

## **Qartuli Ertoba Da Misi Identoba Reso Kiknadze**

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The Chronography of Gregory Abû'l Faraj, the Son of Aaron, the Hebrew Physician, Commonly Known as Bar Hebraeus, History and Ethnology, Description of Greece, African Polyphony and Polyrhythm, The Oxford Handbook of Music Revival, Etymological Dictionary of the Kartvelian Languages, A Journey of the Vocal Iso(n), Transported by Song, Globalization and Business, The Senses of Modernism

The standard edition of the chronicle of Bar Hebraeus in Syriac and English translation. (2 volumes)

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Pausanias is the second century Greek travelographer who is most well known for his "Description of Greece." This work is often cited as an important firsthand account of ancient Greece which provides a crucial link between classical literature and modern archaeology. "Description of Greece" is composed of ten books describing the various regions in which Pausanias traveled, they are as follows: 1. Attica, 2. Corinth, 3. Laconia, 4. Messenia, 5. Elis, 6. Elis (continued), 7. Achaia, 8. Arcadia, 9. Boetia, and 10. Phocis and Ozolian Locris. Pausanias' "Description of Greece" is a richly detailed description of the art and culture of ancient Greece which gives the reader and historian a context for understanding those items of art and culture which have survived to the present as well as an appreciation for all that has been lost to history. While primarily focused on the art and architecture of the time, Pausanias' work also details some aspects of the natural landscape as well as the more trivial aspects of daily life. The Greece that Pausanias describes is one that is beholden to Rome and his work makes an effort to navigate the balance between a formerly independent Greece and the one of his time. Presented here in the first volume are the first six books in a translation by Arthur Richard Shiletto.

An original approach to the understanding of the complete and sophisticated patterns of polyphony and polyrhythm of African music.

Revivals - movements that revitalize, resuscitate, or re-indigenize traditions perceived as threatened or moribund into new temporal, spatial, or cultural contexts - have been well-documented in Western Europe and Euro-North America. Less documented are the revival processes that have been occurring and recurring elsewhere in the world. And particularly under-analyzed are the aftermaths of revivals: the new infrastructures, musical styles, performance practices, subcultural communities, and value systems that have grown out of revival movements. The Oxford Handbook of Music Revival helps us achieve a deeper understanding of the role and development of traditional, folk, roots, world, classical, and early music in modern-day postindustrial, postcolonial, and postwar contexts. The book's thirty chapters present innovative theoretical perspectives illustrated through new ethnographic case studies on diverse music cultures around the world. Together these essays reveal the potency of acts of revival, resurgence, restoration, and renewal in shaping musical landscapes and transforming social experience. The contributors present research from Euro-America, Native America, Latin America and the Caribbean, Africa, Europe, the former Soviet bloc, Asia, Australia, and the Pacific. They enrich the field by applying approaches and insights from across the disciplines of ethnomusicology, ethnochoreology, historical musicology, folklore studies, anthropology, ethnology, sociology, and cultural studies. The book makes a powerful argument for the untapped potential of revival as a productive analytical tool in contemporary, global contexts-one that is crucial for understanding manifestations of musical heritage in postmodern, cosmopolitan societies. With its detailed treatment of authenticity, recontextualization, transmission, institutionalization, globalization, and other key concerns, the collection makes a significant impact far beyond the field of revival studies and is crucial for understanding contemporary manifestations of folk, traditional, and heritage music in today's postmodern cosmopolitan

societies.

This study is concerned with the vocal iso(n) repertory, used, on the one hand, in the oral traditions of the multipart unaccompanied singing (IMUS) of the Southwest Balkans, or, more specifically, South Albania, North Epirus in Greece and a small part of the Republic of Macedonia (FYROM), and on the other hand in Byzantine chanting. The vocal iso(n) is an important component of these traditions, which are still practised today in the Southwest Balkans region. The study presents evidence on various manifestations of the practice in their particular geographical regions, and examines in detail the historical roots of these traditions. An ison, a drone holding-note, is the voice that provides the drone in Byzantine chanting. This chant is part of the liturgical music of the Orthodox Churches, in contrast to the IMUS, which has developed as a secular repertory. The Byzantine liturgical singing of the Arbëresh Diaspora of South Italy and Sicily, which has been passed down orally from the 15th century to the present day, as well as non-liturgical singing, is also explored in this book. The three unaccompanied forms of singing, two of which use the ison (IMUS and Byzantine chanting) and the third, the Arbëresh, which does not (with some exceptions in recent times), are analysed in separate sections of the book. Unlike many studies of similar subject matter, which suffer from a one-sided point of view because of national bias, this book is multifaceted and even-handed. While multipart singing in Albania is usually considered to be a solely Albanian phenomenon, in Greece, it is thought of as being Greek. In fact, the multipart singing of the Albanian and Greek, as well as Aromanian and some Slavic populations is more intrinsically bound to the region than to any ethnic group. The distinct sound of iso(n) singing echoes the internal and external historic influences of the region, interwoven with the complex modal idioms.

This book is an ethnomusicological investigation into traditional and contemporary music in Corsica, with a critical analysis of associated theoretical and ideological issues, focusing particularly on the evolution of musical activity and discourse since 1970.

Offering a fourteen-chapter format, this brief book provides readers with a "quick read" integration of the most pertinent issues in international business. A micro and macro focus appeals to readers' separate roles as managers and as citizens. Chapter-opening vignettes illustrate the importance of chapter material. For anyone with international business responsibility.

In *The Senses of Modernism*, Sara Danius develops a radically new theoretical and historical understanding of high modernism. The author analyses works by Mann, Proust and Joyce as narratives of the sweeping changes that affected high and low culture.

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