

# **Ethnicity, Identity and Music**

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**The Musical Construction of Place**

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It also discusses how Hsu adapts the musical and gender ideologies in rock music culture to diffuse racial ideologies surrounding his ethnicity and instrument. Finally, an analysis of the band's deployment of cultural diplomacy discusses pragmatic multiculturalism, a mode that reflects the tension between rock music's ostensibly counter-cultural front and its commercial foundation. Do you want to read the rest of this article? Request full-text. Place, exchange and meaning: Black Sea musicians in the west of Ireland', in Ethnicity, Identity, and Music: The Musical Construction of Place. Jan 1997. M Stokes. Stokes, M. 1997. 'Place, exchange and meaning: Black Sea musicians in the west of Ireland', in Ethnicity, Identity, and Music: The Musical Construction of Place, ed. Ethnicity and identity. Rishikeshav Regmi, Ph.D'. These days ethnicity is much talked issues in the contemporary world, especially in the third world, so called underdeveloped countries by developed western countries. Personal identity as well as cultural identity Ethnic identity always materialise in relation to somebody else. "Identity is contextual in both derivation and expression-that is manipulable and changeable is now well known and is surely expectable, for it shares these features with all that is Cultural"(Berremann: 1983).It is almost impossible to delineate the boun 325ETHNIC identity, national identity, and indo-trinidadian music. or not) its occasional Indian-oriented projects and hirings as. Much of the debate regarding the role of Indian music in public cui. What factors. determine the ethnic character of a musical entity like steel band-the. instrument's historical origin, the nature of the music played on it, or the ethnicity its performers and audiences? In this case, the origin of the instrument in the urban Afro Trinidadian community is a non-negotiable historical fact, but the ethnic associations of the pan's repertoire and personnel are inherently.