

ETHNIC IDENTITIES SERIES

Edited by Martin Stokes

# Ethnicity, Identity and Music

The Musical Construction of Place



# Ethnicity Identity And Music The Musical Construction Of Place Ethnicity And Identity Series

**Mohammad H. Tamdgidi**



## **Ethnicity Identity And Music The Musical Construction Of Place Ethnicity And Identity Series:**

**Ethnicity, Identity, and Music** Martin Stokes, 1994 Directly relevant to the needs of teachers and researchers in music musicology ethnomusicology and social anthropology This book examines the significance of music in the construction of identities and ethnicities and suggests ways to understand music as social practice The authors focus on the role of music in the construction of national and regional identities the media and postmodern identity concepts of authenticity aesthetics meaning performance world music and the use of music as a focus for discursive evocations of place The chapters tackle a wide range of subjects including 16th century etiquette Celtic music and Chopin The volume will be of interest to social anthropologists and those working in the fields of cultural studies politics gender studies musicology and folklore

**Ethnicity, Identity, and Music** Martin Stokes, 1997 **Ethnicity, Identity, and Music** Martin Stokes, 1994 This book examines the significance of music in the construction of identities and ethnicities and suggests ways to understand music as social practice The authors focus on the role of music in the construction of national and regional identities the media and postmodern identity concepts of authenticity aesthetics meaning performance world music and the use of music as a focus for discursive evocations of place The chapters tackle a wide range of subjects including 16th century etiquette Celtic music and Chopin The volume will be of interest to social anthropologists and those working in the fields of cultural studies politics gender studies ethnomusicology folklore and musicology *Religion und Musik in Glastonbury* Isabel Laack, 2011-09-14 Die s denglische Stadt Glastonbury zeichnet sich durch eine Vielfalt religiöser Strömungen aus Neben Anglikanern sieht man hier auf Neo Hindus Druiden oder die Goddess People Als Basis ihrer Feldforschung stellt Isabel Laack die religiöse Identitätsbildung in Glastonbury dar und untersucht die Musik die in der religiösen Praxis angewandt wird Daran anschließend entwickelt sie ein theoretisches Erklärungsmodell unter Berücksichtigung neuester ethnologischer und musikwissenschaftlicher Ansätze um die Rolle von Musik in den lokalen kollektiven Identitätsbildungsprozessen zu erfassen

**Living in Worlds of Music** Minette Mans, 2009-09-22 Informed by her in depth ethnomusical knowledge the result of detailed fieldwork Mans's book is about musical worlds and how we as people inhabit them The book asserts that an understanding of our musical worlds can be a transformative educational tool that could have a significant role to play in multicultural music and arts education She explores the way in which musical expression with its myriad cultural variations reveals much about identity and cultural norms and shows how particular musical sounds are aesthetically related to these norms The author goes further to suggest that similar systems can be detected across cultures while each world remains colored by a distinctive soundscape Mans also looks at the way each cultural soundscape is a symbolic manifestation of a society's collective cognition sorting musical behavior and sounds into clusters and patterns that fulfill each society's requirements She probes the fact that in today's globalized and mobile world as people move from one society to another cross cultural acts and hybrids result in a number of new aesthetics Finally in addition to three personal narratives by

musicians from different continents the author has invited scholars from diverse specializations and locations to comment on different sections of the book opening up a critical dialogue with voices from different parts of the globe Musical categorization identity values aesthetic evaluation creativity curriculum assessment and teacher education are some of the issues tackled in this manner *Modernity, Complex Societies, and the Alphorn* Charlotte Vignau, 2013-02-14 *Modernity Complex Societies and the Alphorn* provides a fascinating examination of the musical instrument the alphorn alphorn music and its performance Indeed it is the first book about this extraordinary instrument to appear in English It analyses the alphorn phenomenon as a symbol of the Swiss nation going back to the Swiss nation building process in the nineteenth century and the invention of tradition which began in the second half of the nineteenth century before arriving at important issues of contemporary alphorn practice such as what is tradition How is it being negotiated The insightful and valuable comments from key Swiss alphorn players add to the extensive ethnographic and archival material Departing from this analysis the case studies of Bavaria the Netherlands and Japan shed a light on the issues of worldwide migration of alphorn practice in the modern world as well as on the diverse concepts of a Swiss imagery Intellectually sophisticated yet easily accessible the book ends with an exploration of how to use video and film for musical ethnography considering the practical issues of filmmaking as well as the theoretical implications of shooting and editing for an ethnomusicological film Drawing from the alphorn film as a sample this book covers the entire filmmaking process from the conception of the film to the feedback sessions with the protagonists providing fundamental insights into this technique for ethnomusicologists Based on solid careful and complete research this work will especially appeal to scholars of musicology Swiss history and filmography

**Die Ambivalenz von Bild und Klang** Marco Gutjahr, 2021-01-12 W hrend die Welt der Griechen noch wusste so Friedrich Nietzsche dass die Kunst des Bildners und die unbildliche Kunst der Musik im offenen Zwiespalt nebeneinanderher gehen wird die sorgsame Trennung zwischen den Sph ren in der Moderne zunehmend fraglich Die Beitr ge des Bandes wenden sich auf unterschiedliche Art und Weise diesem ambig gewordenen Verh ltnis von Bild und Klang Sehen und H ren zu ohne das eine auf das andere zu reduzieren In dieser Hinsicht betreten sie echtes Neuland sowohl in der Beleuchtung des Ph nomens Bild und Klang als harmonischer und zugleich ambivalenter Konjunktion als auch in der Beschreibung und Vermessung einer daraus abgeleiteten Theorie der Relation die historisch wie systematisch als Beitrag zur Erforschung des Konstruktes Moderne gewertet werden muss Hot Spots von Cafe bis Kabarett Carolin Stahrenberg, 2012 Insgesamt erf hrt man viel Neues ber die popul re Musikkultur Berlins in der Weimarer Zeit Tobias Becker in Lied und popul re Kultur Song and Popular Culture 58 2013 **Music and the Play of Power in the Middle East, North Africa and Central Asia** Laudan Nooshin, 2016-04-29 What is it about the history geographical position and cultures of the Middle East North Africa and Central Asia that has made music such a potent and powerful agent This volume presents the first direct look at the complex relationship between music and power across a range of musical genres and countries Discourses of power in the

region centre on some of the most contested social issues most notably in relation to nationhood gender and religion Individual chapters examine the ways in which music serves as a forum for playing out issues of power ideology resistance and subversion How does music become a space for promoting or conversely resisting or subverting particular ideologies or positions of authority How does it accrue symbolic power in ways that are very particular perhaps unique And how does music become a site of social control or alternatively a vehicle for agency and empowerment at times overt and at others highly subtle What is it about music that facilitates and sometimes disrupts the exercise and flows of power Who controls such flows how and for what purposes In asking such questions in the context of countries such as Afghanistan Egypt Iran Tunisia and Tajikistan the book draws on a wide range of relevant theoretical and critical ideas and many disciplines including ethnomusicology anthropology sociology politics Middle Eastern studies globalization studies gender studies and cultural and media studies The countries and areas explored share a great deal in historical and cultural terms including a legacy of colonial and neo colonial encounters and predominantly Judeo Muslim religious traditions It is hoped that the volume will contribute ultimately to a richer understanding of the role that music plays in these societies **Downhome**

**Gospel** Jerrilyn McGregory, 2010-10-05 Jerrilyn McGregory explores sacred music and spiritual activism in a little known region of the South the Wiregrass Country of Georgia Alabama and North Florida She examines African American sacred music outside of Sunday church related activities showing that singing conventions and anniversary programs fortify spiritual as well as social needs In this region African Americans maintain a social world of their own creation Their cultural performances embrace some of the most pervasive forms of African American sacred music spirituals common meter Sacred Harp shape note traditional and contemporary gospel Moreover the contexts in which they sing include present day observations such as the Twentieth of May Emancipation Day Burial League Turnouts and Fifth Sunday Rather than tracing the evolution of African American sacred music this ethnographic study focuses on contemporary cultural performances almost all by women which embrace all forms These women promote a female centered theology to ensure the survival of their communities and personal networks They function in leadership roles that withstand the test of time Their spiritual activism presents itself as a way of life In Wiregrass Country You don't have to sing like an angel is a frequently expressed sentiment To these women good music is God's music regardless of the manner delivered Therefore Downhome Gospel presents gospel music as being more than a transcendent sound It is local spiritual activism that is writ large Gospel means joy hope expectation and the good news that makes the soul glad *Community Music Therapy* Mercedes Pavlicevic, Gary

Ansdell, 2004 Community Music Therapy presents a new way of considering music therapy in more culturally socially and politically sensitive ways It suggests new practices and new thinking for music therapy in the 21st century and offers a critique of some older methods Continuum Encyclopedia of Popular Music of the World, Volume 1 John Shepherd, David Horn, Dave Laing, Paul Oliver, Peter Wicke, 2003-03-06 The Bloomsbury Encyclopedia of Popular Music Volume 1 provides an

overview of media industry and technology and its relationship to popular music In 500 entries by 130 contributors from around the world the volume explores the topic in two parts Part I Social and Cultural Dimensions covers the social phenomena of relevance to the practice of popular music and Part II The Industry covers all aspects of the popular music industry such as copyright instrumental manufacture management and marketing record corporations studios companies and labels Entries include bibliographies discographies and filmographies and an extensive index is provided This and all other volumes of the Encyclopedia are now available through an online version of the Encyclopedia [https://www.bloomsburypopularmusic.com/encyclopedia/work/docid/BPM\\_reference\\_EPMOW](https://www.bloomsburypopularmusic.com/encyclopedia/work/docid/BPM_reference_EPMOW) A general search function for the whole Encyclopedia is also available on this site A subscription is required to access individual entries Please see <https://www.bloomsburypopularmusic.com> for librarians

Music and Identity in Ireland and Beyond Mark Fitzgerald, John O'Flynn, 2016-04-29 Music and Identity in Ireland and Beyond represents the first interdisciplinary volume of chapters on an intricate cultural field that can be experienced and interpreted in manifold ways whether in Ireland The Republic of Ireland and or Northern Ireland among its diaspora s or further afield While each contributor addresses particular themes viewed from discrete perspectives collectively the book contemplates whether music in Ireland can be regarded as one interrelated plane of cultural and or national identity given the various conceptions and contexts of both Ireland geographical political diasporic mythical and Music including a proliferation of practices and genres that give rise to multiple sites of identification Arranged in the relatively distinct yet interweaving parts of Historical Perspectives Recent and Contemporary Production and Cultural Explorations its various chapters act to juxtapose the socio historical distinctions between the major style categories most typically associated with music in Ireland traditional classical and popular and to explore a range of dialectical relationships between these musical styles in matters pertaining to national and cultural identity The book includes a number of chapters that examine various movements and moments of traditional music revival from the late eighteenth century to the present day as well as chapters that tease out various issues of national identity pertaining to individual composers performers art music popular music and their audiences Many chapters in the volume consider mediating influences infrastructural technological political and or social categories class gender religion ethnicity race age in the interpretation of music production and consumption Performers and composers discussed include U2 Raymond Deane Afro Celt Sound System E J Moeran Samus Ennis Kevin O Connell Stiff Little Fingers Frederick May Arnold

**Ethnomusicology** Jennifer C. Post, 2013-09-05 Ethnomusicology A Contemporary Reader is designed to supplement a textbook for an introductory course in ethnomusicology It offers a cross section of the best new writing in the field from the last 15 20 years Many instructors supplement textbook readings and listening assignments with scholarly articles that provide more in depth information on geographic regions and topics and introduce issues that can facilitate class or small group discussion These sources serve other purposes as well they exemplify research technique and format and serve as models for the use of academic language

and collectively they can also illustrate the range of ethnographic method and analytical style in the discipline of ethnomusicology Ethnomusicology A Contemporary Reader serves as a basic introduction to the best writing in the field for students professors and music professionals It is perfect for both introductory and upper level courses in world music

Insiders/Outsiders: Voices from the Classroom Mohammad H. Tamdgidi, 2007-03-01 This Spring 2007 V 2 Issue of Human Architecture Journal of the Sociology of Self Knowledge entitled Insiders outsiders Voices from the Classroom includes papers some by students at UMass Boston that creatively apply the sociological imagination to understanding specific personal troubles involving insider outsider experience in relation to broader public issues Topics include Editor's Note My Architect 1930 2007 Identity Formation and Music A Case Study of Croatian Experience The Nightmare of Clever Children Civilization Postmodernity and the Birth of the Anxious Body Looking Inside Out A Sociology of Knowledge and Ignorance of Geekness Parallel Dualisms Understanding America's Apathy for the Homeless through the Sociological Imagination Love and Marriage Through the Lens of Sociological Theories Lifting the Fog Finding Freedom in Light of the Sociological Imagination The Quince era Rising Self Discoveries on the Heels of City and Rural Town The Broken Path Juvenile Violence and Delinquency in Light of Sociological Theories Why Do I Not Like Me? Sociological Self Reflections on Weight Issues and the American Culture Longing to Be Thin Why I Wait Until Tomorrow to Change My Habits The Boston Irish Male A Self Study A Family of Neglect and Dysfunction Personal Blames or Structural Constraints Exiting the Self Destructive Highway A Sociological Path Back to A Future Career Beginnings From the Cover Artist Arie Kupferwasser Contributors include Miroslav Mavra Lori McNeil Sean Conroy Johnny Yu Colin Allen Ana Carolina Fowler Keyon Smith Krystle Santana Sylvia Khromina C G Caitlin Boyle Anonymous L Z Paul Connor Arie Kupferwasser and Mohammad H Tamdgidi also as journal editor in chief Human Architecture Journal of the Sociology of Self Knowledge is a publication of OKCIR The Omar Khayyam Center for Integrative Research in Utopia Mysticism and Science Utopistics For more information about OKCIR and other issues in its journal's Edited Collection as well as Monograph and Translation series visit OKCIR's homepage

**Sonic Identity at the Margins** Joanna Love, Jessie Fillerup, 2022-01-13 Sonic Identity at the Margins convenes the interdisciplinary work of 17 academics composers and performers to examine sonic identity from the 19th century to the present Recognizing the myriad aspects of identity formation the authors in this volume adopt methodological approaches that range from personal accounts and embodied expression to archival research and hermeneutic interpretation They examine real and imagined spaces from video games and monument sites to films and depictions of outer space by focusing on sonic creation performance and reception Drawing broadly from artistic and performance disciplines the authors reimagine the roles played by music and sound in constructing notions of identity in a broad array of musical experiences from anti slavery songsters to Indigenous tunes and soundscapes noise and multimedia to popular music and symphonic works Exploring relationships between sound and various markers of identity including race gender ability and nationality

the authors explore challenging timely topics including the legacies of slavery indigeneity immigration and colonial expansion In heeding recent calls to decolonize music studies and confront its hegemonic methods the authors interrogate privileged perspectives embedded in creating performing and listening to sound as well as the approaches used to analyze these experiences

**Music, Performance and African Identities** Toyin Falola,Tyler Fleming,2012-03-15 Cutting across countries genres and time periods this volume explores topics ranging from hip hop s influence on Maasai identity in current day Tanzania to jazz in Bulawayo during the interwar years using music to tell a larger story about the cultures and societies of Africa

*Opera Indigene: Re/presenting First Nations and Indigenous Cultures* Pamela Karantonis,Dylan Robinson,2016-05-13 The representation of non Western cultures in opera has long been a focus of critical inquiry Within this field the diverse relationships between opera and First Nations and Indigenous cultures however have received far less attention Opera Indigene takes this subject as its focus addressing the changing historical depictions of Indigenous cultures in opera and the more contemporary practices of Indigenous and First Nations artists The use of re presenting in the title signals an important distinction between how representations of Indigenous identity have been constructed in operatic history and how Indigenous artists have more recently utilized opera as an interface to present and develop their cultural practices This volume explores how operas on Indigenous subjects reflect the evolving relationships between Indigenous peoples the colonizing forces of imperial power and forms of internal colonization in developing nation states Drawing upon postcolonial theory ethnomusicology cultural geography and critical discourses on nationalism and multiculturalism the collection brings together experts on opera and music in Canada the Americas and Australia in a stimulating comparative study of operatic re presentation

The Music between Us Kathleen Marie Higgins,2020-03-04 Higgins love of music and cultural variety is evident throughout She writes in a relaxed accessible sophisticated style Highly recommended Choice From our first social bonding as infants to the funeral rites that mark our passing music plays an important role in our lives bringing us closer to one another In this book philosopher Kathleen Marie Higgins investigates this role examining the features of human perception that enable music s uncanny ability to provoke despite its myriad forms across continents and throughout centuries the sense of a shared human experience Drawing on disciplines such as philosophy psychology musicology linguistics and anthropology Higgins s richly researched study showcases the ways music is used in rituals education work and healing and as a source of security and perhaps most importantly joy By participating so integrally in such meaningful facets of society Higgins argues music situates itself as one of the most fundamental bridges between people a truly cross cultural form of communication that can create solidarity across political divides Moving beyond the well worn takes on music s universality The Music between Us provides a new understanding of what it means to be musical and in turn human Those who like Higgins deeply love music actually know something about it have open minds and ears and are willing to look beyond the confines of Western aesthetics will find much to learn in The Music between Us Journal of



Aesthetics and Art Criticism      **Critical Musicological Reflections** Stan Hawkins, 2016-04-22 This collection of original essays is in tribute to the work of Derek Scott on the occasion of his sixtieth birthday As one of the leading lights in Critical Musicology Scott has helped shape the epistemological direction for music research since the late 1980s There is no doubt that the path taken by the critical musicologist has been a tricky one leading to new conceptions interactions and heated debates during the past two decades Changes in musicology during the closing decades of the twentieth century prompted the establishment of new sets of theoretical methods that probed at the social and cultural relevance of music as much as its self referentiality All the scholars contributing to this book have played a role in the general paradigmatic shift that ensued in the wake of Kerman's call for change in the 1980s Setting out to address a range of approaches to theorizing music and promulgating modes of analysis across a wide range of repertoires the essays in this collection can be read as a coming of age of critical musicology through its active dialogue with other disciplines such as sociology feminism ethnomusicology history anthropology philosophy cultural studies aesthetics media studies film music studies and gender studies The volume provides music researchers and graduate students with an up to date authoritative reference to all matters dealing with the state of critical musicology today

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