

# みんなくりポジトリ

国立民族学博物館学術情報リポジトリ National Museum of Ethnology

SES no.105; Cover, Contents, and others

メタデータ	言語: eng 出版者: 公開日: 2021-05-06 キーワード (Ja): キーワード (En): 作成者: メールアドレス: 所属:
URL	<a href="http://hdl.handle.net/10502/00009758">http://hdl.handle.net/10502/00009758</a>

Senri Ethnological Studies 105

# Music and Marginalisation

Beyond the Minority-Majority Paradigm

Edited by  
**Ursula Hemetek**  
**Inna Naroditskaya**  
**Terada Yoshitaka**

Ursula Hemetek  
Inna Naroditskaya (eds.)  
Terada Yoshitaka

SES 105

Music and Marginalisation

2021

ISSN 0387-6004  
ISBN 978-4-906962-88-4  
C3073



**National Museum of Ethnology**

10-1 Senri Expo Park, Suita, Osaka 565-8511, Japan

## Senri Ethnological Studies

*Senri Ethnological Studies* is an occasional series published by the National Museum of Ethnology. The volumes present in-depth anthropological, ethnological, and related studies written by the Museum staff, research associates, and visiting scholars.

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Senri Expo Park, Suita, Osaka 565-8511, Japan  
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令和3年3月12日 発行

### Senri Ethnological Studies 105

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編集・発行 大学共同利用機関法人  
人間文化研究機構  
国立民族学博物館  
〒565-8511 吹田市千里万博公園10-1  
TEL. 06(6876)2151(代表)

印刷 株式会社 遊文舎  
〒532-0012 大阪市淀川区木川東4-17-31  
TEL. 06(6304)9325(代表)

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**Music and Marginalisation**  
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**National Museum of Ethnology**  
**Osaka**  
**2021**

Published by the National Museum of Ethnology  
Senri Expo Park, Suita, Osaka 565-8511, Japan

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**Publication Data**

Senri Ethnological Studies 105  
Music and Marginalisation: Beyond the Minority-Majority Paradigm  
Edited by Ursula Hemetek, Inna Naroditskaya, and Terada Yoshitaka. p.308  
Includes bibliographical references and index.

ISSN 0387-6004

ISBN 978-4-906962-88-4 C3073

1. minority 2. majority 3. music 4. marginalisation 5. power



International Council for Traditional Music

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**Bożena MUSZKALSKA** is a professor of ethnomusicology at the Wrocław University and at the Adam Mickiewicz University in Poznań. She has been realising many projects associated with on-the-spot research in Poland, Sardinia, Portugal, Belarus, Lithuania, Romania, Ukraine, Siberia, Brasilia, Turkey and Australia. She is the author of several books, including *Traditionelle mehrstimmige Gesänge der Sarden* [Traditional Polyphonic Singing of Sardinia] (1985), *Tradycyjna wielogłosowość wokalna w kulturach basenu Morza Śródziemnego* [Traditional Polyvocality in the Cultures of the Mediterranean Basin] (1999), „*A jednak po całej ziemi słycać ich dźwięk*”. *Muzyka w życiu religijnym Żydów aszkenazyjskich* [„*Their Voice Goes out into all the Earth...*”: *Music in the Religious Life of the Ashkenazi Jews*] (2013), and of many articles concerning musical cultures of Polish diaspora, traditional polyphonic singing, Jewish music, and methodological issues.

**NAKAMURA Mia**, PhD is Associate Professor of Sociology of Music and Arts at Kyushu University. She is interested in how music and arts can empower socially marginalized people and contribute to changing social environments. She is also engaged in cultural policy research on evaluation. Her approach is mainly sociological but often interdisciplinary. Published English articles include: “Music sociology meets neuroscience” in *Handbook on Music and the Body* (Oxford University Press, 2019); “Facilitation-based distributed creativity: The Inari chorus performance at the Itoshima International Art Festival” in *Creativity in Music Education* (Springer, 2018); and “Retelling, memory-work, and metanarrative: Two musical-artistic mediations for sexual minorities and majorities in Tokyo,” *Music and Arts in Action* (2014).

**SUWA Jun'ichiro** is currently Associate Professor at Hirosaki University in Japan where he teaches social anthropology and cultural anthropology with a special interest in music and performative arts. He has conducted field research in Papua New Guinea in local pop music, Tuva Republic about post-socialist developments of throat singing, and contemporary aspects of various Japanese folk songs and performances. His current project includes Vanuatu women's traditional music and contemporary Romanian music culture. He has authored a monograph on Papua New Guinean postcolonial music culture as well as a theoretical writing on anthropology of music with phenomenological aspects (both in Japanese). At home, he is a member of a Tsugaru *shishimai* folk dance group and regularly performs for local Shinto festivals as the drummer and dancer.

**Ricardo D. TRIMILLOS** is Professor Emeritus in Asian Studies at the School of Pacific & Asian Studies and in Ethnomusicology at the Music Department, having retired from the University of Hawai'i in 2011. His research and teaching focus on the expressive arts (music, dance, theatre) in their cultural context. Following studies at the University of Hawai'i, the Ateneo de Manila, and the University of Cologne, he completed the PhD at UCLA (1972) on the music of the Tausug of the southern Philippines. Recognised both nationally and internationally, he has been consultant to a number of governments (including Poland, Malaysia, the Philippines, and Hong Kong) in the area of arts and public policy. He served on the Executive Board of ICTM from 1977–1993. His research topics include the music of Muslim groups in the Southern Philippines, Catholic folk music in the Lowland Philippines, the traditional music of Japan, and Hawaiian music and dance. His theoretical emphases encompass music and ethnic identity, the arts and public policy, and issues of gender in the arts of the Pacific and Asia. He has published research in three languages. He performs and has taught *koto*, *gagaku*, *rondalla* and *kulintang*.

**Kumiko UYEDA** completed her PhD in Cultural Musicology at University of California, Santa Cruz, with research interests in Japanese indigenous Ainu music, minority issues in music, and animist ontologies. She is currently based in Oakland, California, and teaching in the Performing Arts and Social Justice Department at University of San Francisco and is also a visiting lecturer at the University of the Pacific. She is currently working on her book manuscript from her PhD dissertation studying the *tonkori*, a unique instrument of the Ainu culture. In addition to her teaching and research, she performs as a pianist in the *Nisene Piano Quartet*.

## Editors

**Ursula HEMETEK** is Director of the Department of Folk Music Research and Ethnomusicology at the University for Music and the Performing Arts Vienna since 2011 and of the Music and Minorities Research Center since 2019. In 1987 she earned her PhD in Musicology, 2001 followed her habilitation in Ethnomusicology both at Vienna University. She is professor of ethnomusicology and teaches mainly at the University of Music and Performing Arts Vienna. Her main focus of research is Music and Minorities in Austria. She has published widely in the field of ethnomusicology and Music and Minorities (focus on Roma, Burgenland Croats and recent immigrant groups, refugees) and is engaged in applied ethnomusicology. She has been the chairperson of the ICTM Study Group “Music and Minorities” since its establishment in 1999 till 2017 and has been appointed General Secretary of the International Council for Traditional Music 2017. In 2018 she was awarded with the Wittgenstein-Prize for her outstanding research on music and minorities that involves socio-political engagement.

**Inna NARODITSKAYA** is Professor of musicology at Bienen School of Music, Northwestern University. Once a performing pianist from the former Soviet Union, she is currently a specialist in Azerbaijanian and Eastern music cultures, Russian music, gender studies, and diasporas. She has published articles and reviews in Ethnomusicology and Asian Music as well as essays and articles in Azerbaijanian and Russian publications. She has authored two books: *Song from the Land of Fire: Azerbaijanian Mugam in the Soviet and Post-Soviet Periods* (Routledge, 2003) and *Bewitching Russian Opera: The Tsarina from State to Stage* (Oxford University Press, 2011). She most recently edited a volume, *Music of Diasporic Weddings in the US* (Indiana University Press, 2018). She also co-edited *Music and the Sirens* (Indiana University Press, 2006) and *Manifold Identities: Studies on Music and Minorities* (Cambridge Scholars Publishing, 2004).

**TERADA Yoshitaka** (PhD in ethnomusicology, University of Washington, 1992) is Professor Emeritus at the National Museum of Ethnology in Osaka, Japan. He specializes in music cultures of Asia and Asian America, and has conducted fieldwork in India, the Philippines, Cambodia, Japan and North America. Terada authored and edited several volumes including *Music and Society in South Asia: Perspectives from Japan* (National Museum of Ethnology, 2008), *Ethnomusicology and Audiovisual Communication* (Universidad de Valladolid 2016) and *Double Reeds along the Great Silk Road* (Logos Verlag, 2019). Since 1999, he has produced more than forty ethnographic films on music from diverse locations, many of which deal with the music cultures of marginalized communities, including *Angry Drummers: A Taiko Group from Osaka, Japan* (2010) and *Crossing over the Arirang Pass: Zainichi Korean Music* (2018).



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