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# Cultural Appropriation in Classical Music: Annotated Bibliography

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## Cultural Appropriation in Classical Music: Annotated Bibliography

Andrews, Jean. "Teresa Berganza's Re-appropriation of Carmen." *Journal of Romance Studies* 14, no. 1 (2014): 19-39.

Andrews speaks on how to fix a history of appropriation. Much of classical repertoire comes from past, made in a time when the population had different sensibilities. It is unfair to hold the past to modern sensibilities. Though modern performances of these works can be slightly changed to combat this history of appropriation. Andrews analysis Teresa Berganza contribution in changing the role to adhere to a better cultural context.

Birnbaum, Michael. "Jewish Music, German Musicians: Cultural Appropriation and the Representation of a Minority in the German Klezmer Scene." *Leo Baeck Institute Year Book* 54, no. 1 (2009): 297-320.

Michael Birnbaum examine the appropriation of Yiddish music by German musicians. Due to the recent popularity Yiddish music in Germany the question of appropriation has arose. This article goes into a historical background of Yiddish music and given the two cultures history how the appropriation of this music could be an issue. This source further expand why culture appropriation is an issue and should be talked about.

Brown, Lee B. "Can American Popular Vocal Music Escape the Legacy of Blackface Minstrelsy?" *The Journal of Aesthetics and Art Criticism* 71, no. 1 (2013): 91-100.

Browns explores cultural apportion through the analysis of Louis Armstrong and Bing Crosby's singing style. Brown discuss the historical back ground and how that effects issue of appropriation. Also determines that they both used elements of each other's singing style. This source shows the positives of appropriation, in that it helps to progress

Cho, Ryan. "Cultural Appropriation and Choral Music: A Conversation That Can Make Both Our Music and Community Better." *The Choral Journal* 55, no. 10 (2015): 59-63.

Cho speaks on the choral community and it need to adapt and expand its musical repertoire. This in many cases means expanding into non-western music. Cho discuss the issue with appropriating music from other cultures and the nectary steps to take to not cause offense to one's culture.

Connell, John, and Chris Gibson. "World Music: Deterritorializing Place and Identity." *Progress in Human Geography* 28, no. 3 (2004): 342-61.

This article opens up a larger discussion about non-western music's place in the western influenced world music market. It follows many prominent western artists collaborating or using non-western artist and musical materials. This article unlike others seeks to understand why expositing non-western cultures is so popular in the music market.

Groos, Arthur. "Return of the Native: Japan in Madama Butterfly/Madama Butterfly in Japan."

*Cambridge Opera Journal* 1, no. 2 (1989): 167-94.

In this article Arthur Groos focuses on Puccini and his composition *Madama Butterfly*. It determines what aspects of Puccini's appropriation of Japanese culture are questionable. This includes music, staging, casting and all other duties that come with creating an opera.

Lovesey, Oliver. "The "World" Before Globalization: Moroccan Elements in The Incredible String Band's Music." *Popular Music* 30, no. 1 (2011): 127-43.

Loyesey follow the 1960s string group The Incredible Sting Band through musical journey. This group through their history has appropriated many cultural groups. Unlike many other examples of appropriation. The ISB did it out of passion for the music. Even if their approaches were not authentic to the music culture they brought attention to new musical styles around the world

Manuel, Peter. "Puerto Rican Music and Cultural Identity: Creative Appropriation of Cuban Sources from Danza to Salsa." *Ethnomusicology: Journal of the Society for Ethnomusicology* 38, no. 2 (1994): 249-80.

The focus of this article is the Puerto Rican national identity. By comparison the source speaks the lease about the negatives of appropriation. It discusses the appropriation of Cuban musical elements into Puerto Rican music. This source provides a great example of a natural appropriation of cultural elements into another.

Naylor, Steven. "Appropriation, Culture and Meaning in Electroacoustic Music: A Composer's Perspective." *Organized Sound* 19, no. 2 (2014): 110-16.

Stevens provides a unique prospective in this article because he is a composer. He talks on what he has personally seen in his work community and a broader view of appropriation. The article is very organized with many different subtopics on appropriation. This source provides a great account of cultural appropriation in practice.

Robin Armstrong. "Time to Face the Music: Musical Colonization and Appropriation in Disney's Moana." *Social Sciences* 7, no. 7 (2018).

Armstrong focus on Disney's "Moana". The movie is based on a Polynesian identity and so of course is the music. In an attempt to be authentic Disney hired an abundance of Polynesian musicians and composers. Yet Armstrong argues how Disney arranges this music and uses in context of the film causes misuse of appropriation. This is a great modern example of cultural appropriation and marketing can play a big role in how a work is perceived.

Schaefer, Rode, John Philip. "Discrete/discreet Appropriation: Paul Bowles, Non-Western Music, and Race in Tangier." *The Journal of North African Studies* 21, no. 4 (2016): 564-92.

Schaefer and Philip discuss Paul Bowles a famous Hollywood composer of the early 20<sup>th</sup> century. The article focuses on his compositions and the cultures that were appropriated. Bowles is unique in the fact that he appropriated North African culture before and after he had lived. This article provides perspective of multiple cases of appropriation by one composer and it changed as his knowledge of a culture grew.

Young, James O. "Profound Offense and Cultural Appropriation." *The Journal of Aesthetics and Art Criticism* 63, no. 2 (2005): 135-46.

This article does not focus on the appropriation of a single culture. Instead it seeks to define the general notion of cultural appropriation. James Young uses this idea of "profound offense" to determine what acts of appropriation should be deemed immoral. This is a great reference to define cultural appropriation and determine what musical works immorally appropriate a culture.