



# MEMENTOS, ARTIFACTS, AND HALLUCINATIONS

*from the Ethnographer's Tent*

Edited by

RON EMOFF and DAVID HENDERSON

# Mementos Artifacts And Hallucinations From The Ethnographers Tent

**Deborah Kapchan**



## **Mementos Artifacts And Hallucinations From The Ethnographers Tent:**

Mementos, Artifacts and Hallucinations from the Ethnographer's Tent RON EMOFF, DAVID HENDERSON, 2002-09-27

First Published in 2003 Routledge is an imprint of Taylor Francis an informa company Mementos, Artifacts, and Hallucinations from the Ethnographer's Tent Ron EMOFF, David Henderson, 2002 First Published in 2003 Routledge is an imprint of Taylor Francis an informa company Making Music in Japan's Underground Jennifer Milioto Matsue, 2008-07-15 Grounded in the fields of Ethnomusicology Anthropology Popular Music Studies and Japanese Studies this book explores the underground Tokyo hardcore scene ultimately asking what play as resistance through performance of the scene tells us about Japanese society in general Matsue highlights the complicated positioning of young adult Japanese in contemporary Japan as they negotiate both increasing social demands and increasing problems in society at large Further drawing on theories of play identity building and the construction of gender all informed by the increasingly influential field of Performance Studies the book offers a highly interdisciplinary look at the importance of musical scenes for expressing resistance at the turn of the 21st century Within the underground Tokyo hardcore scene this resistance is expressed through play with individual and collective identity in intimate and potentially illicit spaces with an arguably challenging sound and performance style

**Writing in the San/d** Keyan G. Tomaselli, 2007-04-16 The San Bushmen are one of the most studied people in anthropology subjects of research going back one hundred years of documentaries and even of popular movies The Gods Must Be Crazy This intriguing new work on the San is a team based ethnography collaborative one of the writers is married to a member of the community reflexive the authors become characters in the book themselves and literary with poetry dialogue interviews photography and first person accounts as well as traditional ethnographic description In this book South Africans are studying other South Africans in a new environment in which many San are no longer hunter gatherers but are activist and engaged in cultural tourism It will be an exciting counterpoint to traditional ethnographies and stories about the San people for anthropologists and Africanists

**Drawn to See** Andrew Causey, 2017-01-01 In this meditation how to guide on drawing as an ethnographic method Andrew Causey offers insights inspiration practical techniques and encouragement for social scientists interested in exploring drawing as a way of translating what they see during their research

**Scattered Musics** Martha I. Chew Sánchez, David Henderson, 2021-03-19 Contributions by Nilanjana Bhattacharjya Benjamin Burkhart Ivy Chevers Martha I Chew Sánchez Athena Elafros William García Medina Sara Goek David Henderson Eyvind Kang Junko Oba Juan David Rubio Restrepo and Gareth Dylan Smith In Scattered Musics editors Martha I Chew Sánchez and David Henderson along with a range of authors from a variety of scholarly backgrounds consider the musics that diaspora and migrant populations are inspired to create how musics and musicians travel and how they change in transit The authors cover a lot of ground cumbia in Mexico m sica sertaneja in Japan hip hop in Canada Irish music in the US and the UK reggae and dancehall in Germany and more Diasporic groups transform the musical expressions of

their home countries as well as those in their host communities The studies collected here show how these transformations are ways of grappling with ever changing patterns of movement Different diasporas hold their homelands in different regards Some communities try to re create home away from home in musical performances while others use music to critique and redefine their senses of home Through music people seek to reconstruct and refine collective memory and a collective sense of place The essays in this volume by sociologists historians ethnomusicologists and others explore these questions in ways that are theoretically sophisticated yet readable making evident the complexities of musical and social phenomena in diaspora and migrant populations As the opening paragraph of the introduction to the volume observes What remains when people have been scattered apart is a strong urge to gather together to collect At few times in our lives has that ever been more apparent than right now      *Sourcebook for Research in Music, Third Edition* Allen Scott, 2015-06-01 Since it was first published in 1993 the Sourcebook for Research in Music has become an invaluable resource in musical scholarship The balance between depth of content and brevity of format makes it ideal for use as a textbook for students a reference work for faculty and professional musicians and as an aid for librarians The introductory chapter includes a comprehensive list of bibliographical terms with definitions bibliographic terms in German French and Italian and the plan of the Library of Congress and the Dewey Decimal music classification systems Integrating helpful commentary to instruct the reader on the scope and usefulness of specific items this updated and expanded edition accounts for the rapid growth in new editions of standard works in fields such as ethnomusicology performance practice women in music popular music education business and music technology These enhancements to its already extensive bibliographies ensures that the Sourcebook will continue to be an indispensable reference for years to come      *Anthropological Fieldwork* James Davies, Dimitrina Spencer, 2020-05-22 Anthropologists are affected by and affect others through emotional engagement they manage emotions or allow them to unfold as vehicles of understanding The contributors to this volume argue that participant observation is an embodied relational process mediated by emotions If fieldwork is to attain its fullest potential emotional reflexivity must complement the wider reflexive task of anthropologists This makes particular demands on the training of anthropologists and the contributors to this volume propose new ways of practising emotional reflexivity such as radical empiricism that enhance anthropological knowledge Emotions in anthropology are explored from a variety of methodological and theoretical standpoints drawing on fieldwork in Nepal the UK Taiwan Russia India and the Philippines      **Living Ethnomusicology** Margaret Sarkissian, Ted Solis, 2019-06-16 Ethnomusicologists have journeyed from Bali to Morocco to the depths of Amazonia to chronicle humanity's relationship with music Margaret Sarkissian and Ted Solis guide us into the field's last great undiscovered country ethnomusicology itself Drawing on fieldwork based on person to person interaction the authors provide a first ever ethnography of the discipline The unique collaborations produce an ambitious exploration of ethnomusicology's formation evolution practice and unique identity In particular the subjects discuss their early lives and

influences and trace their varied career trajectories They also draw on their own experiences to offer reflections on all aspects of the field Pursuing practitioners not only from diverse backgrounds and specialties but from different eras Sarkissian and Sol s illuminate the many trails ethnomusicologists have blazed in the pursuit of knowledge A bountiful resource on history and practice Living Ethnomusicology is an enlightening intellectual exploration of an exotic academic culture

**The Bear River Massacre and the Making of History** Kass Fleisher,2004-04-12 Explores how a pivotal event in U S history the killing of nearly 300 Shoshoni men women and children in 1863 has been contested forgotten and remembered

**Intimate Entanglements in the Ethnography of Performance** Sidra Lawrence,Michelle Robin Kisiuk,2023 Honourable Mention for Society for Ethnomusicology Ellen Koskoff Edited Volume Prize Offers expansive and intersecting understandings of erotic subjectivity intimacy and trauma in performance ethnography and in institutional and disciplinary settings Focused on research within Africa and the African diaspora contributors to this volume think through the painful iterations of trauma systemic racism and the vestiges of colonial oppression as well as the processes of healing and emancipation that emerge from wounded states Their chapters explore an acoustemology of intimacy woman centered eroticism generated through musical performance desire and longing in ethnographic knowledge production and listening as intimacy On the other end of the spectrum authors engage with and question the fetishization of race in jazz examine conceptions of vulgarity and profanity in movement and dance ethnography and address pain trauma and violation whether physical spiritual intellectual or political Authors in this volume strive toward empathetic ethical and creative ethnographic engagements that summon vulnerability and healing They propose pathways to aesthetic discursive transformation by reorienting conceptions of knowledge as emergent performative and sonically enabled The resulting book explores sensory knowledge that is frequently left unacknowledged in ethnographic work advancing conversations about performed sonic and somatic modalities through which we navigate our entanglements as engaged scholars

**Shiptown** Ann Grodzins Gold,2017-06-27 Ann Grodzins Gold weaves together an integrated series of ethnographic sketches depicting the distinctive nature of non urban non rural places the impact locality has on belonging the negotiations of difference required in a pluralistic society and the ways a changing environment permeates experiences of self and place

**Theorizing Sound Writing** Deborah Kapchan,2017-04-04 The study of listening aurality and its relation to writing is the subject of this eclectic edited volume Theorizing Sound Writing explores the relationship between sound theory language and inscription This volume contains an impressive lineup of scholars from anthropology ethnomusicology musicology performance and sound studies The contributors write about sound in their ongoing work while also making an intervention into the ethics of academic knowledge one in which listening is the first step not only in translating sound into words but also in compassionate scholarship

**Global Pop, Local Language** Harris M. Berger,Michael Thomas Carroll,2003 Cultural Studies Ethnomusicology Why would a punk band popular only in Indonesia cut songs in no other language than English If

you re rapping in Tanzania and Malawi where hip hop has a growing audience what do you rhyme in Swahili Chichewa English Some combination of these Global Pop Local Language examines how performers and audiences from a wide range of cultures deal with the issue of language choice and dialect in popular music Related issues confront performers of Latin music in the U S drum and bass MCs in Toronto and rappers rockers and traditional folk singers from England and Ireland to France Germany Belarus Nepal China New Zealand Hawaii and beyond For pop musicians this issue brings up a number of complex questions Which languages or dialects will best express my ideas Which will get me a record contract or a bigger audience What does it mean to sing or listen to music in a colonial language A foreign language A regional dialect A native language Examining popular music from a range of world cultures the authors explore these questions and use them to address a number of broader issues including the globalization of the music industry the problem of authenticity in popular culture the politics of identity multiculturalism and the emergence of English as a dominant world language The chapters are written in a highly accessible style by scholars from a variety of fields including ethnomusicology popular music studies anthropology culture studies literary studies folklore and linguistics Harris M Berger is associate professor of music at Texas A M University He is the author of *Metal Rock and Jazz Perception and the Phenomenology of Musical Experience* 1999 Michael Thomas Carroll is professor of English at New Mexico Highlands University He is the author of *Popular Modernity in America Experience Technology Mythohistory* 2000 and co editor with Eddie Tafoya of *Phenomenological Approaches to Popular Culture* 2000 **American Anthropologist** ,2002 AMERICAN ANTHOLOGIST ,2002 **The Ethics of Knowledge Creation** Lisette Josephides,Anne Sigfrid Grønseth,2017-06-01 Anthropology lies at the heart of the human sciences tackling questions having to do with the foundations ethics and deployment of the knowledge crucial to human lives The Ethics of Knowledge Creation focuses on how knowledge is relationally created how local knowledge can be transmuted into universal knowledge and how the transaction and consumption of knowledge also monitors its subsequent production This volume examines the ethical implications of various kinds of relations that are created in the process of transacting knowledge and investigates how these transactions are also situated according to broader contradictions or synergies between ethical epistemological and political concerns *Asian Music* ,2003 "Don't be Making Big of Yourself" Joanne Cunningham,2004 Yearbook for Traditional Music ,2004 Includes record reviews

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