

# Sounding Indigenous



AUTHENTICITY IN BOLIVIAN  
MUSIC PERFORMANCE

MICHELLE BIGENHO



# Sounding Indigenous Authenticity In Bolivian Music Performance

**Daniel M. Goldstein**



## **Sounding Indigenous Authenticity In Bolivian Music Performance:**

Sounding Indigenous M. Bigenho, 2016-04-30 *Sounding Indigenous* explores the relations between music people and places through analysis of Bolivian music performances by a non governmental organization involved in musical activities by a music performing ensemble and by the people living in two rural areas of Potosi Based on research conducted between 1993 and 1995 the book frames debates of Bolivian national and indigenous identities in terms of different attitudes people assume towards cultural and artistic authenticity The book makes unique contributions through an emphasis on music as sensory experience through its theorization of authenticity in relation to music through its combined focus on different kinds of Bolivian music indigenous popular avant garde through its combined focus on music performance and the Bolivian nation and through its interpretation of local national and transnational fieldwork experiences *Sounding Indigenous* M.

Bigenho, 2002-09-20 *Sounding Indigenous* explores the relations between music people and places through analysis of Bolivian music performances by a non governmental organization involved in musical activities by a music performing ensemble and by the people living in two rural areas of Potosi Based on research conducted between 1993 and 1995 the book frames debates of Bolivian national and indigenous identities in terms of different attitudes people assume towards cultural and artistic authenticity The book makes unique contributions through an emphasis on music as sensory experience through its theorization of authenticity in relation to music through its combined focus on different kinds of Bolivian music indigenous popular avant garde through its combined focus on music performance and the Bolivian nation and through its interpretation of local national and transnational fieldwork experiences **Authenticating Ethnic Tourism** Philip Feifan Xie, 2011 This

book represents a shifting of emphasis away from the discourse of authenticity to the process of authenticating ethnic tourism It focuses upon what authentication is how it works who is involved and what the problems are in the process By using the study of folk villages on Hainan Island China the book suggests that authenticity evolves from a static into a more dynamic concept which can be formulated according to the different stages of development relating to all the stakeholders involved Authentication is an interactive process in which a balance of forces defines a state of equilibrium The book uncovers some interesting findings that will significantly contribute to the literature on ethnic tourism in developing areas Finally here is a way to move beyond old debates about authenticity in tourism studies with a pragmatic useful approach for analyzing authentication processes Xie's models of stakeholders interactions and the paradoxes encountered in ethnic tourism development have worldwide application for academics and stakeholders themselves Margaret Swain University of California USA

**Global Popular Music** Clarence Bernard Henry, 2024-11-19 *Global Popular Music A Research and Information Guide* offers an essential annotated bibliography of scholarship on popular music around the world in a two volume set Featuring a broad range of subjects people cultures and geographic areas and spanning musical genres such as traditional folk jazz rock reggae samba rai punk hip hop and many more this guide highlights different approaches and

discussions within global popular music research This research guide is comprehensive in scope providing a vital resource for scholars and students approaching the vast amount of publications on popular music studies and popular music traditions around the world Thorough cross referencing and robust indexes of genres places names and subjects make the guide easy to use Volume 2 Transnational Discourses of Global Popular Music Studies covers the geographical areas of North America United States and Canada Central America Caribbean and South America Latin America Europe Africa and Middle East Asia and areas of Oceania Aotearoa New Zealand Australia and Pacific Islands It provides over twenty four hundred annotated bibliographic entries covering discourses of extensive research that extend beyond the borders of the United States and includes annotated entries to books book series book chapters edited volumes special documentaries and programming scholarly journal essays and other resources that focus on the creative and artistic flows of global popular music The Routledge Companion to Applied Musicology Chris Dromey, 2023-09-19 The Routledge Companion to Applied Musicology brings together academics artist researchers and practitioners to provide readers with an extensive and authoritative overview of applied musicology Once a field that addressed music's socio political or performative contexts applied musicology today encompasses study and practice in areas as diverse as psychology ecomusicology organology forensic musicology music therapy health and well being and other public oriented musicologies These rapid advances have created a fast changing field whose scholarship and activities tend to take place in isolation from each other This volume addresses that shortcoming bringing together a wide ranging survey of current approaches Featuring 39 authors The Routledge Companion to Applied Musicology falls into five parts Defining and Theorising Applied Musicology Public Engagement New Approaches and Research Methods Representation and Inclusion and Musicology in for Performance that chronicle the subject's rich history and consider the connections that will characterise its future The book offers an essential resource for anyone exploring applied musicology

**I Belong to This Band, Hallelujah!** Laura Clawson, 2011-06-01 The Sacred Harp choral singing tradition originated in the American South in the mid nineteenth century spread widely across the country and continues to thrive today Sacred Harp isn't performed but participated in ideally in large gatherings where as the a cappella singers face each other around a hollow square the massed voices take on a moving and almost physical power I Belong to This Band Hallelujah is a vivid portrait of several Sacred Harp groups and an insightful exploration of how they manage to maintain a sense of community despite their members often profound differences Laura Clawson's research took her to Alabama and Georgia to Chicago and Minneapolis and to Hollywood for a Sacred Harp performance at the Academy Awards a potent symbol of the conflicting forces at play in the twenty first century incarnation of this old genre Clawson finds that in order for Sacred Harp singers to maintain the bond forged by their love of music they must grapple with a host of difficult issues including how to maintain the authenticity of their tradition and how to carefully negotiate the tensions created by their disparate cultural religious and political beliefs

**Music in Urban La Paz, Bolivian Nationalism, and the Early**

**History of Cosmopolitan Andean Music, 1936-1970** Fernando Emilio Rios, 2005 The Journal of the Royal Anthropological Institute, 2003 Articles on all aspects of anthropology **Latin American Music Review**, 2005 Canadian Journal for Traditional Music, 2003 **Arte Expresivo Quechua : la Inscripción de Voces Andinas** Guillermo Delgado-P., John M. Schechter, 2004 European Meetings in Ethnomusicology, 2007 **Native American Music in Eastern North America** Beverley Diamond, 2008 Native American Music in Eastern North America is one of many case study volumes that can be used along with Thinking Musically the core book in the Global Music Series Thinking Musically incorporates music from many diverse cultures and establishes the framework for exploring the practice of music around the world It sets the stage for an array of case study volumes each of which focuses on a single area of the world Each case study uses the contemporary musical situation as a point of departure covering historical information and traditions as they relate to the present Visit [www.oup.com/us/globalmusic](http://www.oup.com/us/globalmusic) for a list of case studies in the Global Music Series The website also includes instructional materials to accompany each study Native American Music in Eastern North America is one of the first books to explore the contemporary musical landscape of indigenous North Americans in the north and east It shows how performance traditions of Native North Americans have been influenced by traditional social values and cultural histories as well as by encounters and exchanges with other indigenous groups and with newcomers from Europe and Africa Drawing on her extensive fieldwork and on case studies from several communities including the Iroquois the Algonquian speaking nations of the Atlantic seaboard and the Inuit of the far north author Beverley Diamond discusses intertribal celebrations popular music projects dance art and film She also considers how technology has mediated present day cultural communication and how traditional ideas about social roles and gender identities have been negotiated through music Enhanced by accounts of local performances interviews with tribal elders and First Nations performers vivid illustrations and hands on listening activities Native American Music in Eastern North America provides a captivating introduction to this under examined topic It is packaged with an 80 minute audio CD containing twenty six examples of the music discussed in the book including several rare recordings The author has also provided a list of eighteen songs representing a wide variety of styles from traditional Native American chants to an Inuit collaboration with Bjrk that are referenced in the book and available as an iMix at [www.oup.com/us/globalmusic](http://www.oup.com/us/globalmusic) Latin American Research Review, 2003 An interdisciplinary journal that publishes original research and surveys of current research on Latin America and the Caribbean **Post-colonial Distances** Beverley Diamond, Denis Crowdy, Daniel Mark Downes, 2008 This anthology emanated from a conference in St John's Newfoundland that brought together popular music scholars folklorists and ethnomusicologists from Canada and Australia Implicit in that conference and in this anthology is the comparability of the two countries Their post colonial TM status if that is indeed an appropriate modifier in either case has some points of similarity On the other hand their distance TM from hegemonic centres from colonial histories is arguably more a matter of

contrast than similarity Canada and Australia are similar in various regards Post colonial in the sense that they are both former British colonies they now each have more than a century of stature as nation states By the beginning of the 21st century they are each modest in size but rich in ethnocultural diversity Nonetheless each country has some skeletons in the closet where openness to difference to indigenous and new immigrant groups are concerned Both countries are similarly both experiencing rapid shifts in cultural makeup with the biggest population increases in Australia coming from China India and South Africa and the biggest in Canada from Afro Caribbean South Asian countries and China The chapters in this anthology constitute an important comparative initiative Perhaps the most obvious point of comparison is that both countries create commercial music in the shadow of the hegemonic US and British industries As the authors demonstrate both proximity specifically Canada's nearness to the US and distance have advantages and disadvantages As the third and fourth largest Anglophone music markets for popular music they face similar issues relating to music management performance markets and production A second relationship as chapters in this anthology attest is the significant movement between the two countries in a matrix of exchange and influence among musicians that has rarely been studied hitherto Third both countries invite comparison with regard to the popular music production of diverse social groups within their national populations In particular the tremendous growth of indigenous popular music has resulted in opportunities as well as challenges Additionally however the strategies that different waves of immigrants have adopted to devise or localize popular music that was both competitive and meaningful to their own people as well as to a larger demographic bear comparison The historical similarities and differences as well as the global positionality of each country in the early 21st century then invites comparison relating to musical practices social organization lyrics as they articulate social issues career strategies industry structures and listeners

*British Bulletin of Publications on Latin America, the Caribbean, Portugal and Spain*, 2008

**Music of the Sirens** Linda Phyllis Austern, Inna Naroditskaya, 2006 Presents a range of views and analyses of the pervasive archetype of sirens and their music

The Spectacular City Daniel M. Goldstein, 2004-08-18 DIV This study analyzes a popular festival and vigilante lynching examining them as a form of political spectacle performed by impoverished people who want to gain access to the potential benefits of citizenship in a modern city div

**Continuum Encyclopedia of Popular Music of the World: Caribbean and Latin America** John Shepherd, 2003 See Imagining "el Pueblo" James Ryan Bodiford, 2007

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