

Ethnicity, Identity and Music

The Musical Construction of Place

Edited by Martin Stokes



Ethnicity Identity And Music The Musical Construction Of Place

Timothy Rice



Ethnicity Identity And Music The Musical Construction Of Place:

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, 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

Ethnicity, Identity and Music Martin Stokes, 1997 **Sounding the Cape Music, Identity and Politics in South Africa** Denis-Constant Martin, 2013-07-12 For several centuries Cape Town has accommodated a great variety of musical genres which have usually been associated with specific population groups living in and around the city Musical styles and genres produced in Cape Town have therefore been assigned an identity which is first and foremost social This volume tries to question the relationship established between musical styles and genres and social in this case pseudo racial identities In *Sounding the Cape* Denis Constant Martin recomposes and examines through the theoretical prism of creolisation the history of music in Cape Town deploying analytical tools borrowed from the most recent studies of identity configurations He demonstrates that musical creation in the Mother City and in South Africa has always been nurtured by contacts exchanges and innovations whatever the efforts made by racist powers to separate and divide people according to their origin Musicians interviewed at the dawn of the 21st century confirm that mixture and blending characterise all Cape Town's musics They also emphasise the importance of a rhythmic pattern particular to Cape Town the ghoema beat whose origins are obviously mixed The study of music demonstrates that the history of Cape Town and of South Africa as a whole undeniably fostered creole societies Yet twenty years after the collapse of apartheid these societies are still divided along lines that combine economic factors and racial categorisations Martin concludes that were music given a greater importance in educational and cultural policies it could contribute to fighting these divisions and promote the notion of a nation that in spite of the violence of racism and apartheid has managed to invent a unique common culture *Learning, Teaching, and*

Musical Identity Lucy Green, 2011-03-30 Musical identity raises complex multifarious and fascinating questions Discussions in this new study consider how individuals construct their musical identities in relation to their experiences of formal and informal music teaching and learning Each chapter features a different case study situated in a specific national or local socio musical context spanning 20 regions across the world Subjects range from Ghanaian or Balinese villagers festival goers in Lapland and children in a South African township to North American and British students adults and children in a Cretan brass band and Gujarati barbers in the Indian diaspora

Handbook of Musical Identities Raymond MacDonald, David J. Hargreaves, Dorothy Miell, 2017-02-17 Music is a tremendously powerful channel through which people develop their personal and social identities Music is used to communicate emotions thoughts political statements social relationships and physical expressions But just as language can mediate the construction and negotiation of developing identities so music can also be a means of communication through which aspects of people's identities are constructed Music can have a profound influence on our developing sense of identity our values and our beliefs be it from rock music classical music or jazz Musical identities MacDonald Hargreaves and Miell 2002 was unique in being in being one of the first books to explore this fascinating topic This new book documents the remarkable expansion and growth in the study of musical identities since the publication of the earlier work The editors identify three main features of current psychological approaches to musical identities which concern their definition development and the identification of individual differences as well as four main real life contexts in which musical identities have been investigated namely in music and musical institutions specific geographical communities education and in health and well being This conceptual framework provides the rationale for the structure of the Handbook The book is divided into seven main sections The first Sociological discursive and narrative approaches includes several general theoretical accounts of musical identities from this perspective as well as some more specific investigations The second and third main sections deal in depth with two of the three psychological topics described above namely the development of and individual differences in musical identities The fourth fifth and sixth main sections pursue three of the real life contexts identified above namely Musical institutions and practitioners Education and Health and well being The seventh and final main section of the Handbook Case studies includes chapters which look at particular musical identities in specific times places or contexts The multidisciplinary range and breadth of the Handbook's contents reflect the rapid changes that are taking place in music in digital technology and in their role in society as a whole such that the study of musical identity is likely to proliferate even further in the future

Ethnomusicology: A Very Short Introduction Timothy Rice, 2014 Ethnomusicology an academic discipline founded in 1950 has been defined as the study of the music of others This definition at once whimsical and very nearly true is incomplete Many of its strongest threads have emerged because a person or a people have wanted to understand themselves their history and their identity

I Drum, Therefore I Am Dr Gareth Dylan Smith, 2013-04-28 Despite their central role in many forms of music making drummers have been largely

neglected in the scholarly literature on music and education Drawing on data collected from in depth interviews and questionnaires Gareth Dylan Smith explores the identities practices and learning of teenage and adult kit drummers in and around London As a London based drummer and teacher of drummers Smith uses his own identity as participant researcher to inform and interpret other drummers accounts of their experiences Drummers drum therefore they are they do and they learn in a rich tapestry of means and contexts *Reframing Dutch Culture* Herman Roodenburg,2016-04-08 Dutch society has undergone radical changes in recent years due to complex political social and ethnic developments Reframing Dutch Culture examines issues of nationality ethnicity culture and identity in The Netherlands from an ethnological perspective linking past traditions and notions of identity with more recent transformations Weaving in a range of fascinating case studies contributors provide an interdisciplinary analysis of these changes The developments are related to wider European and global transformation processes highlighting the contribution of Dutch ethnology to the international debate This timely collection provides a fascinating and insightful window on modern Dutch society **Bloomsbury Encyclopedia of Popular Music of the World, Volume 11** David Horn,2017-10-05 See **Paradosiaká: Music, Meaning and Identity in Modern Greece** Eleni Kallimopoulou,2016-12-05 Since the 1980s musicians and audiences in Athens have been rediscovering musical traditions associated with the Ottoman period of Greek history The result of this revivalist movement has been the urban musical style of paradosiak traditional Drawing from a varied repertoire that includes Turkish art music and folk and popular musics of Greece and Turkey and identified by the use of instruments which previously had little or no performing tradition in Greece paradosiak has had to define itself by negotiating contrastive tendencies towards differentiation and a certain degree of overlapping in relation to a range of indigenous Greek musics This monograph explores paradosiak as a musical style and as a field of discourse seeking to understand the relation between sound and meanings constructed through sound It draws on interviews commercial recordings written musical discourse and the author s own experience as a practising paradosiak musician Some main themes discussed in the book are the migration of instruments from Turkey to Greece the process of indigenization whereby paradosiak was imbued with local meanings and aesthetic value the accommodation of the style within official and popular discourses of Greekness its prophetic role in the rapprochement of Greek culture with modern Turkey and with suppressed aspects of the Greek Ottoman legacy as well as the varied worldviews and current musical dilemmas of individual practitioners in the context of professionalization commercialization and the intensification of cross cultural contact The text is richly illustrated with transcriptions illustrations and includes downloadable resources The book makes a valuable contribution to ethnomusicology cultural studies as well as to the study of the Balkans and the Mediterranean *Presence Through Sound* Keith Howard,Catherine Ingram,2020-07-23 Presence Through Sound narrates and analyses through a range of case studies on selected musics of China Japan Korea Taiwan and Tibet some of the many ways in which music and place intersect and are interwoven with meaning in East Asia It explores how place is significant to

the many contexts in which music is made and experienced especially in contemporary forms of longstanding traditions but also in other landscapes such as popular music and in the design of performance spaces It shows how music creates and challenges borders giving significance to geographical and cartographic spaces at local national and international levels and illustrates how music is used to interpret relationships with ecology and environment spirituality and community and state and nation The volume brings together scholars from Australia China Denmark Japan Korea Taiwan and the UK each of whom explores a specific genre or topic in depth Each nuanced account finds distinct and at times different aspects to be significant but in demonstrating the ability of music to mediate the construction of place and by showing how those who create and consume music use it to inhabit the intimate and to project themselves out into their surroundings each points to interconnections across the region and beyond with respect to perception conception expression and interpretation In *Presence Through Sound* ethnomusicology meets anthropology literature linguistics area studies and particularly pertinent to East Asia in the twenty first century local musicologies The volume serves a broad academic readership and provides an essential resource for all those interested in East Asia *Cultures and / of Globalization* Barrie Axford, Richard Huggins, 2011-07-12 This book explores the ways in which study of culture as the realm of meaning and identity can inform current debates about globalization and thus afford greater understanding of emergent globalities By drawing on a range of disciplinary and sub disciplinary expertise from across the social sciences and also promoting areas of cross disciplinary research the book contributes to the development of theory on globalization and also provides some significant illustrations of cultural globalization in practice through attention to novel empirical sites and issues These include eminently cultural realms such as music film and architecture and those that are invested with a strong cultural component such as migration and education Contributions emphasise the soft features of globalization and globality and most look to marry theoretical abstraction with everyday aspects of global processes focusing on those routine and sometimes conscious connections and accommodations that make up daily life in a globalized world In doing so the book itself can be seen as a contribution to critical and multidimensional studies of globalization and as engaging in a form of global practice *The Cambridge History of Twentieth-Century Music* Nicholas Cook, Anthony Pople, 2004-08-05 Publisher Description **Sound Tracks** John Connell, Chris Gibson, 2003-09-02 Sound Tracks is the first comprehensive book on the new geography of popular music examining the complex links between places music and cultural identities It provides an interdisciplinary perspective on local national and global scenes from the Mersey and Icelandic sounds to world music and explores the diverse meanings of music in a range of regional contexts In a world of intensified globalisation links between space music and identity are increasingly tenuous yet places give credibility to music not least in the country and music is commonly linked to place as a stake to originality a claim to tradition and as a marketing device This book develops new perspectives on these relationships and how they are situated within cultural and geographical thought *Highways, Crossroads and Cul de Sacs* Paul

Burgess, Peter Herrmann, 2010 This book examines various aspects of youth and community work drawn from an Irish context but spanning European and international perspectives Authors locate the subject matter at source whilst exploring some of the impediments that policy practice and actors must contend with Significantly the contributors locate their reflections within European and global contexts whilst critiquing developing trends and outcomes so as to better understand key issues in Irish Youth and community work in particular and wider Irish civil society as a whole Friends and Foes Volume II

Elisabetta Viggiani, Graeme Watson, 2010-02-19 The product of an international multi disciplinary conference at Queen's University Belfast the two volume Friends and Foes series offers an illuminating investigation of the relationship between friendship and conflict by established and emerging scholars This second volume explores the topic from political sociological and psychological perspectives Many of these essays examine what types of friendships are forged and how in contexts of potential or actual social and political conflict such as in Northern Ireland during the Troubles Others focus on how situations of conflict can be transformed into friendship using insights from psychology philosophy history and anthropology The papers in this volume will appeal to sociologists political scientists and all those concerned with themes of conflict resolution identity social capital community building and well being **Sámi Musical Performance and the Politics of Indigeneity in**

Northern Europe Thomas Hilder, 2014-10-16 The Sámi are Europe's only recognized indigenous people living across regions of Norway Sweden Finland and the Russian Kola peninsula The subjects of a history of Christianization land dispossession and cultural assimilation the Sámi have through their self organization since World War II worked towards Sámi political self determination across the Nordic states and helped forge a global indigenous community Accompanying this process was the emergence of a Sámi music scene in which the revival of the distinct and formerly suppressed unaccompanied vocal tradition of joik was central Through joiking with instrumental accompaniment incorporating joik into forms of popular music performing on stage and releasing recordings Sámi musicians have played a key role in articulating a Sámi identity strengthening Sámi languages and reviving a nature based cosmology Thomas Hilder offers the first book length study of this diverse and dynamic music scene and its intersection with the politics of indigeneity Based on extensive ethnographic research Hilder provides portraits of numerous Sámi musicians studies the significance of Sámi festivals analyzes the emergence of a Sámi recording industry and examines musical projects and cultural institutions that have sought to strengthen the transmission of Sámi music Through his engaging narrative Hilder discusses a wide range of issues revival sovereignty time environment repatriation and cosmopolitanism to highlight the myriad ways in which Sámi musical performance helps shape notions of national belonging transnational activism and processes of democracy in the Nordic peninsula Sámi Musical Performance and the Politics of Indigeneity in Northern Europe will not only appeal to enthusiasts of Nordic music but by drawing on current interdisciplinary debates will also speak to a wider audience interested in the interplay of music and politics Unearthing the challenges contradictions and potentials presented by international indigenous

politics Hilder demonstrates the significance of this unique musical scene for the wider cultural and political transformations in twenty first century Europe and global modernity

Transported by Song Caroline Bithell, 2007-05-25 The traditions of the Mediterranean island of Corsica have been well preserved and revitalized yet little has been written about it in scholarly circles This work represents the first treatise on Corsican music in the English language *Transported by Song* Corsican Voices from Oral Tradition to World Stage chronicles the evolution of Corsican music from the early 20th century to the present charting its progression from the world of oral tradition to a vibrant new performance culture maintained by an expanding cohort of cosmopolitan players Drawing on extensive fieldwork comprehensive interviewing and close observation of Corsican affairs author Caroline Bithell maps out the social cultural economic and political climate of Corsica in the 20th and early 21st centuries offering insights into the way French cultural policy decentralization legislation and EU funding structures have impacted musical activity on the island Key issues are explored through case studies of Corsican performing groups allowing the reader to appreciate the musicians inspirations and intentions their ability to balance local and cosmopolitan frames of reference and the relation of their new output to traditional idioms and procedures The book also offers new perspectives on debates about music and ethnicity and gender dynamics and explores the use of modern technology in an oral idiom and the psycho physiological and transcendental experiences associated with polyphonic singing Well researched and comprehensively written *Transported by Song* also includes musical transcriptions a glossary discography filmography and bibliography

Mapping Medieval Identities in Occitanian Crusade Song Rachel May Golden, 2020-09-23 In medieval Occitania southern France troubadours and monastic creators fostered a vibrant musical culture In response to the early Crusade campaigns of the twelfth and thirteenth centuries Christians of the region turned to producing monophonic poetic song encompassing both secular and sacred genres These works assert shifting regional identities and worldviews exploring devotional practices and religious beliefs overlaid with notions of contemporaneous geopolitics and secular intellectual interests *Mapping Medieval Identities in Occitanian Crusade Song* demonstrates the profound impact the Crusades had on two seemingly discrete musical poetic practices the Latin sacred Aquitanian versus associated with Christian devotion and the vernacular troubadour lyric associated with courtly love Rachel May Golden investigates how such Crusade songs distinctively arose out of their geographic environment uncovering intersections between the beginning of Holy War and the emergence of new styles of poetic musical composition She brings together sacred and secular genres of the region to reveal the inventiveness of new composition and the imaginative scope of the Crusades within medieval culture These songs reflect both the outer world and interior lives and often their conjunction giving shape and expression to concerns with the Occitanian homeland spatial aspects of the Crusades and newly emerging positions within socio political history Drawing on approaches from cultural geography literary studies and musicology *Mapping Medieval Identities in Occitanian Crusade Song* provides a timely perspective on geopolitical and cultural

interactions between nations

Unveiling the Magic of Words: A Report on "**Ethnicity Identity And Music The Musical Construction Of Place**"

In some sort of defined by information and interconnectivity, the enchanting power of words has acquired unparalleled significance. Their power to kindle emotions, provoke contemplation, and ignite transformative change is really awe-inspiring. Enter the realm of "**Ethnicity Identity And Music The Musical Construction Of Place**," a mesmerizing literary masterpiece penned with a distinguished author, guiding readers on a profound journey to unravel the secrets and potential hidden within every word. In this critique, we shall delve to the book is central themes, examine its distinctive writing style, and assess its profound effect on the souls of its readers.

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