This annotated bibliography was created to complement the roundtable discussion, “Many Voices at the Table: A Conversation about the Need for Equity in Canadian Ethnomusicology,” presented at the Society for Ethnomusicology 2020 Virtual Annual Meeting, and co-sponsored by the Canadian Society for Traditional Music. Set in the context of ethnomusicology in Canada, this roundtable explores the need for greater equity, diversity, decoloniality and inclusion within the discipline through scholarly, public sector and research-creation approaches. Starting from the work of the panelists Parmela Attariwala, Nadia Chana, Monique Giroux, Melody McKiver, Hadi Milanloo and Yun Emily Wang, this selected bibliography aims to highlight critical and probing scholarship, reveal gaps in research, and trace some routes to action. One of our aims is to draw attention to the vibrant work of Indigenous scholars, Black scholars, and scholars of colour working on music in Canada, including emerging scholars. We also seek to highlight work that addresses issues of racism, inequity, injustice, colonialism and exclusion in Canadian society. Please bear in mind that this bibliography is a work in progress that will continue to be developed and refined before being made public in 2021. Comments and suggestions for additions are warmly invited and can be sent to Ellen Waterman at ellen.waterman@carleton.ca.

As a settler-colonial nation, Canada was built on the destruction of Indigenous lands, culture and knowledge, something the country is only beginning to grapple with following publication of the Truth and Reconciliation Commission: Calls to Action (2015). In addressing our complicity in the colonial project, we must also address how Canadian ethnomusicology largely comprises White voices and stories, while often benefiting from the work and exclusion of Indigenous people, Black people and people of colour. In addition to the Black Lives Matter movements taking place globally, this roundtable discussion and corresponding bibliography are also products of Canada’s complicated relationship with multiculturalism and difference and the ongoing mistreatment of Indigenous peoples. The aim of this bibliography, then, is to highlight some resources for decentering settler perspectives and making visible the impacts of settler colonialism in Canadian ethnomusicology while also calling attention to the work of IBPOC ethnomusicologists who are working within the structural inequities that currently mark the field. Simply put, we need to develop an ethnomusicology that seeks out, supports, and listens deeply to IBPOC scholars and perspectives.

Each of the resources identified here, ranging from foundational work by Beverley Diamond (2000; 2007; 2013) and Regula Qureshi (1972) to the revolutionary perspective of Dylan Robinson (2020), demonstrates the importance of, and need for continued efforts to promote anti-racism, Indigenous resurgence, and decoloniality in Canadian ethnomusicology. This selective bibliography seeks to act as a starting point and acknowledge some of the scholars who are contributing to the vital conversations that will, we hope, facilitate a more inclusive and equitable ethnomusicology. The findings of this annotated bibliography make clear that many ethnomusicologists are working towards an antiracist future, but it also shows the gaps and fissures that still need to be addressed. For example, we have focused here primarily on inequities related to racialization and colonization, rather than struggles related to disability,
gender expression, or sexual identity. Ultimately, a critical intersectional approach is required. As scholars that focus on human interactions, and conduct research on Indigenous lands, it is essential that ethnomusicologists work to dismantle the racism and make visible “the immediate context of settler colonialism” present in our daily lives (Tuck and Yang 2012, 3) and within our systems and discipline, in order to create social spaces where diversity and inclusivity may thrive. It is crucial to continue the process of becoming both antiracist and “unsettled” (Mackey 2016, 7).

References


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Attariwala’s dissertation explores the history of public arts funding and the role of the liberal democratic philosophy of “the politics of difference” in Canadian multiculturalism. “In the Canadian music world these stereotypes [constituted within the politics of difference] are manifest in external desires for authentic ethnocultural representation, which can overshadow a minority musician’s ability to cultivate a unique musical voice. The second part of the thesis examines the effects of equity initiatives on Canadian arts counsels. Based upon interviews with music and equity officers from Canadian arts counsels, Attariwala shows how the dichotomy between collective and individual authenticities results in unequal modes of assessment that perpetuate both ethnocultural stereotypes and Western classical music’s monopoly over funding, limiting our definitions of Canadian music.” Attariwala’s dissertation recognizes the limits of multiculturalism in Canada. It illustrates how instead of fostering an environment conducive to diversity and inclusion, the politics of difference have too often recentered whiteness and created barriers for BIPOC musicians and artists. (Information drawn from author’s original abstract)


“This is the final report on a year-long research initiative, commissioned by Orchestras Canada, on the orchestral sector’s engagement with Indigenous artists and artists of colour, their practices, audiences and communities. Chapter 1 presents perspectives gathered through interviews with administrators, artistic directors and conductors of orchestras across Canada, and roundtable discussions with Indigenous musicians and musicians of colour; Chapter 2 presents a
historical and critical overview of issues related to equity and diversity, including systemic inequity and coloniality in Canadian orchestras; and finally, Chapter 3 provides further perspectives about education, training, professional development and collective agreements, and the future of Canadian orchestras.” The report concludes with a series of recommendations, forwarded as actions, conversations and questions that may catalyze the development of new strategies. The report argues “that Canadian orchestras must implicate themselves within wider conversations about the experiences of Indigenous people, people of colour, and other equity-seeking communities, to cultivate equal and reciprocal relationships that meaningfully support current artistic inquiries.” (Information drawn from authors’ original abstract)


The video, facilitated by the Banff Centre for Arts and Creativity, focuses on discussions about the future landscape of Indigenous Classical music in Canada. It features conversations with Indigenous musicians, including Ian Cusson, Cris Derkson, Jeremy Dutcher, and Melody McKiver, and shares Indigenous music “that illuminates the diversity of Indigenous artistic practices.” The aim of these conversations is to “dispel stereotypes of what Indigenous Classical music is and share a more accurate and wide-ranging definition of our creations.” This contribution explores ideas of inclusion and exclusion within genre worlds and examines how Canada’s colonial history has produced these and other socio-cultural and political boundaries. It also highlights the voices of Indigenous artists, showcasing the depth, innovation and creativity of Indigenous creators in Canada and demonstrates the necessity of a “greater Indigenous voice” within Canadian arts and music. (Information drawn from Banff Centre Project Description)


“We Still Here maps the edges of hip-hop culture and makes sense of the rich and diverse ways people create and engage with hip-hop music within Canadian borders. Contributors to the collection explore the power of institutions, mainstream hegemonies, and the processes of historical formation in the evolution of hip-hop culture. Throughout, the volume foregrounds the generative issues of gender, identity, and power, in particular in relation to the Black diaspora and Indigenous cultures. The contributions of artists in the scene are front and centre in this collection, exposing the distinct inner mechanics of Canadian hip hop from a variety of perspectives. By amplifying rarely heard voices within hip-hop culture, We Still Here argues for its power to disrupt national formations and highlights the people and communities who make hip hop happen.” (Information adapted from publication description)

Chana’s dissertation is a multi-sited, multi-lens ethnography that explores themes of climate, land, sound, and listening among Indigenous people, non-Indigenous settlers and non-human actors. “By taking a multi-sited approach that responds to the structure of something as slippery and complex as climate crisis, this research contributes to new ethnographic methods for a globalized, interconnected, and contemporary world. It also offers a reconfigured understanding of sound studies by taking into account non-human actors and Indigenous understandings of what sound and listening are and do. Finally, it provides a model for engagement with Indigenous thinkers in an arena that is not necessarily “marked” as Indigenous: climate crisis in North America. Specifically, it models a wide variety of practices of critical self-reflexivity that relational listening, Indigenous contexts, and ecological crisis demand.” Through multiple lenses, Chana’s dissertation considers how Indigenous-settler relations and human and non-human relations are constructed sonically. Interrogating Ethnomusicology, Chana explores what it means to listen on Indigenous land. She considers the unwavering presence of whiteness in ethnography which highlights the need for equity in Ethnomusicology. (Information drawn from author’s original abstract)


“Through ethnographic fieldwork undertaken from 2003 to 2010, discussion with local musicians, and analysis of concert programs, recordings, live performances, rehearsals, press reviews, musicians’ websites and textual sources, the author examines the means by which the Chinese diasporic community in Montreal negotiates its cultural identity and exerts its agency through musical performance. [Chow-Morris explores] how the tangled relationships of regionally-diverse Chinese immigrants to their birthplaces and their chosen homeland are unravelled, reflecting simultaneous positions as “insiders” and “outsiders.”’’ This article is a valuable contribution to discussions of inclusion and diversity because it reveals the complex dynamics between the Chinese diaspora community and mainstream Québécois culture. Chow-Morris’s analysis highlights multiple layers of inclusion and exclusion and addresses how perceived boundaries of musical and cultural difference can be probed and pierced. (Information drawn from author’s original abstract)


Diamond explores the globalization of Indigenous musical traditions to introduce “alliance studies” as an alternative to “identity” for understanding Indigenous modernity. Situated in the lens of relationality, alliance studies encourages ethnomusicologists to look beyond the limits of identity to explore how music generates and mediates relationships. On a sliding scale from distinctiveness to mainstreamness, the alliance studies model allows us to analyze the roles of genre and technology, language and dialect, citation and collaboration, and access and ownership
in music and musical alliances. Diamond asserts that analyzing the potential of music for expressing relationships takes us “closer to understanding the vision of modern Indigenous people.” Alliance studies offers a framework for thinking about inclusion and exclusion. By centering alliances and fostering respectful relationships in music research, ethnomusicologists can move towards equity within the discipline. (Information drawn from author’s original abstract)


“This article is a reflection on how narratives of Canadian music scholarship have shifted since the late 1980s, generally moving toward an array of “diversity narratives.” It questions how government policy, academic institution building, increased interdisciplinarity, new configurations of individual and collective experience, and new regional or nationalist discourses have played a role in this shift. It suggests that Canadians may be particularly well poised to lead in the study of how multiple narratives and “sovereign aesthetics” can coexist.” In this contribution, Diamond surveys the changing face of ethnomusicology and questions the role of expressive culture in creating “erasures.” Diamond’s article adds to discussions of diversity and inclusion in ethnomusicology because it allows us to reflect on both the progress and stagnancy of Canadian ethnomusicology and illuminates how global events transform discussions of multiculturalism and diversity across Canada. (Information drawn from author’s original abstract)


“In different periods of Canadian cultural history, social difference has been articulated by means of discourses of morality, modernism, or mosaics (among others). Each realm of discourse has negotiated various fields of tension between, for instance, the local and the global, tradition and hybridity, or mediated and live performance. These fields of tension are not easily apparent unless we compare discourses relating to different genres of music and sociomusical spheres. The ways in which Canadian ethnomusicology has been complicit with strategies of "managing difference" become clearer with such analysis. Possible post-colonial strategies for empowering voices of difference are also considered in relation to Canadian studies.” Diamond’s foundational article takes a critical view of ethnomusicology and music studies between 1930 and 1990, highlighting the prevalence of racism, the marginalization of intersectional identities and the emptiness of national multiculturalism policies, similar to discussions of diversity that maintain relevancy today. (Information drawn from author’s original abstract)

Cet article se penche sur les dimensions critiques, satiriques et éthiques d’Anthropologies imaginaires, une performance vocale, musicale et théâtrale que j’ai créée en 2014 puis présentée devant public dans une vingtaine d’événements. Seul sur scène, accompagné d’une projection vidéo de type documentaire, j’entonne onze types de vocalisations qui semblent appartenir à des populations inconnues et dont la nature fictive se dévoile graduellement. Ma voix s’inspire partiellement de traditions vocales existantes, qui sont toujours camouflées et agencées avec des techniques vocales expérimentales. L’interaction entre ces chants de l’altérité et le commentaire de plus en plus problématique des cinq faux spécialistes sur vidéo révèle des enjeux d’actualité reliés à la colonialité, au post-exotisme, à l’extinction culturelle, à la mondialisation, au racisme normalisé et à l’appropriation culturelle. J’analyse comment, à titre d’artiste sonore contemporain appartenant à la diversité culturelle, je peux utiliser ma voix, mon corps et la satire pour formuler une critique des relents du colonialisme à un public aux références culturelles généralement eurocentriques.

Dharmoo is a composer/vocalist/researcher whose research-creation methodology examines his subjectivity as a self-identified queer, brown, bi-cultural Canadian. We include his analysis of his satirical one-person show Anthropologies imaginaires for its cogent critique of colonial ethnomusicology. (Information drawn from author’s original abstract)


This chapter examines “the role of the Canadian Broadcasting Corporation (CBC) as a producer and curator of culture,” focusing on the radio concert series, “Come By Concerts” produced between 2007 and 2008 in St. John’s, Newfoundland. Draisey-Collishaw’s analysis of program content focuses on the role of the CBC’s production team in creating audiences, narratives and discourses that privilege white Anglo-Canadian culture and maintain settler hierarchies, resulting in “the deployment of multiculturalism to mask injustices and shore up existing hegemonies” (389). Despite intentions to improve inclusivity, this chapter demonstrates how the CBC and other mediators of culture contribute to national ideologies and act as “a means of assessing how multicultural Canada is being re-imagined” (405). This contribution recognizes the role of Canadian cultural institutions in both facilitating and minimizing inclusive musical representations. Draisey-Collishaw’s chapter demonstrates the role of ethnomusicologists in interrogating how and why music is disseminated, and this chapter also reveals the pre-conceived assumptions and histories that dictate these choices. (Information drawn from chapter)

El Kadi’s dissertation explores “how migrant youth might utilize participatory music making and ethnomusicological tools to: a) counter the “subtractive,” arguably colonizing effects of Canadian mainstream schooling; b) promote a more critical understanding and practice of multiculturalism within their schools; and c) formulate more positive social interactions and friendships with students of other linguistic, cultural, and religious backgrounds. Specifically, it recounts young students’ experiences of migration and schooling through the lens of music.” By experimenting with collaborative music-based methodologies, El Kadi developed a new pedagogical approach titled “Critical Ethnomusicology Pedagogy (CEP)” which is capable of transcending barriers through its focus on music and dance performance. El Kadi’s applied ethnomusicological study explores collaborative music making within multicultural migrant classrooms as a form of expression and inclusion. This innovative contribution calls attention to the experiences of migrant youth in Canada and demonstrates the positive impacts of CEP within diverse classrooms. (Information drawn from author’s original abstract)


“This essay examines Metis-style categories at fiddle contests in Manitoba, Canada. Giroux argues that these categories, although positioned as spaces of alliance, function to contain Metis reemergence and resurgence. Adapting the concept of the “other within” (Bohlman 2000: 191), Giroux suggests that Metis-style categories provide a space for settlers to internalize Metis identity. This internalization allows participants to practice a (settler-defined) Metis identity without having to engage with the Metis nation or develop a nation-to-nation relationship. Metis-style categories thus create the semblance of encounter, an act that works to silence the Metis nation.” This contribution adds to discussions in Canadian ethnomusicology because it highlights the ongoing inequalities perpetuated by settler colonialism and how Indigenous/settler relationships are navigated within performance spaces. (Information drawn from author’s original abstract)


This article “looks at the production of Afro-Asian music in Canada and its possibilities for political and cultural alliances, drawing upon previous studies of Afro-Asian musical production throughout the Canadian diaspora. Using some of the themes gathered from this research, including the challenges of internal and external racism, [this] study analyzes findings from interviews conducted with 13 individuals involved in or connected to the South Asian musical scene in Canada, primarily Toronto. Respondents revealed the diversity of South Asian fusion music in Canada, as well as its role in contributing to a
hybrid identity and challenging what it means to be South Asian.” Hirji’s contribution adds to discussions of equity in Canadian ethnomusicology because it reveals the unique experiences of South Asian musicians in Canadian society. In doing so, Hirji highlights the socio-political issues of race, marginalization and heritage that underpin diasporic everyday life and also influence musicians’ aesthetic choices. (Information drawn from author’s original abstract)


In this chapter, Hoefnagels locates the Idle No More movement on both local and global registers within the history of Indigenous activism through its role in Alanis Obomsawin’s film *Trick or Treaty?* The film explores how treaty negotiations are facilitated, with focus on the historic negotiations of Treaty 9, which is interspersed with footage from Idle No More demonstrations in Ottawa and the Nishiyuu Walkers, a group of Cree youth who walked 1600 km from Whapmagoostui (in northern Quebec) to join the protests. Hoefnagels examines the use of music from Idle No More demonstrations in the film to demonstrate the “interconnectedness of contemporary activism with the ongoing resistance against dispossession and assimilation in the nineteenth century.” Hoefnagels’ analysis reveals how music and dance create unity and solidarity within demonstrations and how music generates connections across time and space. Hoefnagels’ contribution also recognizes the role of music in Indigenous resurgence and resistance and points to the significance of music in Indigenous storytelling.


Marsh discusses the activities and impacts of Hip Hop Projects for Indigenous youth in urban, rural and isolated environments across Canada as both a form of community-engaged research and Indigenous resistance to hegemonic frameworks. “Transitioning away from the conventional approach to theorizing community-based arts projects as a discourse of intervention (e.g., by targeting "at risk" youth), [Marsh] argues that the Hip Hop Projects facilitate a recognizable sense of place, connections to a global world, meaningful arts practices, and a powerful form of expression, which makes sense for young Indigenous people attempting to create a space for themselves, both within and outside a colonial/settler framework (Marsh, 2009a; 2011).” This paper shows how hip-hop can be used to facilitate inclusive practices and youth empowerment. In doing so, it offers strategies for looking to music as a participatory mode of engaging with diversity, inclusion and equity. (Information drawn from author’s original abstract)

“This dissertation examines the transformative and decolonizing potential of Indigenous art-making and creativity to resist ongoing forms of settler colonialism and advance Indigenous nationhood and resurgence. Through a transdisciplinary investigation of contemporary Indigenous art, aesthetics, performance, music, hip-hop and remix culture, the project explores indigeneity’s opaque transits, trajectories, and fugitive forms. In resistance to the demands and limits imposed by settler colonial power upon Indigenous artists to perform indigeneity according to settler colonial logics, the project examines creative acts of affirmative refusal (or creative negation) that enact a resistant force against the masked dance of Empire by refusing forms of visibility and subjectivity that render indigeneity vulnerable to commodification and control.” Martineau explores Indigenous creation within structures of settler colonialism as a force of disruption. Relating to diversity and inclusion, Martineau reveals that Indigenous creation solidifies Indigenous collective expression and may establish new forms of community that can lead to decolonial potentials. (Information drawn from author’s original abstract)


“Amplify is a documentary series about Indigenous musicians creating new works inspired by something previously unexplored. Each episode features a different songwriter working through the creative process in-studio, while revealing how they personally relate to their new song. Further insight is brought to bear as Indigenous experts weigh-in on the deeper meaning of the song’s inspiration.” “Spring Breakup” features ethnomusicologist, musician, composer and performer, Melody McKiver who integrates electronics with Western classical music to shape a new genre of Anishinaabe compositions. In the episode, McKiver explains their relations to Anishinaabe culture and land and the effects of residential schools on their family. McKiver explores these ideas through music, such as the composition “Debiinaawe Giizhigon.” This contribution not only demonstrates the importance of Amplify as an accessible platform to share Indigenous knowledge and celebrate Indigenous musicians, it also sheds light on McKiver’s innovative musical practice, which we situate here as an example of public ethnomusicology. (Information drawn from website description)


McKiver’s article explores the experiences of Polaris Music Prize nominees Quinton “Yung Trybez” Nyce and Darren “Young D” Metz of the Snotty Nose Rez Kids, 2018 Polaris Prize winner, Jeremy Dutcher, and Passamaquoddy Elder, Maggie Paul within the context of Indigenous Renaissance. Situating these voices in dialogue, McKiver demonstrates the significance of Indigenous empowerment, representation and pride established through the recognition of Indigenous music at the Canadian award ceremony and Dutcher’s achievement,
against the backdrop of settler colonialism. This article reveals how music and other art forms are part of an Indigenous “re-awakening” to demonstrate “artistic Indigenous excellence” and to start conversations amongst settlers and Indigenous people in Canada.


In his study of Iranian women in the Canadian diaspora, Milanloo explores the everyday listening practices that nurture diasporic relationships. Milanloo found that through listening, individual women could imagine being transported to spaces in the physical presence of their loved ones. Milanloo coined the term “rare listening” to describe “a personal and private ritual in which one listens to a song that is so emotionally and/or spiritually charged for them that they avoid listening to it, except [when] they are ready for the reactions it produces in them. Rare listening is shaped largely by physical absences – of music, related people and places, and the ethnographer – and yet it provides unique insight into the ways in which music’s "auditory aura" (Ihde 2007: 79) makes and maintains familial and/or social bonds even – and perhaps especially – in moments that are most personal, private, and anti-public.” This contribution highlights the complexities of studying music in diasporic communities, while Milanloo’s reflexive scholarship demonstrates the empathetic nature required for ethnography in such communities. (Information drawn from author’s original abstract)


“Northside Hip Hop Archive [NSHHA] is a digital collection of Canadian hip-hop history and culture. This site is a living archive, which means we are always in the process of digitizing, cataloguing and engaging communities across the country. We envision ourselves as an archive and a counter archive: one that attempts to disrupt some of the traditional ways in which archiving has been imagined, to the benefit of Canadian culture and the global hip hop community.” The NSHHA is an example of collaborative and inclusive research and archiving. The project is directed by Mark V. Campbell. By sharing local music and digitizing archival materials in an accessible platform, Northside Hip Hop has created an oral history that celebrates Canadian hip hop and is available for future generations. The NSHHA models an innovative approach to documenting musical histories and collaborative engagement with BIPOC communities. (Information drawn from website description)


“‘The Moment’ occurred during an intercultural and interdisciplinary artistic workshop, inspiring a long-term artistic collaboration and many conversations about decolonization in the performing arts. What can we learn about decolonization from the
collaboration of Indigenous and non-Indigenous artists and scholars? Our collective analysis and reflection will demonstrate two things: the benefits of and challenges to a careful consideration of respectful collaboration among musicians from different traditions in a post-Truth and Reconciliation Commission context, and new ways of engaging in music research which are collaborative and possibly decolonial.” This collaborative contribution explores intercultural, Indigenous-settler music making and the reflexive processes that must precede it. The authors explore their understandings and relationships to processes of decolonization and reconciliation from which they elucidate the significance of “conciliation” (following David Garneau (2016) who argues reconciliation between Settler and Indigenous people in Canada is not possible because there was never an original climate of conciliation.) The authors’ multivocal approach reveals how different perspectives and subjectivities shape intercultural experiences and the affective and ethical potential of Indigenous-settler collaboration. (Information drawn from author’s original abstract)


“Education research often examines popular music as a tool for achieving classroom learning outcomes. Approaching pedagogical uses of music through applied ethnomusicology reveals even more useful conclusions about the social context and pedagogical applications of bilingual popular music. Research with musicians and teachers in Minnesota and Manitoba indicates that Anishinaabemowin/English popular music encourages revernacularization by extending language use and cultural knowledge beyond the classroom. Rather than working solely through the English language, this educational approach strategically uses bilingual hip hop music in Indigenous languages and offers opportunities for students to form their own critical decolonial consciousness.” Przybylski’s contribution exhibits the limits of colonial education and the importance of Indigenous language and music as pedagogical and decolonizing resources for Indigenous resurgence and community continuity. (Information drawn from author’s original abstract)


Written shortly after the application of Canada’s national Multiculturalism Policy (1971), Qureshi describes Canada’s potential for the development of greater ethnic communities and “ethnic cultural studies.” In response to multiculturalism, Qureshi provides a survey of the Arab and East Indian communities in Canada offering information on migration patterns, religious concentrations, cultural activities, community associations, and also outlines music within several performance and genre contexts. The paper concludes by considering research priorities and strategies for engaging in ethnomusicological research within Arab, East Indian and other immigrant communities in Canada and provides an outline of several research initiatives occurring at institutions across the country. This foundational article demonstrates the pioneering scholarship and legacy of Canadian ethnomusicologists. Situating Qureshi’s early work in this
bibliography provides an opportunity to reflect on the growth of this field and its continued transformations. (Information drawn from author’s original abstract)


In this chapter, Ramzy analyses how Coptic-Canadians strategically engage in state discourses of multiculturalism and diversity to make themselves visible and audible in the Canadian landscape. Ramzy’s discussion is situated within Coptic-Canadian demonstrations against sectarian violence in Egypt. Such demonstrations are punctuated by devotional musics that play a role in the forging of discourses related to Coptic-Canadian identity. Ramzy traces the immigration and growth of the Coptic community in the Greater Toronto Area and acknowledges the hegemonic undertones of Canadian multiculturalism. In doing so, she demonstrates how Coptic-Canadians have shifted their positionality through song to emphasize their identities as Christian (instead of Egyptian), in order to resonate further with Anglo-Canadian sympathies, position themselves closer to Canada’s scope of tolerance and differentiate themselves from the Muslim Other. This contribution explores music at the convergence of socio-religious identity, diaspora, multiculturalism, marginalization and (in)visibility in Canadian society. Ramzy’s approach highlights the ways that music and sound exist at the intersections of politics, culture and identity, and can be mobilized by diasporic communities. (Information drawn from chapter)


Using a “spatial and gestural analysis of Vancouver-based multi-media art collective Skookum Sound System’s digital remixed video Ay I Oh Stomp (2012),” Recollet explores how “remixing intervenes in settler colonialism’s disappearances and erasures, to illustrate the ways the video (particularly its activations of dance, movement and gesture) mobilize ongoing Indigenous presencing into futurity.” Inspired by Mar-abe’s (2015) writings on the “black imaginary,” and decolonial aesthetics, Recollet argues that Indigenous futurity decolonizes the Indigenous imaginary. Recollet’s complex analysis examines the ways in which space, sound and movement intersect, and demonstrates the importance of exploring the impacts of embodiment and kinesthesia within the context of settler colonialism. (Information drawn from author’s original abstract)


“As a critical response to what has been called the “whiteness of sound studies,”” Dylan Robinson evaluates how decolonial practices of listening emerge from increasing awareness of our listening positionality. This, he argues, involves identifying habits of settler colonial perception and contending with settler colonialism’s “tin ear” that renders silent the epistemic
foundations of Indigenous song as history, law, and medicine. With case studies on Indigenous participation in classical music, musicals, and popular music, Hungry Listening examines structures of inclusion that reinforce Western musical values. Alongside this inquiry on the unmarked terms of inclusion in performing arts organizations and compositional practice, Hungry Listening offers examples of “doing sovereignty” in Indigenous performance art, museum exhibition, and gatherings that support an Indigenous listening resurgence.”

Robinson’s monumental study brings new perspectives to music and sound as a contact zone within Canada’s settler colonial context. Not only does Robinson illuminate boundaries of inclusion and exclusion, he also compels ethnomusicologists to (re)consider and (re)imagine their positionality and the role of whiteness in their practice, pointing to the prolonged erasure of Indigenous knowledge. (Information drawn from author’s original abstract)


“Arts of Engagement focuses on the role that music, film, visual art, and Indigenous cultural practices play in and beyond Canada's Truth and Reconciliation Commission on Indian Residential Schools. Contributors here examine the impact of aesthetic and sensory experience in residential school history, at TRC national and community events, and in artwork and exhibitions not affiliated with the TRC. Using the framework of “aesthetic action,” the essays expand the frame of aesthetics to include visual, aural, and kinetic sensory experience, and question the ways in which key components of reconciliation such as apology and witnessing have social and political effects for residential school survivors, intergenerational survivors, and settler publics. This volume makes an important contribution to the discourse on reconciliation in Canada by examining how aesthetic and sensory interventions offer alternative forms of political action and healing.” This contribution engages the limits and possibilities of expressive culture and aesthetic action as strategies towards reconciliation. (Information drawn from authors’ original abstract)


This dissertation focuses “on the elements of settler colonialism that are exemplified in and challenged by the experiences of listening to music produced by Indigenous peoples in the context of ongoing settler colonialism and increased rhetoric of reconciliation. [Shuvera focuses] on these aesthetic encounters as a way of exposing the everyday presence and power of settler states of mind and, more importantly, exploring how settlers might go about rebuilding states of mind through these moments of aesthetic surrender that are spurred by embodied experiences of sound.” Shuvera explores settler listening and cross-cultural listening at an intimate level to reveal how listening may act as a space to deconstruct settler states of mind and move beyond them. Shuvera’s work elucidates the role of music and sound in maintaining settler colonialism
and also broadens the framework for ethnomusicologists to dismantle it. (Information drawn from author’s original abstract)


“In this panel exchange, Michi Saagiig Nishnaabeg scholar Leanne Betasamosake Simpson and Black Studies scholar Rinaldo Walcott speak about Idle No More (INM) and Black Lives Matter (BLM) respectively, with Yellowknives Dene scholar Glen Coulthard responding to them both. Walcott and Simpson situate BLM and INM within longer histories of struggle for freedom and being, and address translocal connectivities. Each for their own reasons rejects assemblage thinking in favour of forms of critical thought arising from histories of resistance with which they are identified: the radical Black tradition, Nissnaabeg intelligence, and Indigenous resurgence more generally.” While this contribution does not directly address ethnomusicology, the authors reflect on Canada’s colonial history, the impacts of settler colonialism and the complicity of academia, Indigenous resurgence, anti-Black and anti-Indigenous racism and current social movements that are present in Canadian ethnomusicological thought. The authors suggest that by creating “constellations of co-resistance” we may move forward in freedom. (Information drawn from authors’ original abstract)


“Following the Truth and Reconciliation Commission of Canada’s ninety-four Calls to Action (2015), many art music composers, ensembles, arts organizations, and administrators have taken up the task of decolonization by exploring possible modes of collaboration between settler and Indigenous artists. In this article, the authors report on their experiences as audience members in three recent productions and as witnesses to Indigenous-led discussions to explore trends and problematic assumptions constitutive of these collaborations. Against the ideal of collaboration as a model of social harmony, the authors explore ongoing tensions between settler colonial logics of authorship, collaboration, and appropriation and argue that embracing the discomfort of ally-ship remains key to moving forward in solidarity work in scholarship and creative practice.” Strachan and Nickleson’s reflexive article interrogates the necessity and “discomfort of adopting a settler positionality” when working with Indigenous creators towards Indigenous resurgence. This contribution extends a framework for settler ethnomusicologists to acknowledge and engage with tensions present in decolonial and anti-racism work. (Information drawn from authors’ original abstract)

“Indigenous musical modernities have thrived across centuries of innovation and mobilisation through both exchange and resistance. The temporal and spatial boundaries [created by settler colonialism] intended for Indigenous Peoples foster expectations from the dominant white culture regarding Indigeneity. . . . Such dialogues are negotiated through [Cree Mennonite cellist Cris Derksen and Wolastoqi singer Jeremy Dutcher’s] resistance to Euro-American classical music hierarchies, settler logics about authenticity and their resourcefulness in navigating settler institutions. By analysing Derksen’s combination of powwow music and newly composed classical pieces with Orchestral Powwow and Dutcher’s integration of archival research with composition and performance with Wolastoqiyik Lintuwakonawa, [Woloshyn argues] that heterogeneous musical practices of contemporary Indigeneity thrive within and against the temporal and spatial constraints of settler colonialism.” Woloshyn’s reflexive discussion reveals how conversations about Indigenous resurgence in music have the potential to perpetuate settler representations of Indigenous people. Thus, Woloshyn demonstrates the importance of interrogating internalized assumptions in music scholarship. (Information drawn from author’s original abstract)


“In this article, we extend Benedict Anderson’s notion of imagined communities to examine the idea of an “imagined engagement” between or among people and groups that have not met. These imagined engagements include a blurring of temporal lines, as one group “interacts” with another’s past, present, or future. Imagined engagements are a form of failed interaction, and, as such, have their place in Goffman’s interaction order. We argue that musical language can comprise a meeting point of these engagements. We then demonstrate how two composers—one historic and one contemporary—have used the musical cultures of an Othered people, with a focus on Indigenous America, in an attempt to create a sense of community and common ties between the West and these Others—a sense of community in which the Othered have no part.” This contribution explores what it means to be Canadian within Canada’s national narrative and how imagined engagements shape these narratives and their representations of Northern Communities. By examining the work of Jean-Philippe Rameau and Michael Colgrass, the authors demonstrate how colonial representations of the Canadian North and Indigenous peoples perpetuate a settler-centered colonial Canadian imaginary. (Information drawn from author’s original abstract)


“Despite vocal opposition from Indigenous people, public hearing processes in Canada play an important part in determining whether or not oil and gas pipeline development projects will be
approved. . . .This dissertation explores the ways the Canadian government and settler society use hearing as a silencing technique, mobilizing the field of aurality to place limits on the expression of [I]ndigenous dissent. The research is based on two years of ethnographic work among activists fighting oil and gas development in Vancouver, and [I]ndigenous sovereignists resisting pipelines in the province of British Columbia’s north. Juxtaposing case studies from different struggles over land use in British Columbia with a deconstruction of R. Murray Schafer’s writings and select compositions, this dissertation shows how the field of aurality shapes land and people.” Informed by sound studies, this contribution provides an analysis of the sound and silence of settler colonialism in Canada and reveals how inclusion and exclusion occur sonically. (Information drawn from author’s original abstract)


“Based on ethnographic research in Chinese-speaking immigrant communities of Toronto, [Wang examines] how homeland imaginaries mediate diasporic experiences of “home” in everyday singing, speaking, and modes of listening. The first case study explores how ethnic and age identities were contested through sounding and listening in a Chinese nursing home. The second case study focuses on an apartment where queer immigrants gathered for respite from the palpable heteronormativity and homophobia of Toronto’s Chinese diaspora. The final case study follows a young woman as she aurally forged diasporic intimacy in ethnic retail spaces, a boarding house, and a kitchen. Each case study considers the emergence of a particular kind of diasporic subjectivity through accumulations of everyday sonic practices where mediations between public and private, and collectivity and individuality occur.” By intricately outlining and recentering the role of everyday sonic practices in contemporary immigrant experiences of “home” using a micro-level approach, Wang sheds light on how belonging and marginalization are mediated. Wang reveals new modes of engaging with diasporic studies of music in Canada. (Information drawn from author’s original abstract)


This article explores how queer individuals from a diasporic community express queer identities and how these expressions enable social relations, foster senses of belonging and processes of home making. Cultivated from fieldwork in Toronto, Wang argues that puns serve as an important resource to “negotiate intersecting forms of oppression and displacement between queerness, transnational migration, and cultural Chineseness vis-à-vis the structural essentialism in Canada’s multicultural discourse.” Drawing attention to complicated relationships with both senses of home and performances of queer identity, puns are described as a mode of disrupting normative structures and expectations. Often forged through mishearing, Wang reveals how this specific mode of listening “gestures toward an intentional queer listening practice that emerges from the queer diasporic sensibilities.” In conversations of equity, diversity, decoloniality and inclusion in ethnomusicology, this article highlights the complexities of queer diasporic
expressions. By theorizing a queer diasporic mode of listening, Wang demonstrates the significance of adopting intersectional frames of analysis among diaspora communities.


“This special theme issue of Intersections, the journal of the Canadian University Music Society, approaches questions of decolonizing university music from a pedagogical and practical rather than purely theoretical level. The co-editors provide a useful overview of the history of and arguments for decolonizing both universities and music programs, before offering three focused recommendations including connecting with the local, being aware of the origins of teaching material, and listening both closely and broadly. The seven articles by eleven authors range from specific pedagogical innovations to wider explorations of the standard Bachelor of Music curriculum. The collection ends with a strongly worded "Open Letter" from Dylan Robinson to program leaders and instructors calling for deep systemic change.” This contribution provides a current perspective on the possibilities and limits of decolonization and inclusion in Canadian music studies by drawing on experiences from educators and students.


This chapter explores the politics of recognition in Canadian multicultural policy and within the musical world of Safa, an intercultural improvisation group. Through analysis of Safa’s 2007 performance at the Open Ears Festival of Music and Sound, Waterman reveals how improvisation contributes to critical discourses of difference, specifically, how difference is recognized and accommodated within improvisation. Through rhythmic and melodic analysis, and interviews with musicians and audience members, this chapter reveals that improvisation is an embodied negotiation of subjectivities that involves listening, recognition and responsiveness that may offer insight to conflicting discourses of Canadian multiculturalism. Further, by
interrogating the ethics and effectiveness of “recognition”, philosopher Charles Taylor’s controversial analysis of social inequity, Waterman highlights how culturally engrained subject positions influence listeners’ musical interpretations, thus resulting in subjective processes of recognition that reinscribe multiculturalism as a strategy of diversity management. Waterman’s nuanced contribution reveals how improvisation “offers useful strategies for the process of negotiating – but not necessarily resolving – difference in a multicultural society.”


“Depuis les années 1950, on assiste à une renaissance de la culture autochtone au Canada. Plusieurs groupes locaux revendiquent maintenant un accès accru à des objets patrimoniaux qui proviennent de leurs communautés mais qui sont conservés dans les grands musées du monde. Ce texte présente deux études de cas de retour d’objets musicaux de musées vers les communautés sources, auxquelles l’auteur participe. Le rôle important que l’ethnomusicologie appliquée peut jouer dans ces démarches de réappropriation culturelle est mis en avant en situant ces deux cas dans le contexte plus large des relations entre instances autochtones et non autochtones au Canada.”

This contribution demonstrates the importance of applied ethnomusicology in working with institutions and groups of people, such as Indigenous peoples. The operationalization of applied ethnomusicology in public and academic contexts can help to facilitate and consolidate relations between groups. (Information taken from the author's original summary)


Following her work with the Polish Górale community in Toronto in the 1980s, Wrazen addresses the limitations of discourses of difference and diversity within Toronto’s dominant narrative by exploring two performances from research among the Górale community that highlight hidden layers of the musical subculture. Situating the creative work of migrants within discourses of cultural diversity, Wrazen explores the implications and realities of “diversity” as an empty and controlling political mechanism waged on economic interests. The two contrasting vignettes demonstrate the differing identity and relational politics – one focusing on participatory music making, with the other centred on presentational performance – both of which contribute to urban diversity yet are rarely acknowledged as public contributions. Wrazen’s examination of diversity in diasporic music making expresses the presence of diversity in multiple aspects of performance, the ways in which the Canadian musical landscape is layered and complex, and calls for a more inclusive understanding of difference in Canada. (Information drawn from chapter.)
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While we are inspired by the panelists, they were not directly involved in creating this bibliography and any gaps or errors are entirely ours.

Between 2007 and 2015, the Truth and Reconciliation Commission of Canada heard testimony about the abuses Indigenous peoples in Canada suffered under the Residential Schools system in the 19th and 20th centuries, and the ongoing effects of intergenerational trauma. Several reports from the TRC can be found at http://nctr.ca/reports2.php. In this bibliography, see especially Robinson and Martin (2016).

While understanding the limitations of “catchall” acronyms, we here use a slight reordering of the widely used signifier BIPOC. In the Canadian context, IBPOC highlights the fact that the foundation of the Canadian State rests on the historical and ongoing violent treatment of Indigenous peoples. No single term can, of course, begin to grapple with the complex histories of slavery, colonialism, immigration, and multicultural policy that perpetuate racism and social inequity in Canada.