Performing Englishness
Trish Winter and Simon Keegan-Phipps

Performing Englishness looks in detail at the growth in popularity and profile of the English folk arts in the first decade of the twenty-first century. Based on original research within English folk culture, it is the only ethnographic study of its kind. By closely scrutinising various facets of this folk resurgence – discursive, musical and visual – the authors explore how it speaks to a broader explosion of interest in the subject of English national and cultural identity. How does contemporary English folk music and dance relate to ideas about England and Englishness? What kinds of English identities are expressed through the works of musicians like Seth Lakeman or Bellowhead? How does morris dancing contribute to ongoing political debates around multiculturalism, globalisation, and the devolution of the British nations? And how does the English folk scene reconcile a new-found commercial success with anti-capitalist roots? In their quest for answers to these and other questions, the authors combine the approaches of British cultural studies and ethnomusicology, drawing on ethnographic fieldwork, interviews with central figures of the resurgence and close analysis of key musical and dance texts. Their presentation of the English case contributes to debates about English identity and calls for a rethinking of concepts such as revival, indigeneity and tradition.

Song Loves the Masses
Johann Gottfried Herder and Philip V. Bohlman

Had Johann Gottfried Herder (1744–1803) written a book on music, it would have been Song Loves the Masses. One of the great polymaths
of modern intellectual history, Herder wrote influential contributions to philosophy, theology, anthropology, aesthetics, history—and music. His writings on musical subjects are among his most comprehensive, ranging from studies of music in the origins of human speech to the song practices underlying a universal humanity. Herder’s collections of these practices, to which he referred collectively as “folk songs” sounded world music in its complex diversity and provided the modern foundations for the fields of anthropology, folklore, and ethnomusicology. Many of the folk songs themselves entered the classical music of Europe, significantly transforming its aesthetics and history. The first-ever translations of Herder’s nine most sweeping works on music unfold across the chapters of this book. From the first attempts to forge theories of folk song and publish anthologies in the 1770s through the translations of the Spanish epic, El Cid, and the biblical Song of Songs to the aesthetics of transcendence that imbued his final essays, the chapters in Song Loves the Masses together transform our modern understanding of music and history.

Bamako Sounds
Ryan Thomas Skinner

Bamako Sounds tells the story of an African city, its people, their values, and their music. Centered on the music and musicians of Bamako, Mali’s booming capital city, this book reveals a community of artists whose lives and works evince a complex world shaped by urban culture, postcolonialism, musical expression, religious identity, and intellectual property. Drawing on years of ethnographic research with classically trained players of the kora (a twenty-one-string West African harp) as well as more contemporary, hip-hop influenced musicians and producers, Ryan Thomas Skinner analyzes how Bamako artists balance social imperatives with personal interests and global imaginations. Whether performed live on stage, broadcast on the radio, or shared over the Internet, music is a privileged mode of expression that suffuses Bamako’s urban soundscape. It animates professional projects, communicates cultural values, pronounces public piety, resounds in the marketplace, and quite literally performs the nation. Music, the artists who make it, and the audiences who interpret it thus represent a crucial means of articulating and disseminating the ethics and aesthetics of a varied and vital Afropolitanism, in Bamako and beyond.
What can we learn about postcolonial history, culture, people, and processes of change in analyzing differences between how people imagined their nation might sound, and how it actually came to sound? The music and activity of a band in the largest nation in Melanesia, Papua New Guinea is explored; a band called Sanguma. Sanguma heard an imagined future and performed it during a critical time socially and politically for the region. This is a kind of hearing akin to the forward looking definition of “vision”—a hearing of the future. This book explores complex, international, cosmopolitan experiences in the circa-Independence environment in Papua New Guinea and draws on ideas expressed by a number of Melanesian intellectuals who were central in recognizing, raising, and nurturing Melanesian values and institutions towards a new era of independence. Hearing the Future contributes to social theory exploring the role of music in articulating identity, social concerns, political concerns, in a rapidly changing environment as people navigated a move from living in a colony of Australia to forging an independent nation in the late twentieth century.

Many Voices, One Nation
Kristina M. Jacobsen
in Sound of Navajo Country: Music, Language, and Diné Belonging

The conclusion reflects on how a politics of difference and belonging—and the idea of indigenous social authenticity more broadly—is negotiated by Diné citizens. Focusing on the language fluency controversy in the most recent Navajo Presidential election with Presidential Candidate Christopher C. Deschene, I address what the stakes might be in reifying social difference through the lenses of linguistic knowledge and performance, place of residence, musical taste, and phenotype. I then examine language use and vitality in Navajo language immersion schools on the Navajo Nation. Bringing together ethnomusicology, linguistic anthropology and Critical Indigenous Studies, I examine the parts of Navajo identity that are either publicly
Chapter 1 introduces the main themes of book, the scholarly contexts within which the research is situated, and the methods by which the research for the book was conducted. It begins by giving a brief overview of existing approaches to the study of the English folk arts (e.g. socio-historical, folkloristic) before defining the book’s key terms (folk; resurgence; and performing Englishness). The chapter goes on to explain the methods and scope of the ethnographic research on which the book has been based. It then gives a broad overview of the English folk scene, itemising the key performance contexts of music and dance. The chapter ends with a short synopsis of the book’s remaining content and structure.

The mainstreaming of English folk
Trish Winter and Simon Keegan-Phipps

This chapter focuses on the creative outputs of the contemporary English folk resurgence, looking at folk artists’ growing engagements with the cultural mainstream and examining the wide variety of ways in which English folk music and dance is thus being represented, redeveloped and reinvented. After discussing the idea of the ‘mainstream’, the chapter goes on to analyse four case studies which exhibit different kinds of engagements of English folk with popular music or dance (Seth Lakeman; Jim Moray; the English ceilidh dance scene; and the Demon Barber Roadshow). It also examines the referencing of historical popular culture (e.g. Jim Moray; Bellowhead), and art-orientated folk music acts (e.g. Morris Offspring; English Acoustic Collective). The chapter concludes by
arguing that the stylistic plurality illustrated by these examples is itself a semi-unifying theme of the contemporary English folk resurgence.

Béla Bartók’s Rural Miniatures and the Case of Romanian Folk Dances
Joshua S. Walden

in Sounding Authentic: The Rural Miniature and Musical Modernism

Chapter 6 focuses on the role of the rural miniature in the early period of Béla Bartók’s career. Bartók’s essays and letters about folk music, recording technology, and nationalism demonstrate his belief that the folk music of the countryside constituted the pure and simple expression of the Hungarian soul, and he promoted its study, transcription, and arrangement as art music. The chapter offers an extended analysis of Romanian Folk Dances, to view the relation between his ethnographic research and his composition of rural miniatures. It examines the wax cylinder recordings of the original source melodies, Bartók’s transcriptions in his anthologies, manuscript sketches of Romanian Folk Dances, and professional recordings by Zoltán Székely and Joseph Szigeti of the arrangement of the work for violin and piano.

Interview with Paul Austerlitz
Paul Austerlitz and April J. Mayes

in Transnational Hispaniola: New Directions in Haitian and Dominican Studies

This chapter tells the story of roots music in Haiti and the Dominican Republic and also examines the shared traditions that unite music across Hispaniola. Paul Austerlitz uses ethnomusicology to argue that music performance, dance (such as merengue), and ritual remain liberatory practices, connected to a history of spirituality and resistance that began in maroon communities during the island’s early history.
Introduction
Bonnie C. Wade
in Composing Japanese Musical Modernity
Published in print: 2014 Published Online: May 2014
Item type: chapter
Publisher: University of Chicago Press
DOI: 10.7208/chicago/9780226085494.003.0001

The Introduction distinguishes the modern Japanese composer from the performer-composer in the sphere of Japanese traditional music. The author situates herself in terms of experience and motivation and the book in terms of ethnomusicology. The discussion of modernity in the book is framed and affordance theory established as the analytic.

Introduction
Ryan Thomas Skinner
in Bamako Sounds: The Afropolitan Ethics of Malian Music
Published in print: 2015 Published Online: January 2016
Item type: chapter
Publisher: University of Minnesota Press
DOI: 10.5749/minnesota/9780816693498.003.0001

The Introduction presents theoretical perspectives on the concepts of “morality,” “ethics,” and “Afropolitanism.” This chapter elucidates the social positions and existential projects that exemplify the book’s approach to ethico-moral personhood in Bamako’s Afropolitan music culture.

Representing Bamako
Ryan Thomas Skinner
in Bamako Sounds: The Afropolitan Ethics of Malian Music
Published in print: 2015 Published Online: January 2016
Item type: chapter
Publisher: University of Minnesota Press
DOI: 10.5749/minnesota/9780816693498.003.0002

Chapter 1 (re)presents the city of Bamako, emphasizing representations of urban culture that portray, inscribe, and resound the moral and ethical production of space. Drawing on Mande social thought and a Lefebvrian account of social space, this chapter explores how Bamako residents experience and express the civility and wildness of everyday urbanity.
Chapter 2 thickly describes the status and identity that is at the center of this study: the “artist” and its related social and professional mode of being, artistiya (artist-ness). It presents extended reflection on what it means to be an artist in Mali in an era of postcolonial neoliberalism and globalization.

Ethics and Aesthetics
Ryan Thomas Skinner
in Bamako Sounds: The Afropolitan Ethics of Malian Music
Published in print: 2015 Published Online: 2016
DOI: 10.5749/minnesota/9780816693498.003.0004
Item type: chapter

Chapter 3 observes moral and ethical tensions of collective identity and individual subjectivity in musical performance and perception. It describes how a culturally modeled and locally salient musical aesthetics audibly signifies a dialectic social structure of collectively oriented morality and individually motivated ethics among artists and their audiences.

A Pious Poetics of Place
Ryan Thomas Skinner
in Bamako Sounds: The Afropolitan Ethics of Malian Music
Published in print: 2015 Published Online: 2016
DOI: 10.5749/minnesota/9780816693498.003.0005
Item type: chapter

Chapter 4 examines the Islamic voice as a morally steeped and widely deployed discursive resource in Bamako popular music. It focuses on the inter-textual and inter-subjective references to Islamic thought and practice in three distinct, though frequently overlapping genres of vocal performance: praise song, rap, and dance band lyricism.
Chapter 5 interrogates the idea of intellectual property through the shifting politics of culture in postcolonial Mali. Beginning with widespread anxieties about the social and economic value of the arts in an era of private markets and decentralized politics, it presents a local genealogy of music copyright and its criminalized corollary, piracy.

Afropolitan Patriotism
Ryan Thomas Skinner

Chapter 6 considers what it means to make “Malian” music in times of national celebration and crisis. As a mode of being that continues to shape African futures, it examines how national affiliation has been mobilized musically to promote (and contest) a variety of political agendas, global and local, elite and subaltern.

Conclusion
Ryan Thomas Skinner

The Conclusion locates the foregoing study of Bamako’s musical art world within a broader conceptual framework, in which the Afropolitan ethics of a particular music culture may register meaningfully in other places, among other communities within an urban Africa at large.
With a final contextualizing chapter, Philip V. Bohlman interprets Herder’s 1769 sea journey as a metaphor for the writings on music and nationalism, and for his sweeping influence on the history of ideas that we attribute to modernity. Dramatically leaving his post as pastor and director of religious life for the German community of Riga, Herder embarked on a sea journey that would provide him with the new experiences that would shape his approaches to anthropology, education, philosophy, religion, the universal history of humanity, and music. The 1769 sea journey, captured in the notes of an extensive journal Herder never published, acted as an ethnomusicological epiphany that would establish the encounter with folk songs lying ahead as the foundations for understanding world music.