaonist poetry, sculpture, architecture, and film was created by artists and authors who looked to the ancient past for inspiration. Colla draws on medieval and modern Arabic poetry, novels, and travel accounts; British and French travel writing; the history of archaeology; and the history of European and Egyptian museums and exhibits. The struggle over the ownership of Pharaonic Egypt did not simply pit Egyptian nationalists against European colonial administrators. Egyptian elites found arguments about the appreciation and preservation of ancient objects useful for exerting new forms of control over rural populations and for mobilizing new political parties. Finally, just as the political and expressive culture of Pharaonism proved critical to the formation of new concepts of nationalist identity, it also fueled Islamist opposition to the Egyptian state.

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