

Unlocking the Songs: Marcie Rendon's Indigenous Critique of Frances Densmore's Native Music Collecting [Abstract]

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This article identifies criticisms of the work of Frances Densmore in Marcie Rendon's play *SongCatcher* and contextualizes these criticisms within Densmore's own writings. The integration of physical and spiritual realities, as well as contemporary and historic settings, denies the common assertion that Densmore preserved large repertoires. Numerous musical performances remain intact within their broader context and call into question the value of the isolated and distorted recordings and transcriptions by Densmore. While Frances Densmore's analytical working method marginalized the Native individual experience and perspective, *SongCatcher* examines Densmore's work through its impact on Native individuals and communities in the past and present.

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