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Musically Creolizing Subjects: Re(Envisioning) world music education

Criollizando Sujetos Musicalmente: (Re) Imaginando la educación en música mundial

Créoliser les sujets par la musique : Ré-envisager l'éducation musicale mondiale

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ABSTRACT

This paper explores possibilities for constructing creole subjects through world music education. Creolization results from the “fusing and mixing of cultures forced to cohabit together to render something else possible” (Walcott, 2009, p. 170 citing Hall, 2003, p. 193). As cultures fuse musically, our identity shifts. We become creole subjects through the encounters we experience, particularly, Walcott (2009) suggests, in highly diverse urban spaces. The mobile nature of cultures is intrinsic to world music. My participation in an Ewe ensemble in Toronto demonstrates that cultures travel musically. The question then becomes: when cultures travel, who or what is refigured or remade and what becomes possible after the encounter? I posit that these encounters affect all parties; people become creole subjects—subjects constantly affected by their continuously changing cultural environments.

In this paper, I think about this idea from a utopian perspective. I find thinking in this manner particularly useful in thinking about the future. In many ways, I feel we are mired down in academia with discussions of race and the “crisis of raciology” (Gilroy, 2000, Chapter 1) and that it might be quite productive to think beyond. I begin by arguing that there is the potential for world music education to be a colonizing project. I look specifically to Said (1993) and Thobani (2007) to inform my thinking on this topic. From there, I explore what might happen when an encounter facilitated through world music education occurs and the impact that this encounter could have on the way we define the category of the human. Finally, I think about what might occur after this encounter and redefinition take place.

Key words: world music education; creole subject; creolization; musical encounters; Othering; tolerance; essentialization.

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RESUMEN

Este artículo explora las posibilidades de formar sujetos criollos mediante la educación en música mundial. La criollización es el resultado de la “fusión y mezcla de culturas forzadas a vivir juntas para hacer posible algo más” (Walcott, 2009, p.170, citando a Hall, 2003, p.193). A medida que las culturas se fusionan musicalmente, nuestra identidad cambia; nos volvemos sujetos criollos mediante los encuentros que experimentamos, particularmente, según sugiere Walcott (2009), en espacios urbanos de gran diversidad. La naturaleza móvil de las culturas es intrínseca de la música mundial. Mi participación en un conjunto Ewé en Toronto demuestra que las culturas viajan musicalmente. Entonces la cuestión es: cuando las culturas viajan, ¿quién o quiénes son reformados o cambian a una nueva versión y cuáles son las nuevas posibilidades luego de tal encuentro? Yo propongo que estos encuentros afectan a todos los involucrados; las personas se vuelven sujetos criollos, constantemente influidos por sus ambientes culturales, en cambio continuo.

En este estudio, presento una reflexión sobre esta idea desde una perspectiva utópica. Creo que pensar de esta manera es particularmente útil para reflexionar sobre el futuro. De muchas maneras, estimo que en el ámbito académico estamos atascados en discusiones sobre las razas y la “crisis de la raciología” (Gilroy, 2000, Capítulo 1) y que nos sería mucho más productivo mirar más allá. Parto por discutir que existe el potencial para que la educación en música mundial sea un proyecto colonizador. Recorro específicamente a Said (1993) y Thobani (2007) para contextualizar mis pensamientos sobre el tema. Desde ahí exploro lo que podría suceder en caso que un encuentro facilitado mediante la educación en música mundial ocurriera y el impacto que éste podría tener en la manera en que definimos la categoría del humano. Finalmente, razono en torno a lo que ocurriría luego de llevarse a cabo este encuentro y redefinición.

Descriptores: educación en música mundial; sujeto criollo; criollización; encuentros musicales; otredad; tolerancia; esencialización.

RÉSUMÉ

Cet exposé explore les possibilités de construire des sujets créoles par l'éducation musicale mondiale. La créolisation résulte de la « fusion et du mélange des cultures qui sont forcées de cohabiter ensemble et ainsi rendre possible quelque chose d'autre. » (Walcott, 2009, p.170, cite Hall, 2003, p. 193) Alors que les cultures se fusionnent par la musique, nos identités bougent. Nous devenons des sujets créoles à travers les rencontres que nous faisons, surtout, comme Walcott le suggère, dans les espaces urbains hautement diversifiés. La nature mobile des cultures est intrinsèque au monde de la musique. Ma participation à un ensemble Ewe à Toronto montre que les cultures voyagent avec la musique. Alors la question suivante surgit : Quand les cultures voyagent, qui ou qu'est-ce qui est re-figuré ou refait et qu'est-ce qu'il est possible après la rencontre? Je postule que ces rencontres ont un effet sur toutes les parties; les gens deviennent des sujets créoles —constamment influencés par leurs environnements culturels en continuél état de changement.

Dans ce papier, Je pense à cette idée d'un point de vue utopique. Je trouve cette manière de penser particulièrement utile en pensant à l'avenir. De bien des façons, je sens que nous sommes embourbés dans le milieu universitaire dans des discussions de races et « la crise de la raciologie » (Gilroy, 2000, Chapitre 1) et il serait très productif de penser au-delà. Je commence par soutenir que l'éducation au monde musical mondial a le potentiel de devenir un projet colonisateur. Je compte spécifiquement sur Said (1993) et Thabani (2007) pour me tenir au courant sur ce sujet. De là, j'explore ce qui pourrait arriver quand une rencontre facilitée par l'éducation au monde de la musique a lieu et l'impact que cette rencontre pourrait avoir sur la manière dont nous définissons la catégorie de l'humain. Enfin, je pense à ce qui pourrait survenir après cette rencontre et la redéfinition.

Mots clés : l'éducation au monde de la musique; le sujet créole; la créolisation; les rencontres musicales; l'autrement; la tolérance; l'essentialisation.

IT IS MARCH 1999 and I have just finished my first year of study of Ghanaian drumming and dancing. I perform now in MacMillan Theatre at the Faculty of Music at the University of Toronto under the proscenium arch. I wear a brightly coloured shirt, with intricate patterns and embroidery and a wrap skirt. I know that my shirt is traditional dress for the final dance, Gahu, a dance that originated in Nigeria, which translates literally to “expensive dance.”

All year I attended classes once a week, on Fridays. My teacher had emigrated from Ghana to Canada ten years before and was absolutely inspiring. I learned to drum interlocking patterns, to sing songs in Ewe without translations, and to dance in response to the drum calls. I loved every minute of the classes. I was not given context for my learning, but I did not worry about context. I loved the music.

The year culminated with a concert featuring all three of the University of Toronto World Music Ensembles. That night, the audience heard Balinese Gamelan, Japanese Taiko Drumming and so-called “African” Drumming and Dancing. We performed last and our four pieces took close to an hour. It was a wonderful year and one which completely changed my world.

As someone who grew up in Oakville, a suburb known for its per capita income, the university offered me the diversity that was absent from my community. The music I knew and loved was Western classical vocal music and this course opened my eyes to new possibilities.

But what was my Africa? And how was I constructing myself as a subject based on this encounter?

It is here where I would like to begin to unpack this notion of world music education.¹ At the age of twenty, what was my Africa? *World Vision* infomercials, *The Toronto Star*, and a class in Ghanaian drumming and dancing? What vision had I constructed in my head? One of poverty, no doubt. And genocide. And now this vision of the exotic—this imagined African Other. So who was I in this encounter? More than likely, I confirmed my own subjectivity in my encounter with the racial “Other.” I was literally *performing* my “tolerance.” However, is that all that was occurring? The mobile nature of cultures is inherent in this music we define as “world music.” My participation in an Ewe ensemble in Toronto demonstrates that cultures are indeed travelling musically.² The question then becomes: when cultures travel, who or what is refigured or remade and what becomes possible after the encounter? I posit that these encounters affect all parties; people become creole subjects—subjects constantly affected by their continuously changing cultural environments. Looking specifically at world music education, what is the potential of a world music education program to transgress boundaries and facilitate encounters—to musically creolize subjects?

In this paper, I think about this idea from a utopian perspective. I find thinking in this manner is particularly useful in thinking about the future. In many ways, I feel that we are mired down in academia with discussions of race and the “crisis of raciology” (Gilroy, 2000, Chapter 1) and that it might be quite productive to start thinking beyond. In fact, I believe it is imperative. If we are not satisfied with the

current structures of oppression in this neoliberal “democracy” in which we live, we must think beyond it and imagine the possibilities. How else will we get there?

So what is our utopia? Certainly the elimination of oppression and the borders and boundaries that restrict our mobility. Gilroy (2000) encourages us to think beyond race altogether; why do we need to categorize at all? Can we envision a planetary humanism (Gilroy, 2000) or a Global Left (Buck-Morss, 2003) where we think globally across all previous divisions that have held humanity prisoner? Thinking more specifically, where does music fit into this? What is the potential within music to push towards some of these larger goals? Music is a social practice. I define the social as the ways in which people behave and interact with each other. Viewing music socially instead of culturally—as a practice of interaction, as opposed to a situation where the interactions take place specifically in groups often defined along ethnic or racial lines with shared beliefs, practices, and values and clearly delineated insiders and outsiders—offers the possibility to think broadly *across* previously restrictive categories. Can we³ think of music as a bridge? As a way in? We do not necessarily think of music as actively political, or a direct challenge to our beliefs, or as activism by itself in any sense, but many activist movements have a rich musical tradition associated with them (i.e., the South African anti-apartheid freedom song tradition). I turn for inspiration to Gilroy’s (2000) thoughts on the “politicization of art” (p. 151) in thinking about the power of art (or music, in this case) to *do* something. For the purposes of this paper, I define “political” broadly as “relating to the balance of power in relationships”⁴ in thinking about ways to address power dynamics, particularly structural relations. Can we politicize music in order to mobilize towards what Gilroy terms “planetarity” (Gilroy, 2005)?

In this paper, I begin by arguing that there is the potential for world music education to be a colonizing project. I look specifically to Said (1993) and Thobani (2007) to inform my thinking on this topic. From there, I explore what might happen when an encounter facilitated through world music education occurs.

Danger!: “Performing” our tolerance and essentializing through world music education

I sit at the local music festival with my junior choir comprised of students in grades four and five. A choir from another school stands on the risers at the front, poised to perform. They begin performing a song called “Obwisana (Goin’ to Ghana)” —an arrangement of two Ghanaian folk songs by Mary Donnelly and George Strid. I wince inwardly as the children’s song “Tuwe tuwe” is forced into an unnaturally unsyncopated rhythm and I listen to the lyrics. “Hey, do you want to go on down to Ghana? Hey, do you want to come along? ... Hey, do you want to go on down to Ghana? And as we travel, we’ll sing this happy song” locked in an awkward partner song with “Tuwe tuwe” and “Obwisana.” The piece features piano—very metrical and measured, but atypical of complex Ghanaian rhythms. The notated clapping parts are meant to accentuate, rather than act as an integral part of the song.⁵ At the end of the first line of the English words, thirty-two heads snap around to look at me. “Ghana?” they ask with their eyes. The students have learned extensively

about Ghana and performed Ghanaian music since they began studying with me in grade two or three. I plaster the neutral-I'm-sitting-here-at-a-festival-listening-to-another-choir smile on my face and think of what will ensue when the music stops. When it does, I am inundated with enthusiasm. "It's from Ghana! We should do it." Again, I smile and think about how we will engage with what we just heard when we are not in a festival setting. Their uncritical response and excitement with this song—no doubt partially because they think I will like it—makes me realize that there is much work to be done to foster critical thinking in the students. We perform and finish with the adjudicator and load the bus. We are finally in a safe space to talk about the problematic nature of such a song. They understand conceptually now why it is problematic, but are clearly not at the stage where they actively interrogate the things they encounter. There is still much work to do.

As we tread into the murky waters of world music education, we, as educators and musicians, must be cautious of certain possibilities, two of which I will focus on here. First, I examine the idea that participating in world music allows participants to literally “perform” themselves as tolerant subjects thus perpetuating colonial relations; I see this as extremely dangerous. I look to Said (1993) and Thobani (2007) to inform my thinking here. Secondly, the tendency of various practices of world music education to essentialize groups of people is also a serious concern. Both ideas perpetuate and reproduce structures of imperialism and I explore these ideas in this section.

Said (1993) argues that culture (specifically the arts) reflects and reproduces imperialism, using literature in particular to make his case. He explores how the form of the novel ultimately acts to produce the power relations inherent in a colonial society. While he largely makes his case using literature,⁶ I maintain that the same case could be made using music. Said (1993) argues that the “liminal figure helps to maintain societies” (emphasis in original, p. 141), existing “at a boundary or transitional point between two conditions,”⁷ literally on the margin. Said’s discussion in that section of the book on Kipling’s *Kim* centres on the idea that the margin is absolutely imperative to the centre. How “we”⁸ come to know ourselves as participants in world music education, therefore, is inextricably tied to that liminal figure—the exotic Other who practices the Indigenous music we study.

The aspect of Thobani’s (2007) work that interests me is her attention to the way that the presence of the Other in Canadian society constructs the dominant national subject—the white settler Canadians. I focus on this aspect of her argument to explore how participating in world music education reinforces current structures of domination. As Thobani (2007) points out, “Western ontologies have long been based in binary constructions with the self being constituted in relation to its excluded Other” (p. 5). The colonized, in this case, literally constitutes the colonizer. It is through that power relation with the colonized or liminal body that dominant bodies come to know themselves. Thobani (2007) explores this within a Canadian context—specifically how Canadian national subjects affirm their own “preferred” status through encounters with racialized Others (Thobani, 2007, Chapter 4).

How then does this relate to world music education? How do its participants construct themselves as dominant in relation to the exotic racialized Other? How

does the liminal figure participate in establishing the white bourgeois subject? Again, I look to Said (1978) who aptly wonders:

Is the notion of a distinct culture (or race, or religion, or civilization) a useful one, or does it always get involved either in self-congratulation (when one discusses one's own) or hostility and aggression (when one discusses the 'other') (p. 325)?

I am particularly interested here in this notion of self-congratulation. How *do* we, as participants in world music education, construct ourselves as a result of the presence of the liminal body, whether it be real or imagined?⁹ This self-congratulation—the knowing of oneself through the assumption of the inferiority of the Other and the applauding of oneself for being a “culturally ‘tolerant’ cosmopolitan” white subject (Thobani, 2007, p. 148)—is embedded in the literal “performance” of tolerance in world music. All of these politics of self-congratulation indicate a power relation between the Western Self and the exotic Other that privileges the former, thus reaffirming the dominant and allowing for the continual colonization of the Other. This process may take place in more subtle ways as well; it need not be overt. Any form of self-congratulation that involves a comparative relationship, even enacted subtly, does act to reinforce that structural power relation that establishes the West at the top of the so-called “hierarchy of civilizations.” We need that liminal figure to establish ourselves as “tolerant” individuals through our foray into the exotic.¹⁰ We construct ourselves as “civilized” through encounters with the Other. Does world music education then reflect and reproduce the colonial power relation? Could participation in such a group not simply be a celebration of diversity in a diverse nation—a part of the multiculturalism trope of which the nation-state is so proud (Thobani, 2007)? Perhaps, but the waters of self-congratulation and tolerance are indeed dangerous waters in which to tread. We must remain vigilant and actively engage in mindful study that deliberately does *not* seek to perpetuate imperialism.

The second primary concern I have is with the potential of world music education to essentialize cultures. In world music, context is often left to the imagination of the participants (Bradley, 2003); they are free to *invent* versions of Africanness (Morrison, 1990) or Otherness (Bradley, 2003)—viewing living, breathing cultures as snapshots frozen in time and space. In her discussion of Ottawa's National Museum of the American Indian, Emberley (2006) argues:

In the early part of the 20th century, the phantasmatic figure of ‘the Aboriginal’ was invented through various colonial technologies of representation and semiotic coercion that included the use of film, photography and print culture (p. 393).

The Aboriginal figure was *invented*. Why could these technologies not also include music? There is a serious danger with world music to reify cultures as static—as “semiotic[s] of the prehistoric” (Kincheloe & Steinberg, 2008, p. 142)—and to

present them to audiences in this “pre-modern” manner. This is compounded by the habit of world music education to use a “culture bearer”¹¹ to “authenticate” their music—expecting one Indigenous person “to stand in, imaginatively, as representing everything there is to know about her or his people—as if people identified as Other should or could be reducible to the unified, static, and knowable” (Vaugeois, 2009, p. 16). This habit greatly contributes to the essentialization of the culture of the music studied.

The essentialization and reinforcement of colonial relations through the construct of “tolerance” are what I see as the primary concerns with engagement in world music education. However, I now look beyond this to wonder what it might be possible to do and create when this engagement takes place. I urge readers to keep these caveats in mind while reading in order to actively remain conscious of some of the dangers. I began this section with a glimpse of a choral festival that both essentialized Ghanaians and allowed for the construction of choristers as tolerant subjects. As music educators, we must be more careful.

The Encounter: Imagining the Possibilities

Within the context of world music, an encounter takes place. Participants encounter people from diverse backgrounds also studying world music and they also encounter the real or imagined Other through the actual music. What happens when this encounter takes place? On a very simple level, encounters provide opportunities to shatter stereotypes and debunk myths. Holding onto stereotypes becomes more difficult after an encounter. Going back to the previous example of the choral festival, what would those choristers think of Ghana if they worked with a group of Ghanaian children who taught them the two children’s songs they learned through Donnelly and Strid’s arrangement? The songs happen to be games. Would choristers still engage in mindless essentialization if they connect with other children through playing these games? If this connection is possible, what action could we take that may prevent the naturalization of the poverty of many Ghanaian children versus the relative “wealth” of many Western children? Is there something present in learning each other’s music and learning to recognize each other as people that we can use to denaturalize the current distribution of wealth? I see children as the generation of hope in many respects; they *are* the future and there is great potential in the fact that they formulate now how they will think in the future. Their way of thinking is still fluid; they can think the future differently. If Western children and Ghanaian children begin to ask important questions about the distribution of wealth, what changes can this affect? What if this encounter between children was not possible? The key here might lie in finding other ways to contextualize. We want to provoke students to ask questions of equity. Keeping in mind that one person should not be called upon to represent an entire multi-faceted, multi-dimensional culture, an encounter does need to be facilitated. This can certainly be done creatively through different media as well through actual encounters. It is the inventing and imagining that provokes the essentialization of a culture that we wish to avoid. However, it is important to distinguish here;

we do not want to encourage the imagining that provokes essentialization, however, we *do* want to imagine different futures and different relationships of power. This imagining begins with students asking questions about relationships of power that currently exist.

The shattering of stereotypes is the most basic (but crucial) of the actions that could take place when an encounter occurs.¹² I think now about the concept of creolization as a possibility. Walcott (2009) posits that creolization arises “out of the brutal context and unequal power relations through which differing cultures come into contact and engagement with each other” (p. 170). Certainly within world music, differing cultures come into contact and engage with each other. Walcott (2009) finds the term “creolization” useful because of “its location between brutality and something different” (p. 170). It results from the “fusing and mixing of cultures forced to cohabit together to render something else possible” (Walcott, 2009, p. 170 citing Hall, 2003, p. 193). As cultures fuse musically, our identity shifts. We become creole subjects through the encounters we experience, particularly, Walcott (2009) suggests, in urban (i.e., highly diverse) spaces. We live in those encounters and our subjectivity is formed through them, constantly shifting through further encounters. What might it mean to live that reality that comes out of human encounters? To actually live in that “something more possible” (Walcott, 2009, p. 170)?

Perhaps now we should look to Gilroy (2000). As cultures mix, we become creole subjects. Encounters act on our identities—whether we wish to acknowledge the impact or not. Gilroy asks us to think *beyond* the colour line. Is it possible to think across categories? To recognize one race—the human race? Creolization blurs the static boundaries of race.¹³ The categories are no longer firm; rather, they are fluid. As encounters occur, the spiral seems to be a progressive one—no doubt with hiccups along the way, but a progressive one nonetheless. Gilroy imagines a different future—dreaming of utopia because we must dream to achieve. I draw a parallel here to McKittrick’s (2006) extensive discussion¹⁴ of the slave narrative of Harriet Jacobs, who crawled up into her grandmother’s garret because she imagined a different future—a world beyond slavery. She took action to try to find that future. As creole subjects imagining a world beyond race, where is our garret? By invoking this image, I do not intend to diminish Jacobs’ hardships. However, she declared that her emancipation began in the garret (p. 41) and this is significant. What action can *we* take to enable a different future? The answer might lie in provoking further encounters. I find it particularly interesting that Jacobs’ garret was a place of such discomfort. Boler’s (1999) *Pedagogy of Discomfort*¹⁵ insists that we “engage in critical inquiry regarding values and cherished beliefs, and...examine constructed self-images in relation to how one has learned to perceive others” (pp. 176-177). In other words, she asks us to crawl into uncomfortable spaces in order to question and critique and perhaps reformulate our subjectivities. What would happen if all bodies critically questioned their values and beliefs? I believe that encounters may look a little different if this occurred.

Can a musical encounter act as a garret? Walcott (2009) notes that the “perspective that art is meant to do something does not deaestheticize art; rather it suggests

that the aesthetics of art are political scripts and narratives of a kind” (p. 162). Music can act upon us. So what might be possible when a musical encounter takes place?

Rachel,¹⁶ age thirteen and in grade seven, participated in the Ghanaian drum and dance ensemble I directed at the elementary school where I taught for six years. She was one of the nine students in the ensemble I interviewed for a research study I conducted on the troupe (Hess, 2008). She was the first generation in her family born in Canada and describes herself as Canadian, Sri Lankan, Buddhist, and Hindu. She speaks both English and Tamil fluently and communicates with her family in Tamil. She spent four years in the ensemble, primarily dancing, but also drumming.

Juliet: Has doing this music changed any of the opinions you had about the Ghanaian people or culture? Do you think different things now than you did before?

Rachel: Yeah, like... Maybe saying that they're like Ghanaian people might make you think that they're different, but you can see that they all do the same things as us, just in different ways, so... We're like playing instruments and stuff... They're doing the same thing, but with like different things. They're the same people (Hess, 2008, p. 108).¹⁷

There is much evidence in the larger study of shattered stereotypes of Africa (Hess, 2008), but I find Rachel's comment particularly interesting. While I generally am extremely suspicious of “multiculturalism that makes us all the same” (Walcott, 2009, p. 164), I wonder at this statement from the mouth of a thirteen-year-old. She speaks to the heart of Gilroy's (2005) notion of “planetary” where we think broadly *across* categories. She recognizes the differences; in band class, she plays the flute, which she compares to the drums. However, she views music as a social practice. For her, Ghana is halfway across the world and a place she has never been. Yet her encounter with the music, with different media and live performances, and with master drummer Kwasi Dunyo allows her to think of similarities rather than differences between herself and others, who may not be quite as “exotic” after all. She thinks beyond borders, beyond categories, beyond race and sees people. Now how can we use the results of this encounter to shift the naturalized political relationships in which we find ourselves? Again, I believe that the key may lie in questioning structural relations. Rachel is seeing differently; as educators, we need to push her to ask questions of equity now that she has seen a different perspective of humanity.

This way of seeing is just a beginning. Issues of systemic inequality are not yet addressed by simply thinking across categories. Class firmly remains, as does the stubborn patriarchal society which refuses to release its talons. It is not enough to recognize similarities; we must also address structural inequities in a meaningful way, through facets other than neoliberal organizations such as the IMF and the World Bank intended to maintain the current *status quo* (See Davis, 2006 for an extensive discussion). However, the recognition of the commonalities between social practices

is a hopeful first step. When we engage critically and mindfully in “global song” (Bradley, 2006), there is potential to become creolized subjects and transcend borders. This process begins figuratively in the garret—for we must crawl into these spaces of discomfort to challenge our “cherished beliefs” (Boler, 1999, p. 176) in order to end up positioned *across* categories to which we previously found ourselves bound. The space “in between” contains many possibilities. Perhaps among them lies the possibility of a different future.

Notes

1. Before stating my argument, I acknowledge the problematic nature of the term “world music,” as it naturally fosters an “Other” within it. “World music” does not refer to Western art music; rather, it refers to “Other” kinds of music, establishing a hierarchical relationship between the two, which is unfortunately also representative of a political reality. “World music,” if defined as “music of the world” *should* technically include Western art music within its sphere, as Western art music is simply representative of one specific culture like any other. This is all further complicated by the fact that I do not wish to discuss Western art music, but rather wish to discuss what is referred to as the “Other” music, the “world music,” if you will. I will, therefore, throughout this paper, refer to this music as “world music” and will be excluding western art music from this term, noting the problematic nature of doing exactly this. A “world music ensemble” will then be an ensemble whose repertoire is music outside of the Western classical tradition.

2. For the purposes of this paper, I restrict this discussion to music.

3. The use of the word “we” is problematic. See Godway & Finn (1994) for a more complete discussion of this concept. In the larger context of the paper, I invoke the word “we” to include people who read this paper and are concerned with these issues.

4. Definition retrieved from [http://encarta.msn.com/encnet/features/dictionary/DictionaryResults.aspx?lextype=3&search= political](http://encarta.msn.com/encnet/features/dictionary/DictionaryResults.aspx?lextype=3&search=political) on December 24, 2009.

5. A recording of this song is available on “youtube” at <http://www.youtube.com/watch?v=mo2979sjdD4>. The actual song we heard at the festival begins at 1:54 on this video. There is much to critique with this video, but also ways that they compensated for the inappropriateness of the arrangement. But I will not do this critiquing here, although I will note that the mispronunciation of the word “Akan” in the spoken *informative* introduction was disturbing. *Sheet Music Plus* describes this song as follows: “A pairing of two folk songs from Ghana makes this a wonderful ‘world-music’ selection for young and developing choirs. In the style of traditional walking songs. Authentic sounding SoundTrax CD.” This can be found at <http://www.sheetmusicplus.com/title/Obwisana-Goin-to-Ghana/3698336> and was retrieved on December 22, 2009. Again, in these three sentences, there is much to critique. I will leave that to the reader.

6. Although he does include a reading of Verdi’s *Aida* (see pp. 111-132).

7. This definition was retrieved from <http://www.yourdictionary.com/liminal> on November 2, 2009.

8. In this particular context, I use the word “we” to include the people who participate in world music ensembles within institutionalized settings. For the most part, these bodies are white, middle-class subjects.

9. Bradley (2003) finds that due to a common lack of context of and about the “Other” in world music education, participants engaging in world music will often “invent their own versions of Otherness” (p. 19)—accessing the “Other” that Meiners (2001) describes as “already and always waiting” (p. 214). The Other, therefore, may be real or imagined.

10. Constructing oneself as “tolerant” has become increasingly important as the official Canadian policy of multiculturalism has shifted the terrain of racism into a more covert process (Thobani, 2007, Chapter 4) whereby those previously labeled as “non-preferred races” (in other words, those of non-western European descent) were reconfigured as “culturally different” (p. 157), simultaneously solidifying their outsider status in Canada’s celebrated multicultural society. Canada’s [white, western European] national subjects affirm themselves, not through overtly denigrating the racial Other as they did in the past, but rather through demonstrating their magnanimous tolerance for “cultural difference,” performing themselves as “exalted subjects” due to be congratulated (Thobani, 2007, Chapter 4).

11. The term “culture bearer” is used in music education to indicate an Indigenous body who is Indigenous to the culture of the music studied.

12. Importantly, the shattering of stereotypes is not a one-sided occurrence. After the singing game encounter described above between Canadian and Ghanaian children, the Western stereotype of Morrison’s (1990) defined “Africanness” is not the only interruption taking place. African stereotypes of Western children also shatter paving the way for new possibilities on both fronts.

13. Although other categories such as class remain firmly in place.

14. Found in Chapter 2.

15. Detailed in Chapter 8.

16. “Rachel” is the pseudonym she chose for herself.

17. She draws the parallel here from music to music because that is the context with which she is familiar.

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