SEM Annotated Bibliographies

Musical Activism and Agency: Contestations and Confluences

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These three annotated bibliographies were created to complement the Pre-Conference Symposium, “Musical Activism and Agency: Contestations and Confluences, which took place on October 21 at the start of the Society for Ethnomusicology 2020 Virtual Annual Meeting. The themes of the pre-conference symposium circled around questions of responsible and respectful engagement as both scholars and practitioners challenge dominant narratives, power imbalances, and ecological issues. The three roundtables that made up the symposium, “Music Environment, Health and Displacement,” “Sites of Resistance,” and Confronting Extractionism: Responsible Research Ethics and Professional Practices” brought nineteen presenters into conversation with each other and the virtual audience, addressing topics ranging from Canadian politics to climate change. Focusing on the themes of activism, agency, and extractionism as they dialogue with and through musical and other performative practice, this selected bibliography casts a wide net, bringing together literature that engages with an array of topics and issues. The annotations were created by drawing on original abstracts, reviews and of course, the material itself. The bibliography, however, is a work in progress and will continue to be refined until it is published publicly in 2021. We apologise for any omissions and invite comments, additions, and suggestions for additions, which can be sent to Golam Rabbani at golam.rabbani@queensu.ca.

The inspiration for the pre-conference themes arose from the intended site of the 2020 SEM conference. The capital city of the settler-colonial nation of Canada, Ottawa sits on unceded territory of the Algonquin people. Located at the confluence of three major rivers (Ottawa, Gatineau, and Rideau) and two provinces (Ontario and Quebec), Ottawa is a historic trade route and meeting place and is today home to a wide range of cultural and linguistic groups. The city is also an epicentre for political activism. Indigenous autonomy, human rights, and environmental issues such as climate change and the decimation of natural materials and habitats, remain at the forefront of many Canadian minds and media. Not surprisingly, activist groups who gather on Parliament Hill to demonstrate agency in bringing these and other issues to the attention of the federal government and the broader Canadian public often underscore their messages with music, dance, and other forms of creative expression.

Ethnomusicologists have long had a role as witnesses documenting politicized and activist musics and musicians. Recently, however, the colonial roots of ethnomusicology and ethnographic research methods have been criticized for extractionist tendencies and relational carelessness. Even with the best of intentions, ethnomusicologists sometimes fail to acknowledge the agency or neglect to establish the agency of research participants. The power-relations between the researcher and the “researched” have not consistently been discussed in ethnomusicological studies, especially when the “researched,” that is, the research participants, belong to subaltern communities. Questions of agency therefore increasingly reach into the

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1 The Pre-Conference, including these bibliographies, was generously funding by a SSHRC Connections Grant, Carleton University and Queen’s University.
research process as musicians and communities interact directly with scholars, insisting on respectful engagements and consultation. The confluences of activism, agency and extractionism therefore speak directly to current and crucial shifts in our field and it is our hope that the materials in these bibliographies contribute to this vigorous conversation.

**Activism – Select Annotated Bibliography**

**Jennifer LeBlanc**


This seminal work by Attali centres the development of the music in the West around political economy. Attali argues that the political theoretical frameworks of 19th century European society are drastically shaped by 18th century Western European music. His analysis, while not exactly a new revelation, lays important foundations for music as the impetus for future political economies of the 20th century and beyond. Attali recognizes what he terms “four epochs” which serve as the historical containers for Western music: 1) ritual 2) representation 3) repetition and 4) composition, from which he proceeds to classify music as “prophetic” in each of the epochs. For example, ritual becomes the means in which music mitigates the surrounding violence and noise, giving way to representation, where Attali indicates music functions to politically transform the financial market from “patronage to free market” capitalism, which led to the Enlightenment period and scientific rationalism.

This is at times a dense read, and employs, while unevenly, Marxist theories to develop understandings of music’s political capacities and potential in creating political economies in the Western world. A limitation to this work could be considered the scope of music and sound surveyed by Attali, which includes only Western music, and employs Western epistemological understandings of music and sound, as well as political economy to cement his theories. Importantly, Attali’s monograph does provide a helpful analysis in critically thinking about music as a motivator of social, political change and transformation and therefore, can provide important thoughts on intersections between Western music, politics, economy and activism.


In this article, Dorr explores what she terms the “geohistory of Black women’s cultural activism” in the city of Lima, Peru, focusing on the era of the mid-twentieth century to present day. Dorr employs sound studies theorization as well as theories from feminist geographies, critical race studies and gender studies to present her research. In her analysis, Dorr investigates the lives of three Black women performers including two Afro-Peruvian performers Victoria Santa Cruz and Susana Baca, as well as US Black artist Katherine Dunham. Dorr demonstrates through her research that each of the above women’s cultural production in their everyday lives as artists and
performers, as well as activists, are created by and negotiated through the lens of diasporicity. Each artist also contributes to the formation of performative feminist geographies through their work, oftentimes combatting erasure and absenting from Peruvian and Black diasporic cultural productions of music and sound. The spatial politics of diaspora add complexities such as dispossession, displacement as well as racism which accompanies these politics, resulting in the need to centre geography in Black American and Black Peruvian discourse. As Dorr demonstrates, each Black woman artist and performer embodies cultural and political understandings of body, home and the nation which contest racist descriptions, refusing to be named, as well as actively asserting self-determination through their creative and embodied artistic practices.


In this article, Feltesz examines the role of music in the Second Hawaiian Renaissance (1964-1980) focusing on the place of kī hō’alu, Hawaiian slack key guitar musicians, and the resulting nehenahe sounds (referred to as soft, sweet and melodious) as key affective aesthetic elements in the resurgence of Hawaiian culture and sovereignty movements. He emphasizes resurgence of Hawaiian arts and music as motivators for the politics of the Renaissance, noting how youth involved in the arts reconnected with elders to learn cultural practices and teachings, for the purposes of asserting Hawaiian sovereignty. Feltesz refers to nehenahe sounds as protest music, combating the stereotypes of Hawaiian music as “gentle and weak”, referring to slack key guitar musicians and the sounds they create as sounds of protest and resistance. He urges readers to release assumptions about Hawaiian music, and recognize the ways nehenahe sounds, with their softness and beauty, resist the “banal” noise of everyday life, and embrace its politics of liberation. In his conclusion, Feltesz connects the resistance of the Second Hawaiian Renaissance with post-Renaissance Hawaiian music, assuring readers of the resilience of nehenahe sounds and aesthetics today in newly produced Hawaiian music.


In this research study, Web-Gannon and Webb demonstrate how in the wake of West Papuan self-determination struggles against Indonesian colonialism, southwest Pacific islanders (Australia, Aotearoa etc) globally have mobilized in solidarity with their struggle by “remixing” West Papuan decolonization songs through online video formats and social media, oftentimes subverting local popular Melanesian media and radio, and sharing on their own social media and video sites. These actions have resulted in wide support for decolonization efforts in West Papua, widely sharing their resistance and culturally resurgence through their music, dance and songs, shared throughout the southwest Pacific Islands by allies. This “empathy”, as Webb-Gannon and Webb note, has resulted in a flood of support from all across Melanesia, through the recreation of West Papuan music, sound, dance and song. Furthermore, they state that this support for West Papuan decolonization has spurred decolonial efforts all over the southwest Pacific Islands.
Musicians and grassroots activists remix West Papuan music and sound, sharing it on their own video and social media sites, furthering the reach of decolonization efforts. This article is quite easy to read, informative and encouraging, as you can begin to visualize the support and solidarity amongst West Papuan and other southwest Pacific Islanders’ efforts towards decolonization through music and sound. Music is central to the outpouring of support from Melanesia to West Papua, and this activism has been deeply meaningful in the decolonial struggles across Melanesia.


In this scholarly intervention, Hofman investigates the rise of “activist choirs” in Yugoslavia, exploring how participants reuse antifascist music movements and collectives from the past to create new political sonic interventions in the present, announcing the value of antifascism in combating xenophobia, fascism and continued state violences. Relying on the theoretical frameworks of the “affective politics of sound”, Hofman demonstrates how new political movements and commitments develop through what she terms “radical amateurism” where antifascist activists gather collectively, resulting in what Hofman terms “the politicization of the field of leisure”. Hofman is particularly interested in how affective sonic engagements lead to new political organization and movements, providing momentum for moving forward, addressing the “political exhaustion”, depression, apathy and anxieties of politics in Yugoslavia, recharging participants with a sense of hope for the future through collective sonic resistance. In her conclusion, Hofman emphasizes the complexities of activist choirs, their collective organization, and the use of the sonic antifascist past movements to fuel their resistance and creation of new antifascist movements. This article is fairly easy to read, and the use of affective sonic politics is well communicated by Hofman, as a means of gathering activists together, through antifascist songs and memories from the past. Interestingly, Hofman critiques some of the negative views of the choir’s political achievements, such as the choir presents a romanticized view of the past, and is more populated with upwardly mobile activists than those from marginal backgrounds. She maintains the romanticized nature of the antifascist past in the present is helpful in creating affective connections with the antifascist memories of the past.


In this contribution, Hofman and Atanasovski analyze the ways in which “musicking” and listening in the post-Yugoslav cities of Ljubljana and Belgrade contribute to the understanding of contexts of power and resistance in these cities. Through the investigation of the political dimensions of the “noise/silence dialectic”, Hofman and Atanasovski demonstrate how they term “sonic memory activism” through both musicking and listening, develops with the social urban contexts of both cities, where sonic activism reacts to the continued growth of privatization via neoliberal capitalism. In their conclusion, Hofman and Atanasovski, while acknowledging the neoliberalist capitalist privatization occurring in both cities, resulting in new
forms of uneven power distribution, draw our attention to the fact that these urban spaces, when utilized as sonic interventions, drawn on memories of past sonic resistance, also provide space for current resistance and protest.


In this contribution, Hogan explores the performative sites of contestation and resistance West African women embody through the power of their songs. He investigates the reasons why West African women use songs to contest and resist aspects of West African society, how this is done and whether their goals are reached through the power of song. Hogan is interested in the empowerment song gives to West African women, and how and where it manifests itself in everyday life. He states his goal for this research study is to demonstrate more clearly the ways in which “verbal arts” are mobilized as sites of empowerment. In his conclusion, Hogan notes that the use of song aids in the disestablishment of social and class boundaries, creating space for women to have discourse together, regardless of religious, class and social standing. Women’s histories and knowledges are shared visibly and openly, through creative song and as Hogan states “verbal arts”. Hogan does focus primarily on West African Muslim women, as Islam is a common religion in West Africa, but he does extend his analysis beyond Islam, to encompass oral histories and knowledges of West African women in general. Hogan it seems seeks to amplify women’s voices in West Africa, both their critique of West African society, as well as their cultural memories and knowledges.


In this research study, Hyunjoon explores the uses of urban space by “young radicals” including musicians, activists and artists who organized the 2017 “No Limit Seoul” gathering in Seoul, South Korea, for the purposes of drawing inter-Asian “subcultural activists” together, creating commons through spatial practices such as squatting and the occupation of space. He traces the production of the commons by subcultural activists, and their uses in indirect and direct actions against capitalism and oppressive government systems. Notably, Hyunjoon investigates the production of small underground spaces used by the two activist groups, Cooperative for the Production of Self-Standing Music, and SDS Production to gather and organize, as well different approaches each group has towards non-institutionalized activism and protest. Through transcultural connections abroad with Korean activists and kin, Hyunjoon establishes the inter-Asian and global links between subcultural and transcultural activism in Korea. In this easy to read article, Hyunjoon reiterates the importance of the commons as more than an “alternative lifestyle”, emphasizing the collective everyday political struggles encountered together, rather than the individual and separate lives capitalism demands of its citizens.

In this study, Martin-Iverson investigates the DIY hardcore scene in Bandung, Indonesia and its unique capability for anti-capitalist politics, expressed in its value for both DIY autonomy and community. He demonstrates the development of inter-subjective relationships within the scene, which have the capacity to create social connectiveness and organization. Reacting to neoliberal and capitalist developments in Bandung, DIY activists, hardcore participants and scene followers have collectively protested by organizing DIY performances of their music, to resist capitalist productions. This intervention, Martin-Iverson notes, is complex as the Bandung hardcore scene is aestheticized in certain normative manners, where performance and stage personas are always visible and dominant. On the other hand, there is the tension of political critique of “normative” neoliberal capitalist production through DIY hardcore performances and DIY fan social and political engagements. In his conclusion, Martin-Iverson makes clear the social and political dynamics of the Bandung DIY hardcore scene, from the complexities of hardcore shows focusing on the dichotomy of spectacle as well as political expression and resistance. He asserts that tensions exist as DIY hardcore scenes in Bandung attempt to subvert consumer capitalism, while using so to say “the master’s tools” of consumerism to draw attention to this resistance. In this readable article, the tensions of activism and political expressions at hardcore shows and within the scene in general, clash with the at times unwanted fame and popularity of the hardcore bands, seen as “selling out”.


In this article, Kaltefleiter discusses the (r)evolutionary politics and activism of the Riot Grrl movement, a punk feminist activist organization. This ethnographic study includes both reflections from the author’s participation in the Riot Grrl movements, as well as other selected participants’ lived experiences. Kaltefleiter draws on the political motivations, actions and use of urban space of the Riot Grrl movement to demonstrate reliance on historical memories of anarchism and direct action, which continues to inspire current Riot Grrl chapters. She examines the Riot Grrl movement through the lens of “cultural resistance and direct action” and the ways in which this movement organizes themselves non-hierarchically, emphasizing its impact on current activist movements such as Pussy Riot, Occupy Wall Street and commitment to the state of refugees internationally. Kaltefleiter affirms the importance of feminisms as a lens for cultural production for the Riot Grrl movement, focusing on performance artist Exene Cervanka’s contributions to the beginnings of punk culture and Riot Grrl movements in the 1990s. This article is an easy read, and emphasizes the Riot Grrl movement’s ideological commitment to justice issues such as white toxic masculinity, police brutality, critiques of capitalism and state and military sanctioned violence, using scholar Donna Haraway’s “cyborg politics” to demonstrate how the Riot Grrl participants embody Haraway’s understanding of cultural workers, where everyday life is lived in social and political realms.

In this article, Kaminsky explores the identity claims of the Swedish “gypsy” punk band, Räfven, who claim a Romani and Jewish centrality to their folk music, as Kaminsky claims “blurring the boundaries between identities- between human and animal (use of Aesopian animals in their album aesthetics), Romani and Jewish, as well as their own white Swedish and European ancestry and global European identity.” Using their album imagery and aesthetics, Räfven make claims of activism, including resistance to racism, anti-immigrant sentiments, discussing openly their views on statelessness, borders and immigrant injustices. As Kaminsky reveals, their own white Swedish identity, which encompasses all members of the band, seems to promote racial exclusiveness, contradicting their open seemingly political progressive multicultural aesthetics. Kaminsky is clear that Räfven draw listeners and fans to act, as they see Räfven presenting true multiculturalism, but also listeners may choose to stay complacent on these important political issues, as they may believe they already exist as activists through their music and fandom. Räfven’s reliance on folk music is essential in creating this fantastical multicultural world, drawing on the New Old Europe Sound.


In this contribution, Lange uses the primary sources of Rom folklór musician’s stories who were still actively creating music at the time of her dissertation research in the 1990s. Centering her research on Hungary during its socialist period beginning in the 1970s, Lange focuses on how Rom folklór ensembles were created to combat the racist conceptions of Roma peoples in Hungary at the time. Through their music and sound, which incorporated community singing and dancing, Rom folklór groups politically asserted self-determination and cultural presence in Hungary. This easy to read article demonstrates how Roma peoples culturally produced their own folklór music and sound, mostly through local and collective small-scale mobilization,concerting efforts together to contribute to political change and definitions of Roma people in Hungarian politics, creating room for more equal status for their communities. Lange interestingly notes in her conclusion that because the equal status of Roma peoples was based in Hungary primarily on their “cultural legitimacy”, Rom folklór music ensembles provided the visibility needed to begin this process. Presently, Lange states that Rom folklór music continues to be a cultural form of production for Roma peoples in Hungary, challenging Hungarian and other outsider biased perspectives of their knowledges and knowing.


In this article, Lee examines the Korean sounds of “sonic dissent”, p’ungmul, which exist in a Korean percussion folk genre of music. P’ungmul was mobilized in South Korea in the 1980s as a means of political dissent for democratization, drawn from older Korean folk and peasant
music. Lee explores how these sounds were attributed political status, investigating why they were chosen over many other styles of Korean music and sound. Her analysis leads her to the conclusion that for Koreans, *p’ungmul* holds deep cultural politicized histories which make it an excellent choice for Korean sounds of resistance. These Korean performances of resistance are historicized culturally and politically by Lee, and in her conclusions she demonstrates how *p’ungmul* in the 1980s became a sonic rallying cry for Koreans fighting for democracy. This sounds embodies the strength of the South Korean community, as well as the histories of romanticization and ritual attached to the sound, making it an appealing and useful tool for dissent, as the sound is adaptable to many different contexts, both political and cultural. This study is an interesting and informative read, easy to navigate, and was awarded the Society of Ethnomusicology’s 2010 Charles Seeger Prize for the Most Distinguished Student Paper.

**McClary, Susan. 2002. *Feminine Endings: Music, Gender and Sexuality.* Minnesota: University of Minnesota.**

In this foundational feminist monograph, musicologist Susan McClary critiques the ways in which musicology and Western music traditions centre masculine normative “on beat” music, and continually marginalize feminine music (tones, notes) as “off-beat” of the normative standard. McClary calls for a dramatic shift in the way music is conceptualized, asserting the need to view music within cultural contexts and meanings, beyond tonal and notational “gender-coding”. Of interest in this monograph is McClary’s exploration of what could be considered activist practices amongst women musicians, who seek to push the boundaries of masculine centered gender-coding in music. McClary, although not fully convinced of the possibilities of this change herself, does speculate how transformation could occur in how we give meaning to music without privileging genders.


In his essay, scholar Kyle Mays analyzes Indigenous hip hop as a productive site for exploration of Indigenous urban identity and the intersections between Indigenous and Black identities in the US. Mays discusses the formation of Indigenous hip hop, which is adopted and subsequently culturally produced by Indigenous musicians, for the purposes of critiquing settler colonialism and heteropatriarchy, and asserting Indigenous sovereignty and modern subjectivities. In his analysis of Indigenous hip hop, Mays maintains the decolonial actions of Indigenous hip hop, expanding its impact beyond localized contexts, and connecting it with global Indigenous hip hop decolonial movements. He draws connections between Palestinian hip hop artist Sharif Zakot and Anishinaabe artist Sacramento Knoxx from Detroit, to first establish the multiple contexts where the logics of settler colonialism exist, as well as to demonstrate mutual solidarity in dismantling colonial settler states globally. Mays’ stated goal is not to compare both contexts, but in efforts to do so, there are some comparisons made, which seem fruitful, while preliminary in terms of research. In his conclusion, Mays notes that solidarity between Black, Indigenous and Palestinian musicians and activists can disrupt the logics of settler colonialism, and particularly
in the context of Detroit, Indigenous hip hop has the potential to reimagine new ways of being in urban space that has attempted to erase their bodies and lives.


In this study, Murchison, relying on the lens of Afrofuturism, using the examples of singers Janelle Monáe and 1970s group LaBelle (which Patti LaBelle was a part of), demonstrates how “quare” (queer) Black music has pushed the boundaries of what is considered “Black music.” Through this dystopian lens, both artists/groups resist being absented from Black music histories, as well as speak about possibilities and new world-making through their performances. Afrofuturism, central to be Monáe and LaBelle’s performances, is the tool by which resistance to absences and erasure of Black queer musicians and artists is formed and contested. Murchison, in her conclusion, calls for ethnomusicologists, musicologists and theorists to “flip it”, by which she means the embrace new narratives of Black “quare” music, Black sexualities, Black lives, and dialoguing about new Black futures, Black agency and desires.


In his article, scholar Jeff Packer reveals how the urban working class Afro-Brazilian samba practices in the city of Bahia, Brazil, occurring during the time of the festival of festas juninas (June Festivals), become a site of for Afro-Brazilians to assert belonging and self-determination. Once thought of as marginal, void of resistance, the June Festival samba has resurfaced as a means of inclusion in these very important festival performances. Packer illuminates how Afro-Brazilians draw on African modes of activism through their June samba practices, but importantly, assert new Bahian subjectivities and presence through their own diasporic knowledges and knowing. Drawing on past history of what Packer terms “the re-Africanisation of the Bahian Carnival” by the blocos afro in 1970s and 1980s, Bahian samba musicians and dancers actively resist exclusion from festivals, relying on cultural memory to guide them, as well as developing new politics for navigating racialization and redress.


In this easy to read research study, Ramnarine examines the joik, a Sámi vocal style, through a particular case study, that of “Valkeapää symphonic activism”. She centres her study around the exploration of the political sound activism of Nils Aslak Valkeapää through his symphonic endeavors, where Ramnarine focuses her attention on his activism in terms of the joik as in “joik something” rather than “joik about something”, where the “something” in this case concerns
Sámi environment and acoustemologies? Ramnarine examines two Western symphonies, the Joik Symphony and the Bird Symphony, investigating the authoring of the symphonies, the political and environmental contexts and histories, as well as demonstrating how joik in these symphonies is not only asserting Sámi sound as an Indigenous music genre, but the joik as a political and environmental assertion of Sámi concerns about the world and climate, setting it in the category of environmental ethnomusicology. In her conclusion, Ramnarine notes that the questions that appear from her examination of the political and environmental impacts of joik demonstrate how environmental acoustemology can further shape ethnomusicologist’s research into musician’s contributions to environmental resistance through their musical knowledges and knowing (in this case, Sámi musicians, those who joik). Ramnarine reveals through her research the ways in which Sámi indigeneity mobilizes the political and environmental expressions of joik to assert self-determination in environmental concerns.


In this article, Royster, relying on both queer and feminist analysis, centres country music as a sonic space for Black listeners and fans to actively assert queer desire, identities and new “world-making” and possibilities. This easy to read article navigates the world of Black women country music listeners and fandom, privileging the question: What does we find when we look at US country music through Black feminist and queer lenses? Royster identifies Black queer women country music listeners as often shamed and marginalized, but does not leave their identities in this space- Royster asserts these listeners and fans create spaces of resistance and actively challenge the labels attached to their listening subjectivities. Also, in a genre like country when the music is mostly of White origin, Black queer women listeners challenge this narrative, by negotiating the histories through their performative actions, whereby creating new spaces and possibilities for Black country music listeners. Royster is careful to indicate that these creative listening spaces are not absent of risk, and listeners and fans must constantly negotiate their place in terms of gender, race through what Royster terms “the politics of gendered and racial abjection”. Again, Royster asks the question “How might being an out fan of this music be a declaration of sonic freedom?” constantly referencing women of colour feminism and abject theory to draw her conclusions.


In this article, Woloshyn examines the ways in which Inuk avant-garde musician Tanya Tagaq challenges the settler logics of primitive/civilized through agency in her music as well as social media activism primarily on Twitter. Using two of Tagaq’s albums- Retribution and Animism, She demonstrates Tagaq’s contestation of colonial binaries of past/present and traditional/modern, exploring her online political activism with regards to the normative cultural practices of Inuit seal hunting (#sealfie) and the subsequent media attacks, which Tagaq addresses on her album Animism. As well, Woloshyn discusses Tagaq’s Nanook of the North
project, created to combat racist Inuit tropes in both Robert Flaherty’s 1922 racist documentary of Inuit peoples and communities in Nanook of the North, as well as the more recent of the North by Quebecois filmmaker Dominic Gagnon. Tagaq mobilizes her significant social media presence and online visibility to heavily critique Gagnon’s film, resulting in Tagaq’s own project to give space for Inuit representation and voice. At the end of her easy to read article, Woloshyn urges readers to view Tagaq’s complex political subjectivities by way of her “sonic messages” and her everyday lived experiences as a sovereign Inuk woman.

Agency – Selected Annotated Bibliography

Golam Rabbani


This paper examines the unique musical repertoire of the *mela* (festival) at Puranath, Gharwal, North India, by documenting and analyzing sounds and artists manifesting sacred performances. Alter argues that the unique history linked to Puranath town’s original dynamic acquisition of its deity is a central part of the *mela*. The townspeople recreate events associated with the deity's original acquisition as both a form of worship and a theatrical display. In this way, the *mela* offers participants an opportunity to worship their deity concurrently and reaffirm their interlinked identities and histories. Alter presents the metaphysical explanations of the festival music, evoking the music as the force for the existence and/or creation of the world. The author shows the role of music in ritual action, stipulating how sacred and historical realms may become merged. He argues that music is an agent allowing the participants to connect with their festival's historical and sacred realms.


In this contribution, Atkins explores black dance's historical origins and the agency of women dancers providing for themselves and demanding self-autonomy in social dancing. The Baby Doll Mardi Gras convention in New Orleans has gone from an ambiguous, almost forgotten practise to a thriving cultural force. According to the author, the original Baby Dolls were groups of black women and some men in the early Jim Crow era who implemented New Orleans street masking tradition as a unique form of amusement and expressiveness against a backdrop racial conflicts. The chapter examines the ways of African American music and dance traditions in the meaning of African American identities, reasserted the communal bonding, and stimulated a communal and physical strength while coping through discrimination and disfranchisement. Atkins presents how the dance's upbeat movement exchanges represent and strengthen personal
feelings and attitudes while galvanizing the sense of belonging to the African American community.


In this article, the author discusses instrumentality and agency, and their relationship to technology, in musical performance about two contemporary performers: blues guitarist and songwriter B. B. King and classical violinist and composer Mari Kimura. King, who is famous for having named his guitar Lucille, treats it as a person. GuitarBotana, Kimura's performance, involves a digitally automated robotic musical instrument and a standard violin. While using the features of ventriloquism for unpacking both the overt and covert aspects of the agency, the author suggests that both performers, while innovative, do not challenge the ways that agency and instrumentality play out in conventional musical performance. The author also shows what it might look like for a performer to interact with a genuinely autonomous musical instrument.


This chapter investigates how far “the human” can be essentialized in music and musical contexts and in which aspect agency beyond the human could be, or even has to be, acknowledged. Citing John Blacking's approach to music as "humanly organized sound," this chapter explores the word "humanly" because it confines musical acts and processes that are essentially human, thus excluding non-human agency. The author focuses on agency issues and argues whether a valid definition of what music is among humans is still lacking because of the gap in examining sounds produced or mediated by non-humans. The chapter explains the possible musicality of non-human animals, plants, and celestial bodies. It also explores indigenous and traditional concepts of spirits, divine beings, or other entities functioning as musical sources. These are compared to agencies of technological devices and agencies located within sound perception in physical and virtual spaces.


In this book, Chakravati discusses Baul musicians' agency in early twentieth-century Bengal, which is West Bengal, India and Bangladesh. Bauls are itinerant minstrels who express their philosophy of humanism, non-materialism, and eco-centrism through their songs and performances. Through his ethnographic evidence, the author explores the philosophical tenets of Baul beliefs and explains how different communities in India and Bangladesh, regardless of their class, caste, and religion, recognized Bauls for their profound spiritual knowledge and songs with complicated metaphorical meaning. He also explores how Bauls celebrate femininity and many other gender identities and incorporate agency towards non-human entities. At the end of the book, he demonstrates his own transformative knowledge and spiritual awakening through his experience in Baul communities in India and Bangladesh.

Through a discussion of women musicians’ careers, Chiwoniso Maraire in mbira music and Olivia Charamba in gospel music, the study explores the status of women in Zimbabwean music. The authors show women's challenges in contending with patriarchy and its construction of space in Zimbabwean music. However, the authors argue, women musicians have exercised their agency to negotiate these challenges. Therefore, musicians, such as Chiwoniso and Charamba, are becoming visible as accomplished cultural workers. The article outlines cultural and religious factors that influence women's status in the arts in Zimbabwe and focuses on how they challenge patriarchy and claim space to express their artistic talents.


Djebbari, in this article, examines the intricacy of ideological and political foundations to apprehend the constellation of international relations and currents of thoughts that gave birth to the National Ballet in Mali. According to the author, Mali turned towards its ethnic art forms, especially music and dance, to construct its national identity as part of the decolonization process. The National Ballet was one of the national state-sponsored artistic ensembles displaying the various Malian populations' music dance forms. The author explains that traditional dance music was customized on stage by choreographers trained in socialist countries within the Cold War's broader political context. According to the author, the National Ballet's theoretical objective was expressed in contradistinction to the colonial legacy. While studying the diverse means of postcolonial agency performed through the Ballet’s repertoire, the Djebbari explains how a new music-dance genre appeared that spread widely in the postcolonial countries within the following periods.


Downing, in this article, explores what option or agency girls and young women in Bali, Indonesia, possess in terms of resistance to notions of female musical inferiority, utilizing theoretical models of embodiment that allow for such agency. She shows how a strong hierarchy prevails where women's groups are considered inferior in technique, dynamic range, and speed compared to men's gamelans. According to the author, various gamelan ensembles perform at temple ceremonies, government-sponsored events, and competitions and festivals, the largest being the annual Bali Arts Festival. Despite differences in teachers' anticipations and pedagogical approaches regarding teaching boys and girls, the author argues that girls and young women are proclaiming agency by challenging previously accepted gender divisions.
stereotypes, and associated musical and physical styles. The author explains that leadership within gamelan contexts is related to musicians’ confidence and experience, the realities and perceptions of which are affected by gendered identities.


In this study, authors examine indigenous community members who are taking the opportunity to empower their cultural identity, language, and traditions through the innovative art forms associated with hip hop culture, such as break dancing, graffiti art, spoken word, and song. Focusing on the performance experience and life histories of six indigenous hip hop artists of the Beat Nation artist collective in Canada, this essay captures how indigenous hip hop has the potential to revolutionize environmental education. The authors argue that hip hop offers Indigenous youth an emancipatory space to elevate their opposition to neocolonial controls of indigenous regions that disparage traditional ways of life and gather strength by engaging in the decolonizing processes of reclaiming their land, culture, language, and identity. The authors explore how hip hop supports youth recognize realistic dialogic education; shape knowledge of indigenous culture, language, and history; and develop plans to change repressive forces into resilient personal practices that transform indigenous communities.


In this contribution, Hagberg focuses on the shared nature of improvised jazz performance. While referring to the work of Margaret Gilbert, the author explains the collective nature of shared purposes in group activities and to the shared ownership of those purposes—“the coming into being of a plural subject.” According to Hagberg, when members of an ensemble discuss performance aspects as being—where the group wanted to go—the expression presents a theoretically contested but phenomenologically tangible condition: collective agency and intentionality. The author offers an exhaustive analysis of the standard On Green Dolphin Street from recording a live performance by Stan Getz and his quartet. This ensemble case study explains the multitude and subtle ways in which the band members co-create the performance, each contributing what he does based on a distributed understanding of where the whole is going, like the partially autonomous limbs of a single plural subject. The author argues that ensemble improvisation should be seen as a paradigmatic example that disseminated thinking and collective responsibility that cannot be reduced to individuals' actions and intentions.

In his monograph, Hatten explores various categories of virtual agency that listeners may gather from musical performances, hypothesizing the notions involved in such supposition of agential effects and representing his theory's analytical applications. He studies virtual agency in music from movement, gesture, embodiment, topics, tropes, emotion, narrativity, and performance. Distinguished from the definite agency of musicians and performers, whose intended actions either create music as notated or manifest music as powerful sound, the virtual agency is gathered from those sounds' implicit actions, as they move and reveal tendencies within music-stylistic contexts. His scholarship touches on Western musical varieties ranging from the twelfth century (Hildegard of Bingen) to the recent past (Glass, Ligeti, Penderecki), while the thorough analyses focus primarily on instrumental music (especially keyboard and chamber) from Bach to Schoenberg. Hatten explains some of the musical means by which composers and performers from distinctive historical periods have performed and proposed several examples of the virtual agency.


In this paper, Hollenbach argues that contemporary critics and current scholars have generally not acknowledged how Sinatra fandom allowed thousands of American teenage girls to navigate their stressful, confusing, and often contradictory wartime realities with persistence and enthusiasm. The author explains that American media during World War II portrayed the typical young female Frank Sinatra follower as a disinterested citizen who failed to dedicate adequate attention to the war effort and harbored an inapt fascination with the pop idol. Hollenbach studies wartime Frank Sinatra fan clubs through the evidence of fan club newsletters and documents, which were authored, printed and distributed entirely by the teenage female members of these clubs. In contrast to the published press reporting and criticism, these fan-made writings provide unrecognized insights into how this fan community used their reverence of Sinatra as a base to explore international relationships, develop professional skills, and participate in personal expression amidst intensified feelings of nationalism and conflicting expectations regarding American gender identities.


In this study, Karlsen explores how migrant students experience and proclaim musical agency inside and outside the music lessons in three Nordic lower secondary schools. This research, designed as a multi-sited ethnographic study, collected data in Helsinki, Stockholm and Oslo through classroom observations and interviews with teachers and students. The outcomes demonstrate that the student interviewees possessed multiple repertoires of ways of being and
acting in music, and also that the forms and aspects of musical agency exercised and emphasized inside and outside music lessons were quite distinct from each other. Moreover, much of the students' musical proficiency was not acknowledged within the school setting. These findings are examined in relation to what special needs migrant students may have experienced in a music education situation. The author explains the students' diverse repertoires in relation to their potential to establish a crucial resource for building future, democratic educational practices.


While focusing on recent works written for the *pipa* and Western orchestra by the Hong Kong composer Law Wing Fai, Lau argues in this article that the compositions combining Asian and European musical elements not only essentializes both regions but also trivializes the creative and highly individual impulses of the composers as well as the broader political potential of their music. Addressing Law Wing Fai’s approach to musical hybridity and its cultural relevance, the author examines the musical traces that depict the artist's aesthetics, style and identity, and explores their relevance within the cosmopolitan, contradictory, and idiosyncratic cultural background of Hong Kong. Lau problematizes the “East Meets West” essentialism and highlights the agency of new artistic possibilities emerging out of a combination of cultural conditioning and individualism.


While providing a brief introduction to the significance of music in social life, the author outlines in this article the advantages of adopting an actor-oriented analysis that gives close attention to issues of agency and emergent sociocultural forms. The author then presents case studies with the dynamics of musical performance as perceived by members of the Guarneri Quartet, after which two contrasting musical developments are examined in detail. The first centers on music and ritual practices in the Peruvian Andes, and the second discusses the English musical renaissance of the early twentieth century. The author explains the relationship between agency and creativity and argues how the performers and performances in these case studies present meanings, purposes, and powers, making an appreciable difference to a pre-existing situation, course of events, and mode of thinking or feeling. Long ends the article with a brief observation of the need to analyze the social components of musical composition and performance in detail.


This book conveys principles from popular music studies to a study of identity and agency in youth films while constructing and complementing film studies works concerned with genre, identity, and representation. McNelis examines case studies of Hollywood and independent US youth films with commercial and/or critical success to explore how films draw on specific
discourses surrounding popular music genres to convey gender, race, ethnicity, sexuality, and other characteristics of identity. The author fosters the notion of 'musical agency,' the agency resulting from the coming together of specific uses of music and certain facets of identity. He discusses the relationship between film music and character agency, examining the music characters listen to and discuss, and musical performances by the characters themselves. He investigates how popular music's meanings bring to the formation of character identities and how these musically-imbued identities affect character agency.


Authors in this edited book present a phenomenological approach that explains how different communities in Central and Eastern Europe have appropriated hip-hop contributions and observe hip-hop as politically entrenched within communities that rose from the post-Socialist rule. After the fall of the Soviet Union, hip hop became popular in cosmopolitan cultures in the region, but it has often been defamed as "inauthentic" due to an apparent lack of association with African American historical roots and black identity. While investigating the influence of aesthetics from the US, authors showcase in this volume how hip hop in Central and Eastern Europe has progressively developed unique and local trajectories. The first section of this volume ("Hip Hop, Post-Socialism, and Democracy") reiterates music scholarship problems with ties to the former Eastern Bloc. The section on "Hip Hop and Emergent Market Economies" studies how hip-hop functions within structures where the government no longer supports the music industry. The book's final half centers on hip-hop in minority manifestations involving Romani rap in the Czech Republic and Albanian immigrants in Greece.


This study of Yorùbá music and musicians presents an extensive overview of both genres and period and examines the performances of individuals engaged in various environments. The book examines a wide range of Yorùbá musical genres in Nigerian history and the experiences of specific ensembles and artists. Omojola’s monograph discusses identity among various Yorùbá musicians as a dynamic paradigm that operates through empowered individuals' strategic decisions, each performing in their respective social contexts. He challenges the perception of a singular pan-Yorùbá identity in favor of multidimensional and explores the agency of the individual musician in the relevant social settings. In eight chapters, the author investigates and describes major drumming traditions, musical practices performed by women, music in Christian contexts and popular music styles. This book's thematic area comprises historical background, ethnographic and biographic descriptions, detailed musicological analyses, theoretical frameworks, and literature reviews with relevant data and methodology.

Authors, in this collection of essays, explore orchestral micro and macro processes across diverse contexts. They discuss the conceptual aspects of adopting global perspectives on orchestras highlighting comparison as a mode of theorization. The book studies orchestras in terms of ensemble interactions, musical histories, cultural heritages, institutional practices, international markets, aesthetic encounters and moral discourses of public benefit, guiding orchestral practitioners into the realms of advocacy and cultural policy. It presents the collective creativity centered on orchestras' internal workings by highlighting rehearsal, composition, performance, the interactions between the individual and the collective, and the proficiencies of orchestral performers in different contexts. A thematic focus on social agency explores how orchestral practices influence economic environments, policy-making, cultural governance and other sociopolitical factors. Social agency in orchestras, inherently linked with collective creativity, is explored in this book’s chapters, several of which highlight how governance shapes orchestral performances and sociopolitical factors influence creative decisions.


In this article, Russel examines how three Inuit student teachers in the Nunavut Teacher Education Program (NTEP) devoted their social and cultural capital during a music course for classroom teachers, which the author taught in the Canadian Arctic. She explains how, through the musical games they designed for use in Inuit classrooms, these students positioned themselves as agents of their own learning and as representatives of authority in the context of emergent Inuit education. Three examples of their invented musical games are offered to illustrate these processes. The author argues that in progressive and culturally diverse teaching contexts, it is crucial to be conscious of the students’ “habitus” while music teachers make decisions regarding content, goals, and achievement evaluations. By "habitus," the author means the embedded history, the unconscious set of ideas, beliefs and emotions that guide how the students think, feel and act.


This article explores the women’s struggles for public voice. While discussing an ethnographic study of Kurdish women singers’ (dengbêjs) determinations to engage in their storytelling art in Turkey, this article challenges the equation between "raising one's voice" and having agency. It examines two case studies in 2011 and 2012, in Istanbul and Van, where Kurdish women openly raised their voices. The author argues that once publicly noticeable, the women's voices become entangled with dynamics that refuse full recognition and mishear or silence voices as ideologically necessary. According to the author, audibility is not an impartial achievement but a
hegemonic environment that constructs voices and regulates whether and how they are heard and recognized.


In this contribution, the author examines how the term “diaspora” emerged and evolved, generally and in ethnomusicology, then discuss a survey of its current usage and prospects for music's cultural study. Since the 1970s, diaspora crossed traditional boundaries as a designator of the far-flung fate of a small number of groups—principally the Jews—outside their homeland. The author argues that the diaspora's meaning has expanded as part of our ever-greater interest in issues of deterritorialization, displacement, dislocation. The author focuses on diasporic communities from different parts of the world and explains how they form their agency and identity through their native music. He also provides a complex approach to the meaning of the word "diaspora" concerning the philosophical significance of music and musical instruments from different parts of the world.


In this article, Tobias describes and problematizes women's depictions in Hip Hop, including criticism of patriarchal, heteronormative, and essentialized notions of Hip Hop that trivialize women while simultaneously making them invisible. The author features the voices of women emcee by drawing upon accounts of public interviews and offer potential implications for music teaching and learning. He explores how through musicking, critical media literacy, and critical pedagogy, young people can analyze and engage critically with Hip Hop and subjects of identity, meaning-making, representation, and agency in music education. This article functions to engage with issues regarding the intersection of Hip Hop, gender, and school music students. It contextualizes features of Hip Hop scholarship centering on Hip Hop based education; Hip Hop, meaning, and identities; and Hip Hop aesthetic forms in the context of music teaching and learning.


In this article, Talotte examines this paradigmatic shift and investigate the question of individual creativity in the context of South Indian temple rāga performance, concentrating on the melodic and improvised genre ālāpana (discourse) in the convention of the periya mēḷam, an outdoor orchestra of shawm (nāgasvaram) and drum (tavil) players delivering music for daily customs and occasional festivals in high-caste Hindu temples of Tamil Nadu, India. Through a dialogic process between the examination of the performance and the musicians' perceptions on their own practice, the author argues that improvisation and creativity rarely come into clash with the
conventions of genre, culture, and society. He challenges most ethnomusicological approaches, in which musical improvisation is thought in terms of models and not as much in terms of creativity and/or agency during the performance, and suggests a better articulation of explanatory models with emic perceptions and lived experiences.


This article provides a context for understanding and supporting the development of preservice teacher agency across undergraduate coursework and experiences. The author connects the three components, which are the iterative (past), practical-evaluative (present), and projective (future) dimensions of human agency, to music teacher education research and suggests how to incorporate findings to facilitate “agentic” action. These relations between the chordal triad of agency and music teacher education research, the author argues, may serve as starting points for the needed inquiry into and the inclusion of agency in music teacher education. The author explains how the greater agency may offer individual teachers the means to grow, innovate, and modify school music education for more comprehensive forms and practices in local school environments.


In this article, Jessica Walker ponders alternative creative, collaborative and professional possibilities for the classically trained singer in current music theatre practice. By analyzing three self-created, professionally produced music theatre pieces (comprising two solo music-theatre pieces and a cabaret opera), the article studies the performer/creator's agential development in terms of how creative accountability intersects with a creative agency. The article also explains how external industry factors can influence and affect the creative and professional agency. It explores how the peripheral factors of funding and industry manipulate the trajectory and realization of each piece. Because of the absence of another current practice-led research model foregrounding the constraints of creative production within industry parameters in the United Kingdom, the author developed the new methodological framework of the Pro-CREATE cycle as a means through which to map and disseminate artistic and professional practice concurrently. By highlighting dialogue between the creative and the professional, the process and the product-in-industry, the author captures the dynamic trajectory of creativity under industry pressure.

This article examines A Tribe Called Red (ATCR), an Ottawa-based DJ collective operated by indigenous musicians. The author explores how the music and dance steps motivate indigenous youths to build community through the dance floor's shared space and the communal experience of kinaesthetic listening—that is, listening through the body as the pounding beat resonates listening to the body as participants celebrate their physicality. The first section of this article studies how Electric Pow Wow dance music facilitates community formation and embodied cultural self-determination, specifically for urban-based indigenous youth in Canada and Ottawa. The second section asks how statements from the media and ATCR negotiate tensions between "traditional" powwow music and "modern" electronic dance music? The final section explores how ATCR transforms the notion of modern indigeneity musically.


This article studies the artistic repertoire of the Inuk avant-garde vocalist and performer Tanya Tagaq (b. 1975), whose creative and communication outputs reveal a broader political project of undermining mainstream representational practices regarding Indigenous identity (particularly in Canada) and presenting Indigenous-centered music, sounds, and viewpoints. The author presents Tagaq constructing an artistic identity that challenges the simple binaries of past/present and traditional/modern. However, the author argues that mainstream media often relies on representational practices straight from the Settler colonialist playbook. This study explains how Tagaq makes her agency clear in her artistic output and social media activity on Twitter. The author examines media coverage of Indigenous artists and Tagaq in particular and then dismantle the self/other and modern/traditional binaries regarding her two latest albums, Animism and Retribution, and two Twitter “wars” in which Tagaq’s celebrity status presents both reactive and active critique of Indigenous representation in Canada.


In this essay, Wong examines how Southeast Asians involve in mass-mediated music. While investigating examples and case studies, such as La Quian, a Filippino-American rapper and karaoke in Asian American communities, she explains how consumers and performers establish an agency with such music. She argues that mass-mediated music provides a fertile ground for Marxist takes on the asymmetrical relationship between the multinational music industry and a Third World that often depicted as passive and disempowered. Though she acknowledges the existence of power relations in the contexts of multinational music industries and the developing world, she asserts that the ground level reception of mass-mediated music can be a site of real
contestation and redefinition. This essay celebrates the agency of Asian American performers, consumers, and music producers who create a past and present for themselves through mediated songs.


In this article, the author problematizes the common understanding of iemoto, family-based social systems in Japan, as feudalistic, static, clandestine, and opposed to individuality. The article explores a theory of individual agency and then examines individuals' sociocultural practices associated with an iemoto school of tsugaru shamisen music called Oyama-ryū. He explains the theory of individual agency that views an iemoto organization as being made up of individuals with the capacity not only to act purposively and creatively but also to reconstruct existing social and cultural configurations. While providing an in-depth understanding and critical rethinking of the iemoto organization’s formative processes, transformativity, and temporality, he uses this theoretical framework to closely examine individual members’ efforts and struggles to keep their musical activities alive in the world of Japanese performing arts today.
Extractionism – Selected Annotated Bibliography

Golam Rabbani


In this chapter, Ahmed presents the historical changes in the ethnography of folk music in Bangladesh. He shows that previously influenced by the British ethnographers, Bangladeshi folk researchers only collected folk music lyrics, which caused a significant gap in folk research. Influenced by the development of ethnomusicology in North America, ethnographers, since the 1980s, started collecting music, lyric, rhythm patterns, and all other elements of folk songs. However, the author argues that notations Indian classical music may not be sufficient for notation analysis of Bangladeshi folk songs. He brings the case studies to form *vawaiya* and *gombhira* songs and argues that certain musical sounds and tunes cannot be explained through the notation system. He calls for the research for an alternative notation system for Bangladeshi music.


In this volume, the contributions problematize musical exoticism and offer a great deal of valuable information and thought about various kinds of musical borrowing and interaction. The long and detailed introduction to the collection by the editors is prefaced by several insightful and provocative quotations about non-Western music by Western composers and scholars. Richard Middleton investigates Western music and ‘its low Other’ chiefly through analyses of *The Magic Flute and Porgy and Bess*. Jann Pasler studies the influence of Indian music on the work of Delage and Roussel. Julie Brown interrogates the racial nuances of Bartok’s attitudes to Gypsy music. Peter Franklin discusses the contradictions at the heart of modernism in music. John Corbett views the Other through the work of Cage to the 1960s minimalists. Philip V. Bohlman examines Jewish music in Europe. Martin Stokes studies the influences, from East and West, that contribute towards Turkish Arabesk. Claudia Gorbman evaluates representations of American Indians in Western film scores. Steven Feld identifies the convoluted, complex web of appropriation and representation of Pygmy music on the World Beat scene. David Hesmondhalgh studies the Other in contemporary electronic dance music, and finally, Simon Frith challenges the discourse of World Music.


In this article, the author challenges the discourses of discovery and collecting music, which have been influential in a wide range of musical contexts, from early modern ideas about musical
composition to current forms of popular music production and consumption. He presents and problematizes the concept of “interculturalism” as a way of rationalizing the possibilities of cultural in-between-ness beyond discovery, drawing on the performances of musicians who articulate intercorporeal and intercultural communication. According to the author, across various music discovery and collection contexts, there are often inherent connections between discovery and colonialism, connections that become most evident in non-Western socio-cultural and musical situations. In this article, the author places the discourses within the “coloniality of power,” noting how colonial discovery can be more critically described as “invention.” He explains the genre of World Music as an example of how musical discovery is underpinned by inherently colonial perspectives, articulations of power, and relationships of dominance and subordination between Western and non-Western cultures.


While discussing the “peculiarities” and difficulties of handling ethnic music, the authors of this article present the problem that Western concepts and content-based methods fail to address the issues in ethnic music. The authors examine the literature on access to ethnic music while concentrating on why the existing techniques fail or fall short of anticipations and what can be done about it. The paper reflects on a review of the work on signals and feature extraction, symbolic and semantic information processing, and metadata and context tools. An overview is given of several European ethnic music archives and related ongoing research projects. The colonial approaches of the researchers while extracting music are highlighted in this paper. The authors also explore how the music extraction process for archival purposes causes music and meaning reduction of ethnic music. In the end, the authors provide suggestions of the ways in which to improve access to ethnic music.


S. W. Fallon (1817–80), best known as a compiler of Hindustani dictionaries, submitted a detailed proposal to the Government of Bengal in 1873 for an extensive collection of Indian folksongs. The authors investigate his intentions and colonial approaches to collecting music in India. They argue that Fallon's work is stubbornly peripheral, not only to ethnomusicology but also to the music itself. Despite frequent mentions of words like the song, Fallon does not use the word ‘music’ at all in his proposal. The authors ask whether Fallon’s research methodology excludes music entirely, concentrating instead solely on the lyrics. Did he deem musical structures to be unworthy of his attention? This is what the authors call the 'peripheral' element of Fallon's research and moves to the centre of their enquiry. They argue that Fallon’s biased methodology was not the quirk of an individual philologist but quite typical among British ‘folklorists’ of that era. However, they also present Fallon's work as important early research of ethnomusicology in India.

This essay investigates the soundscape of imperial encounter explaining others' exotic depictions in musical works and how notated music itself was co-opted as evidence that helped map global trade in the eighteenth century. Alongside maps, illustrations of flora and fauna, and portraits of native women and men, early modern European travelogues often contained non-Western music transcriptions. The author explains that these transcriptions are interpretative documents of the intercultural encounters endemic to early modern imperialism. Attending to these sources provides a critical way to address empire. The author explores how the technology of music notation helped glean information about non-Western peoples and their music. The essay also presents the ambiguities in how transcriptions were made and interpreted expose the tenuouslyness of imperial authority, and how the transcriptions become the reifications of European biases rather than documents of indigenous culture, instances of the “Savage slot” by which the West constructs itself.


In this study, Gramit discusses how academic research in American music ignores local music history and its relationship with the broader historical phenomenon. According to the author, the attention of music scholars, and thus the collective interest of the field, have gravitated instead toward the study of metropolitan areas known to have had strong musical cultures and institutions, which require a scale and resources that were most often unavailable on the frontiers of settlement. He argues that this agenda of ignoring local music history in music study is "peripheral" because local music histories do have associations with broader historical aspects. He proves his argument by exploring the local music history of Edmonton, Alberta, in Canada. While exploring the indigenous music history with the possibilities of a mixed jazz band in Edmonton, the author presents the emergence of transnational history from local history and music.


In this article, the authors examine methodological issues in dance and music ethnography and propose possible solutions. The authors show how the academic elitism among the tourist ethnographers and their lack of intention or indifference in understanding the communities of music and dance results in the researcher's self-alienation and demonstrate a colonial mindset. The authors argue that the tacit knowledge that a researcher acquires through her or his body by practice and observations of these activities, constitutes essential parts of the process of fieldwork. Such processes can help to overcome the self-alienation and colonial mindset of the
researcher. They explain that embodied ethnography is, to a great extent, a matter of encounters: coming together with people, learning something from them, and sharing moments of movement and sound with them. The acts of dancing and music-making, as well as listening and watching, unite these different perspectives, which open up new experiences of, as well as interpersonal relationships in, dance and music.


This collection of essays discusses the works of Canadian Anthropologist Marius Barbeau, who documented the indigenous cultures across Canada and the folk cultures of French Canada. According to the editors, this volume is interdisciplinary, and its contributors are drawn from across the social sciences and humanities. Throughout this book's contributions, authors examine Barbeau's initiatives and discourses to link his ethnological projects to Canadian artistic and musical circles and institutions. The authors discuss how he presented the mass cultural tourism (via the Canadian National Railway to the Pacific coast), how he viewed the building of a Canadian national culture connected to, and drew inspiration from indigenous and folk cultures across the country. Authors also investigate Barbeau's networks with various elite Canadian artists and musicians. Some of the essays also analyze how indigenous peoples who were “collected” are today evaluating Barbeau’s work.

http://www.muspe.unibo.it/period/ma/index/number2/labajo/joa0.html

In this article, the author explains that in the 16th-century Spanish colonialism, narratives of the sonic landscape were driven by survival needs, and descriptions of musical performances reflected the desire to appraise indigenous populations' attitudes towards their Spanish conquerors. The 18th century ethnographies, which often valued observation over actual communication, hindered indigenous populations' reticence from acting as musical informants. According to the author, scholarly narratives and documents were influenced by a shift in colonial policy from conquest towards consolidation and political power. She traces the imperialist attributes, which led to music that caused increased conflict or insurrection. She argues that indigenous traditions were simultaneously compared to those of the mother country, justifying Spain’s claim to its colonies. Labajo shows how ethnographies became an imaginary discursive object that reflected the Spanish colonialists’ intellectual, commercial, and transformative power.

This study investigates elite hegemony in Haiti by considering the music collection/ethnography and historical contexts of misik savant (classical music) performance, elite influence over musical production and consumption and the appropriation of abitan folklore. While examining the elitist approach to extracting music through problematic ethnography, the author examines the changing relationships between the elite stratum of Haitian society (lelit) and rural Haitian dwellers (abitan). Through a survey of the ethnographic history, this thesis studies the development of elite musical performance in the French colonial period, the expansion of a Haitian indigenous school of musical performance in the nineteenth century under Haitian composer Occide Jeanty, and the emergence of a Haitian musical nationalism in the early twentieth century. The author argues that Haitian musical nationalism was not merely a response to European composition but grew out of a complicated historical, social, and cultural factor.


This article investigates how popular science and education films and the firm music about earth science and resource extraction produced by the National Film Board of Canada between 1950 and 1970 contain a colonial impulse reflecting settler logics of Indigenous displacement and white possession. While discussing Kathryn Yusoff’s theorization of geology as “a racial formation,” as well as critical studies of the discipline, the author argues that these films and the associated music present the interlinking arguments of scientific praxis, extraction, and imperialism at work within Western models of economic development and progress. During this period of increased corporate and government interest in the Northwest Territories (including contemporary Nunavut) and Yukon, science films depicted the Arctic and sub-Arctic landscapes as new frontiers for scientific research, southern exploration, and mining projects. According to the author, these films push these spaces into settler imaginaries, erasing First Nations and Inuit presence on the land or advocating for their assimilation into southern Canadian society.


This chapter discusses the dilemma of the ethnographic study of people making music. While it is certainly the aim of any ethnomusicological research to present as authentically as possible the culture, subculture or individual understudy, it goes without saying that the very nature of scholarly criticism is based on the reinterpretation of data and knowledge. While exploring Smith and Dean’s use of the term ‘voicescapes,’ the author focuses on voice and sound-scapes it produces that are usually not considered musical settings but maintain musical traits. The author explores examples from his own ethnomusicological research as a means of challenging the ways music researchers translate concepts, whether from one culture to another or from one individual to another in the same culture. He further examines his notion of sound-scape to one of voice-scape, in which vocal utterances create a sonic environment entangled with socio-
cultural meaning pertaining to notions of ‘sound,’ and subsequently challenge culturally-specific definitions of the all-embracing concept of ‘music.’


This collection of seventeen chapters all addresses areas that problematize the history of collecting music and ethnography and the role of nationalism and colonialism in developing musical institutions in Europe. The authors discuss professional musicologists’ works and show the interactions of many languages in their work and the influence of collecting music and ethnography on their research. The authors also show how ethnomusicologists supported the political agenda of promoting European imperialism. The authors also explain how the larger narratives of the past, along with racial, political, and geographical issues, dominated the exploration of music in Europe.


In this article, the author views African music being in the field of ethnomusicology problematic because of the stem of categorization in Western research and the methods of music collection and ethnography. According to the author, the study of African music traditionally falls under the academic discipline of ethnomusicology, but with this categorization comes a degree of colonial baggage. In ethnomusicology, many have approached the topic from sociological and/or anthropological perspectives, rather than musicological per se. While not without value, these methods have tended to imbue African music with mysticism rather than engage with the music analytically. The author explores some of the key positions and practices in the historical study of African music, contemporary developments, and anticipated futures for the discipline. The author draws upon his own experience of studying and analyzing African music in Ghana and Zimbabwe and teaching African music in Australia, presenting perspectives on the challenges and inherent value in studying and analyzing Africa's music.


In this article, the author identifies the indigenous critique of Frances Densmore’s work in *SongCatcher: A Native Interpretation of the Story of Frances Densmore*, investigating how Rendon’s theatrical techniques structure the play’s multifaceted critique, contextualize it by citing related writings of Densmore as historical sources. Marcie Rendon’s play resists ethnographer Frances Densmore’s appropriation of and intervention in the transmission of hundreds of traditional American Indian songs. Densmore (1867–1957) considered that “preservation” of these songs through recordings and transcriptions would be meaningful for Native people in a future time when they would not be so busy “with the new life.” The play
critiques Densmore’s attempt to be the extractor and keeper of these songs for indigenous and academic worlds. The author tackles various aspects of Rendon’s critique of Densmore, in particular how assimilating physical and spiritual realities, incorporating musical performances, and focusing on the multifaceted impact on Native individuals.


In this book, Robinson theorizes extractive listening practices explaining how settler-colonial listening is always seeking to extract or mine musical resources and what are ethical dimensions in that process. The author examines listening from both indigenous and colonial settler viewpoints. The author explains how de-colonial and reviving forms of listening might be asserted by writing otherwise about the musical experience. Through event scores, dialogic extemporization, and poetic expressions and rejection, he calls for a reorientation toward the act of reading as a way of listening. He presents the indigenous interactions to the life of songs and their resonance among the various subjective experience through listener, sound, and space. With case studies on indigenous participation in classical music, musicals, and popular music and the evidence identifying “whiteness in sound studies,” the book shows issues of inclusion that reinforce Western musical values. Robinson also examines how de-colonial practices of listening can emerge from our increasing awareness of “listening positionality.”


In this book, Rosenberg discusses the collecting of music by researchers concerning imperial encounters and travel. She provides a framework for charting the patterns that emerge from a range of representational and rhetorical strategies at work in French travellers’ writings about music. She presents the concept of apprehension that includes notions of perceiving, understanding, acquisition, seizing, fear, and anxiety, notions that often characterize the colonial moment. Rosenberg performs a close reading of musical encounters in French travel writing, organizing her material into case studies grouped by period and region. She offers glimpses of how music, increased travel, and imperialism intersected in France and beyond in the nineteenth century. She uncovers the importance of sound, music, and listening, thus prompting the reader to shift their emphasis from the visual to the aural and musical dimensions of travel literature.


With case studies based on different non-Western instruments, this article argues that placing of Western notation on collected “ethnic” or non-Western music proves Western notations are one dimensional. While investigating the tunings and scales of a few non-Western musical examples, the author lacks acoustical, perceptual, and cognitive aspects in notation analysis. He expresses the need for an objective analysis of the complex sound structure relevant for both musical
performance and listening in the examples discussed in this article. Therefore, the author proposes a “sonological” analysis of the musical examples with spectrographic methods, digital filtering, and analysis-by-synthesis techniques. The author concludes that sonology has been found useful in the documentation, analysis and understanding of music, which, as performed and heard, consists of sequences of complex sounds.


While focusing on the studies of “extracting” music and culture in anthropological and ethnomusicological studies, the author presents the critical caution that has replaced the highly polarized theoretical positions and millennial anxieties that previously characterized the field of ethnography. According to the author, music is often used as a metaphor for global social and cultural processes. It also composes an enduring process by and through which people intermingle within and across cultures. This article explores these processes with reference to an account of globalization that has gathered pace over the last few decades. It summaries some of the leading ethnographic and historical modes of engagement with assiduous neoliberal and other music industry-inspired global myth-making (particularly that associated with world music) and argues for an approach to musical globalization that contextualizes those genres, styles, and practices circulating across cultural borders in specific institutional sites and histories.


While discussing Spivak’s theory on the subaltern, the author explains the dilemma that scholars and intellectuals from the colonized world face in positing their work as engaging in a meaningful change of the conditions of colonization. According to the author, Spivak’s approach becomes relevant for Native studies when the indigenous world is assumed as featuring two forms of subalternity, one concentrated on economic deprivation and the other more focused on the maintenance of the social and cultural forms of traditional cultural practitioners. The author offers a dance space where intellectuals meet up with both these forms of subalternity, an Osage dance society. This is an example of one setting where subalterns and intellectuals can meet each other and communicate.


In this chapter, Zakaria explores how urban academics and ethnographers in Bangladesh who have internalized a Eurocentric superiority to “extract” and “collect” music from itinerant communities in Bangladesh but fail to acknowledge the communities in their research. Zakaria argues that urban ethnographers use musical knowledge from subaltern communities and pose themselves as the main resource persons, not recognizing the community members providing the
resources. He draws upon the case studies and research-based on Baul communities, *bede* communities, and *vatiali* singers in Bangladesh as evidence for his arguments.