

# MINDFUSION SCHEDULING FOR ASP.NET

ALAN THRASHER

📖 [MSDN MAGAZINE](#) ,2007

📖 [MOLECULAR BIOLOGY AND BIOTECHNOLOGY OF PLANT ORGANELLES](#) HENRY DANIELL, Ph.D.,CHRISTINE D. CHASE,2007-11-04 We have taught plant molecular biology and biotechnology at the undergraduate and graduate level for over 20 years. In the past few decades, the field of plant organelle molecular biology and biotechnology has made immense strides. From the green revolution to golden rice, plant organelles have revolutionized agriculture. Given the exponential growth in research, the problem of finding appropriate textbooks for courses in plant biotechnology and molecular biology has become a major challenge. After years of handing out photocopies of various journal articles and reviews scattered through out the print and electronic media, a serendipitous meeting occurred at the 2002 IATPC World Congress held in Orlando, Florida. After my talk and evaluating several posters presented by investigators from my laboratory, Dr. Jacco Flipsen, Publishing Manager of Kluwer Publishers asked me whether I would consider editing a book on Plant Organelles. I accepted this challenge, after months of deliberations, primarily because I was unsuccessful in finding a text book in this area for many years. I signed the contract with Kluwer in March 2003 with a promise to deliver a camera-ready textbook on July 1, 2004. Given the short deadline and the complexity of the task, I quickly realized this task would need a co-editor. Dr. Christine Chase was the first scientist who came to my mind because of her expertise in plant mitochondria, and she readily agreed to work with me on this book.

📖 [CHINA AND THE WEST](#) Michael Saffle,Hon-Lun Yang,2017-03-01 Western music reached China nearly four centuries ago, with the arrival of Christian missionaries, yet only within the last century has Chinese music absorbed its influence. As China and the West demonstrates, the emergence of “Westernized” music from China—concurrent with the technological advances that have made global culture widely accessible—has not established a prominent presence in the West. China and the West brings together essays on centuries of Sino-Western musical exchange by musicologists, ethnomusicologists, and music theorists from around the world. It opens with a look at theoretical approaches of prior studies of musical encounters and a comprehensive survey of the intercultural and cross-cultural theoretical frameworks—exoticism, orientalism, globalization, transculturation, and hybridization—that inform these essays. Part I focuses on the actual encounters between Chinese and European musicians, their instruments and institutions, and the compositions inspired by these encounters, while Part II examines theatricalized and mediated East-West cultural exchanges, which often drew on stereotypical tropes, resulting in performances more inventive than accurate. Part III looks at the musical language, sonority, and subject matters of “intercultural” compositions by Eastern and Western composers. Essays in Part IV address reception studies and consider the ways in which differences are articulated in musical discourse by actors serving different purposes, whether self-promotion, commercial marketing, or modes of nationalistic—even propagandistic—expression. The volume’s extensive bibliography of secondary sources will be invaluable to scholars of music, contemporary Chinese culture, and the globalization of culture.

📖 [GENERAL MICROBIOLOGY](#) Linda Bruslind,2020 Welcome to the wonderful world of microbiology! Yay! So. What is microbiology? If we break the word down it translates to the study of small life, where the small life refers to microorganisms or microbes. But who are the microbes? And how small are they? Generally microbes can be divided in to two categories: the cellular microbes (or organisms) and the acellular microbes (or agents). In the cellular camp we have the bacteria, the archaea, the fungi, and the protists (a bit of a grab bag composed of algae, protozoa, slime molds, and water molds). Cellular microbes can be either unicellular, where one cell is the entire organism, or multicellular, where hundreds, thousands or even billions of cells can make up the entire organism. In the acellular camp we have the viruses and other infectious agents, such as prions and viroids. In this textbook the focus will be on the bacteria and archaea (traditionally known as the prokaryotes,) and the viruses and other acellular agents.

📖 [FLASH IOS APPS COOKBOOK](#) Christopher Caleb,2012-02-01 The book is written in a cookbook style, presenting examples in the style of recipes, allowing you to go directly to your topic of interest, or follow topics throughout a chapter to gain in-depth knowledge. Flash developers or enthusiasts looking to build iOS apps using their existing Flash and ActionScript 3.0 skills.

📖 [YELLOW MUSIC](#) Andrew F. Jones,2001-06-19 Yellow Music is the first history of the emergence of Chinese popular music and urban media culture in early-twentieth-century China. Andrew F. Jones focuses on the affinities between yellow” or “pornographic music—as critics derisively referred to the decadent fusion of American jazz, Hollywood film music, and Chinese folk forms—and the anticolonial mass music that challenged its commercial and ideological dominance. Jones radically revises previous understandings of race, politics, popular culture, and technology in the making of modern Chinese culture. The personal and professional histories of three musicians are central to Jones’s discussions of shifting gender roles, class inequality, the politics of national salvation, and emerging media technologies: the American jazz musician Buck Clayton; Li Jinhui, the creator of yellow music; and leftist Nie Er, a former student of Li’s whose musical idiom grew out of virulent opposition to this sinified jazz. As he analyzes global media cultures in the postcolonial world, Jones avoids the parochialism of media studies in the West. He teaches us to hear not only the American influence on Chinese popular music but the Chinese influence on American music as well; in so doing, he illuminates the ways in which both cultures were implicated in the unfolding of colonial modernity in the twentieth century.

📖 [TEXTILE ARTS OF INDIA](#) Kokyo Hatanaka,1996-10 Textile Arts of India is the most lavish volume ever published on the magnificent textiles of India. Hundreds of full-color photographs, taken especially for this volume, present a glorious array of cloths: painted and block-printed, roller-printed, tie-dyed, woven, embroidered or exquisitely hand-painted with gold and silver leaf; as well as prized ikats. Dating from the seventeenth to the first half of the twentieth century, this dazzling collection presents a wonderful spectrum of designs, from graceful florals and simple geometric patterns to spectacular day-to-day life. An informative text traces the history of textile manufacturing in India and discusses the various methods of weaving, dying, and other means of decoration. Each textile is accompanied by an identifying caption.

📖 [LIVES IN CHINESE MUSIC](#) Helen Rees,2010-10-01 Until recently, most scholarly work on Chinese music in both Chinese and Western languages has focused on genres, musical structure, and general history and concepts, rather than on the musicians themselves. This volume breaks new ground by focusing on individual musicians active in different amateur and professional music scenes in mainland China, Hong Kong, and Chinese communities in Europe. Using biography to deepen understanding of Chinese music, contributors present contextualized portraits of rural folk singers, urban opera singers, literati, and musicians on both geographic and cultural frontiers. Contributors are Nimrod Baranovitch, Rachel Harris, Frank Kouwenhoven, Tong Soon Lee, Peter Micic, Helen Rees, Antoinet Schimmelpenninck, Shao Binsun, Jonathan P. J. Stock, and Bell Yung.

📖 [THE EXOTIC IN WESTERN MUSIC](#) Jonathan Bellman,1998 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.

📖 [BEYOND EXOTICISM](#) Timothy D. Taylor,2007-03-05 DIVStudy of how systems of power and domination have shaped representations of otherness in music./DIV

📖 [LAB EXERCISES IN MICROBIOLOGY](#) Prescott,Harley,

📖 [SIZHU INSTRUMENTAL MUSIC OF SOUTH CHINA](#) Alan Thrasher,2008-03-31 According to a reader’s report, this is one of the finest studies on (any kind of) Chinese music to emerge in recent years. Based on extensive fieldwork and a thorough knowledge of the scholarly literature, the author examines the theoretical underpinnings of the ‘silk and bamboo’ instrumental ensemble traditions of the Chaozhou, Hakka and Cantonese peoples of South China.

📖 [REFASHIONING POP MUSIC IN ASIA](#) Allen Chun,Ned Rossiter,Brian Shoosmith,2004-07-31 This collection of thirteen essays examines cultural, political, economic, technological and institutional aspects of popular music across Asia, from India to Japan.

📖 [RHAPSODY IN RED](#) Sheila Melvin,Jindong Cai,2004 Western classical music has become as Chinese as Peking Opera, and it has woven its way into the hearts and lives of ordinary Chinese people. This lucidly written account traces the biographies of the bold visionaries who carried out this musical merger. Rhapsody in Red is a history of classical music in China that revolves around a common theme: how Western classical music entered China, and how it became Chinese. China’s oldest orchestra was founded in 1879, two years before the Boston Symphony. Since then, classical music has woven its way into the lives of ordinary Chinese people. Millions of Chinese children take piano and violin lessons every week. Yet, despite the importance of classical music in China -- and of Chinese classical musicians and composers to the world -- next to nothing has been written on this fascinating subject. The authors capture the events with the voice of an insider and the perspective of a Westerner, presenting new information, original research and insights into a topic that has barely been broached elsewhere. The only other significant books touching on this field are *Pianos and Politics: Middle Class Ambitions and the Struggle over Western Music* by Richard Kurt Kraus (1989), and Barbara Mittler’s *Dangerous Tunes - The Politics of Chinese Music*. Both target the academic market. *Pianos* focuses narrowly on the political aspects of the Cultural Revolution and subsequent re-opening. *Rhapsody in Red* is a far better read and benefits from considerably more research with primary source material in China over the past decade; and it covers classical music in general over all the history of East-West interaction. This book will appeal to a general readership interested in China -- the same readers who made *Wild Swans* a bestseller. It will also appeal to all who are interested in the future of classical music. It could easily be used for college courses on modern China, cultural history and ethnomusicology.

📖 [WESTERN MUSIC AND ITS OTHERS](#) Georgina Born,David Hesmondhalgh,2000 [Western Music and Its Others] will be taken as an important book signalling a new turn within the field. It takes the best features of traditional, rigorous scholarship and brings these to bear upon contemporary, more speculative questions. The level of theoretical sophistication is high. The studies within it are polemical and timely and of lasting scholarly value.--Will Straw, co-editor of *Theory Rules: Art as Theory/ Theory and Art* The great value of this collection lies in the wealth of questions that it raises--questions that together crystallize the recent concerns of musicology with force and clarity. But it also lies in the authors’ resistance to the easy ‘postmodernist’ answers that threaten to turn new musicology prematurely grey. The editors’ comprehensive, intellectually adventurous introduction exemplifies the sort of eager yet properly skeptical receptivity to scholarly innovation that fosters lasting disciplinary reform. It alone is worth the price of the book. --Richard Taruskin, author of *Stravinsky and the Russian Traditions: A*

BIOGRAPHY OF THE WORKS THROUGH MAVRA WHEN CULTURAL-STUDIES METHODS FIRST APPEARED IN MUSICOLOGY 15 YEARS AGO, THEY TRIGGERED A STORM OF POLEMICS THAT SOMETIMES OVERSHADOWED THE IMPORTANT ISSUES BEING RAISED. AS THE CANON WARS RECEDE, HOWEVER, SCHOLARS ARE FINDING IT POSSIBLE TO FOCUS ON THE CONCERNS THAT LED THEM TO CULTURAL CRITICISM IN THE FIRST PLACE: THE STUDY OF MUSIC AND ITS POLITICAL MEANINGS. WESTERN MUSIC AND ITS OTHERS BRINGS TOGETHER LEADING MUSICOLOGISTS, ETHNOMUSICOLOGISTS, AND SPECIALISTS IN FILM AND POPULAR MUSIC TO EXPLORE THE WAYS EUROPEAN AND NORTH AMERICAN MUSICIANS HAVE DRAWN ON OR IDENTIFIED THEMSELVES IN TENSION WITH THE MUSICAL PRACTICES OF OTHERS. IN A SERIES OF ESSAYS RANGING FROM EXAMINATION OF THE ORIENTALIST TROPES OF EARLY 20TH-CENTURY MODERNISTS TO THE TANGLED CLAIMS FOR OWNERSHIP IN TODAY’S WORLD MUSIC, THE AUTHORS IN THIS COLLECTION GREATLY ADVANCE BOTH OUR KNOWLEDGE OF SPECIFIC CASE STUDIES AND OUR INTELLECTUAL AWARENESS OF THE COMPLEXITY AND URGENCY OF THESE PROBLEMS. A TIMELY INTERVENTION THAT SHOULD HELP PUSH MUSIC STUDIES TO THE NEXT LEVEL. --SUSAN McCLARY, AUTHOR OF CONVENTIONAL WISDOM: THE CONTENT OF MUSICAL FORM (2000) THIS COLLECTION PROVIDES A SOPHISTICATED MODEL FOR USING THEORY TO INTERROGATE MUSIC AND MUSIC TO INTERROGATE THEORY. THE ESSAYS BOTH TAKE UP AND CHALLENGE THE DOMINANCE OF NOTIONS OF REPRESENTATION IN CULTURAL THEORY AS THEY EXPLORE THE RELEVANCE OF THE CONCEPTS OF HYBRIDITY AND OTHERNESS FOR CONTEMPORARY ART MUSIC. SOPHISTICATED THEORY, ERUDITE SCHOLARSHIP AND A VERY REAL APPRECIATION FOR THE SPECIFICITIES OF MUSIC MAKE THIS A POWERFUL AND IMPORTANT ADDITION TO OUR UNDERSTANDING OF BOTH CULTURE AND MUSIC. --LAWRENCE GROSSBERG, AUTHOR OF DANCING IN SPITE OF MYSELF

📖 **ORIENTALISM, MASQUERADE AND MOZART’S TURKISH MUSIC** MATTHEW WILLIAM HEAD,2000 MATTHEW HEAD EXPLORES THE CULTURAL MEANINGS OF MOZART’S TURKISH MUSIC IN THE COMPOSER’S 18TH-CENTURY CONTEXT, IN SUBSEQUENT DISCOURSES OF MOZART’S SIGNIFICANCE FOR ‘WESTERN’ CULTURE, AND IN TODAY’S (NOT ENTIRELY) POST-COLONIAL WORLD. UNPACKING THE IDEOLOGICAL CONTENT OF MOZART’S NUMEROUS REPRESENTATIONS OF TURKEY AND TURKISH MUSIC, HEAD LOCATES THE COMPOSER’S EXOTICISMS IN SHIFTING POWER RELATIONS BETWEEN THE AUSTRIAN AND OTTOMAN EMPIRES, AND IN AN EMERGING ORIENTALIST PROJECT. AT THE SAME TIME, HEAD COMPLICATES A PRESENTIST POST-COLONIAL CRITIQUE BY EXPLORING COMMERCIAL STIMULI TO MOZART’S TURQUERIE, AND BY EMBEDDING THE COMPOSER’S ORIENTALISM IN PRACTICES OF SELF-DISGUISE EPITOMISED BY MASQUERADE AND CARNIVAL. IN THIS CONTEXT, MOZART’S TURKISH MUSIC OFFERED FLEETING LIBERATION FROM OFFICIAL AND PROSCRIBED IDENTITIES OF THE BOURGEOIS ENLIGHTENMENT.

📖 **METAL RULES THE GLOBE** JEREMY WALLACH,HARRIS M. BERGER,PAUL D. GREENE,2011-12-27 HEAVY METAL MIGHT NOT HAVE BEEN THE MOST LIKELY POPULAR MUSIC GENRE TO BECOME GLOBAL, BUT IT HAS. THIS COLLECTION BRINGS TOGETHER CULTURAL STUDIES AND POP MUSIC ACCOUNTS OF METAL AROUND THE WORLD, INCLUDING INDONESIA, MALAYSIA, SINGAPORE, NEPAL, BRAZIL, MALTA, SLOVENIA, CHINA, JAPAN, NORWAY, ISRAEL, EASTER ISLAND, AND MORE.

📖 **CRIES OF JOY, SONGS OF SORROW** MARC L. MOSKOWITZ,2009-11-24 SINCE THE MID-1990S, TAIWAN’S UNIQUE BRAND OF MANDOPOP (MANDARIN CHINESE-LANGUAGE POP MUSIC) HAS DICTATED THE MUSICAL TASTES OF THE MAINLAND AND THE REST OF CHINESE-SPEAKING ASIA. CRIES OF JOY, SONGS OF SORROW EXPLORES MANDOPOP’S SURPRISINGLY COMPLEX CULTURAL IMPLICATIONS IN TAIWAN AND THE PRC, WHERE IT HAS ESTABLISHED NEW GENDER ROLES, CREATED A VOCABULARY TO EXPRESS INDIVIDUALISM, AND INTRODUCED TRANSNATIONAL CULTURE TO A COUNTRY THAT HAD CLOSED ITS DOORS TO THE WORLD FOR TWENTY YEARS. IN HIS EARLY CHAPTERS, MARC L. MOSKOWITZ PROVIDES THE HISTORICAL BACKGROUND NECESSARY TO UNDERSTAND THE CONTEMPORARY MANDOPOP SCENE, BEGINNING WITH THE BIRTH OF CHINESE POPULAR MUSIC IN THE EAST ASIAN JAZZ MECCA OF 1920S SHANGHAI. A BRIEF OVERVIEW OF ALTERNATIVE MUSICAL GENRES IN THE PRC SUCH AS BEIJING ROCK AND REVOLUTIONARY OPERA IS INCLUDED. THE SECTION CONCLUDES WITH A LOOK AT THE MANNER IN WHICH TAIWAN’S MUSICAL ETHOS HAS INFLUENCED THE MAINLAND’S MUSIC INDUSTRY AND HOW MANDOPOP HAS BROUGHT WESTERN MUSIC AND CULTURAL VALUES TO THE PRC. THIS LEADS TO A DISCUSSION OF TAIWAN POP’S EXCEPTIONAL HYBRIDITY, BEGINNING WITH FOREIGN INFLUENCES DURING THE COLONIAL PERIOD UNDER THE DUTCH AND JAPANESE AND CONTINUING WITH THE COUNTRY’S POLITICAL, CULTURAL, AND ECONOMIC ALLIANCE WITH THE U.S. MOSKOWITZ ADDRESSES THE RESULTING WEALTH OF TRANSNATIONAL MUSICAL INFLUENCES FROM THE REST OF EAST ASIA AND THE U.S. AND TAIWAN POP’S APPEAL TO AUDIENCES IN BOTH THE PRC AND TAIWAN. IN DOING SO, HE EXPLORES HOW MANDOPOP’S SONGS OF SORROW, WITH THEIR UBIQUITOUS THEMES OF LONELINESS AND ISOLATION, ENGAGE A RANGE OF EMOTIONAL EXPRESSION THAT RESONATES STRONGLY IN THE PRC. LATER CHAPTERS EXAMINE THE CONSTRUCTION OF MALE AND FEMALE IDENTITIES IN MANDOPOP AND LOOK AT THE WIDESPREAD CONDEMNATION OF THE GENRE BY CRITICS. DRAWING ON ANALYSES AND DATA FROM EARLIER CHAPTERS (INCLUDING INTERVIEWS WITH DOZENS OF PERFORMERS, SONG WRITERS, AND LAY PEOPLE IN TAIPEI AND SHANGHAI), MOSKOWITZ ATTEMPTS TO ANSWER THE QUESTION: WHY, IF THE MUSIC IS AS BAD AS SOME ASSERT, IS IT SO CENTRAL TO THE LIVES OF THE LARGEST POPULATION IN THE WORLD? TO ANSWER, HE HIGHLIGHTS MANDOPOP’S IMPORTANT CONTRIBUTION AS A POETIC LAMENT THAT SIMULTANEOUSLY EMBRACES AND PROTESTS MODERN LIFE. CRIES OF JOY, SONGS OF SORROW IS A HIGHLY READABLE INTRODUCTION TO AN IMPORTANT BUT UNDERSTUDIED EAST ASIAN PHENOMENON. IT WILL FIND A READY AUDIENCE AMONG SCHOLARS AND STUDENTS OF CHINESE AND TAIWANESE POPULAR CULTURE AS WELL AS MUSICOLOGISTS STUDYING TRANSNATIONAL MUSIC FLOWS AND NON-WESTERN POPULAR MUSIC.

📖 **MUSIC IN CHINA** FREDERICK LAU,2008 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.

📖 **MUSIC AND GLOBALIZATION** BOB W. WHITE,2012 THE MUSICAL HERITAGE OF SLAVERY : FROM CREOLIZATION TO WORLD MUSIC / DENIS-CONSTANT MARTIN MY LIFE IN THE BUSH OF GHOSTS : WORLD MUSIC AND THE COMMODIFICATION OF RELIGIOUS EXPERIENCE / STEVEN FELD A PLACE IN THE WORLD : GLOBALIZATION, MUSIC, AND CULTURAL IDENTITY IN CONTEMPORARY VANUATU / PHILIP HAYWARD MUSICALITY AND ENVIRONMENTALISM IN THE REDISCOVERY OF ELDORADO : AN ANTHROPOLOGY OF THE RAONI-STING ENCOUNTER / RAFAEL JOSE? DE MENEZES BASTOS BEAUTIFUL BLUE : RARA?MURI VIOLIN MUSIC IN A CROSS-BORDER SPACE / DANIEL NOVECK WORLD MUSIC PRODUCERS AND THE CUBAN FRONTIER / ARIANA HERNANDEZ-REGUANT TROVADOR OF THE BLACK ATLANTIC : LABA SOSSEH AND THE AFRICANIZATION OF AFRO-CUBAN MUSIC / RICHARD M. SHAIN SLAVE SHIP ON THE INFOSEA : CONTAMINATING THE SYSTEM OF CIRCULATION / BARBARA BROWNING WORLD MUSIC OF TODAY / TIMOTHY D. TAYLOR THE PROMISE OF WORLD MUSIC : STRATEGIES FOR NON-ESSENTIALIST LISTENING / BOB W. WHITE. RETHINKING GLOBALIZATION THROUGH MUSIC / BOB W. WHITE 1: STRUCTURED ENCOUNTERS THE MUSICAL HERITAGE OF SLAVERY : FROM CREOLIZATION TO WORLD MUSIC / DENIS-CONSTANT MARTIN MY LIFE IN THE BUSH OF GHOSTS : WORLD MUSIC AND THE COMMODIFICATION OF RELIGIOUS EXPERIENCE / STEVEN FELD A PLACE IN THE WORLD : GLOBALIZATION, MUSIC, AND CULTURAL IDENTITY IN CONTEMPORARY VANUATU / PHILIP HAYWARD MUSICALITY AND ENVIRONMENTALISM IN THE REDISCOVERY OF ELDORADO : AN ANTHROPOLOGY OF THE RAONI-STING ENCOUNTER / RAFAEL JOSE? DE MENEZES BASTOS 2: MEDIATED ENCOUNTERS BEAUTIFUL BLUE : RARA?MURI VIOLIN MUSIC IN A CROSS-BORDER SPACE / DANIEL NOVECK WORLD MUSIC PRODUCERS AND THE CUBAN FRONTIER / ARIANA HERNANDEZ-REGUANT TROVADOR OF THE BLACK ATLANTIC : LABA SOSSEH AND THE AFRICANIZATION OF AFRO-CUBAN MUSIC / RICHARD M. SHAIN 3: IMAGINED ENCOUNTERS SLAVE SHIP ON THE INFOSEA : CONTAMINATING THE SYSTEM OF CIRCULATION / BARBARA BROWNING WORLD MUSIC OF TODAY / TIMOTHY D. TAYLOR THE PROMISE OF WORLD MUSIC : STRATEGIES FOR NON-ESSENTIALIST LISTENING / BOB W. WHITE.

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