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EDITORIAL BOARD

Tula Connell (Ph.D. American History; M.A. European History) is an historian of the United States focusing on 20th century labor and social movements, and author of *Conservative Counterrevolution: Challenging Liberalism in 1950s Milwaukee* (University of Illinois Press, 2016), in the series, "The Working Class in American History". Connell is a writer, editor and media professional with more than 20 years' experience in labor communications. She serves on the board of the Labor and Working Class History Association, where she co-chairs the Committee on Independent Scholars.

Joan Cunningham (Ph.D. Public Health: Epidemiology) is a cancer epidemiologist, recently retired from the Medical University of South Carolina. She holds an MSc (Biology: aquatic eco-embryology) from the University of Guelph, Ontario, Canada and Ph.D. (Public Health: epidemiology) from the University of Texas School of Public Health (Houston). Her work focuses on racial disparities in breast cancer, and non-pharmacological mitigation of cancer treatment side effects. She also gives invited lectures on cancer epidemiology to the graduate program at the University of Texas Health Science Center at San Antonio, Texas.

Amanda Haste (Ph.D. Musicology; Dip.Trans.IoLET) is a British musicologist and academic translator whose research interests include identity construction through music and language. She is a member of the Chartered Institute of Linguists and teaches courses in Translation and in English for Specific Purposes at Aix-Marseille University, France. Her research has been published in leading journals and books by major editors, and she co-authored *Constructing Identity in an Age of Globalization* (Paris: Ex Modio, 2015); and her awards include the Louise Dyer Award for research into British music, and the Elizabeth Eisenstein Essay Prize (2018).

Annie Rehill (Ph.D. Modern French Studies, MFA) specializes in the literature and history of Francophone Canada, focusing on intercultural expressions and implications. Most recently she has studied Métis literature and art. Previous work in ecocriticism centered on representations of the Canadian *coureur de bois* figure, and on Francophone Caribbean writings. Her publications include "Le Travail dans la nature canadienne: L'Équilibre (et le déséquilibre) humain tel qu'il est représenté par Louis Goulet et Joseph-Charles Taché" (2018); "An Ecocritical Reading of Joseph-Charles Taché's *Forestiers et voyageurs*" (2018); *Backwoodsmen As Ecocritical Motif in French Canadian Literature* (2016); and "Inscriptions of Nature from Guadeloupe, Haiti, and Martinique" (2015).

Laurence Dana Schiller (Ph.D. History) is a retired Adjunct Professor from Northwestern University, from which he holds a Ph.D. in African History, and was also the Head Fencing Coach there for 38 seasons. He has authored several papers on East African history, including "Female Royals of the Lake Kingdoms of East Africa: An Examination of Their Power and Status" but is now primarily engaged in writing on the American Civil War. He has produced works on cavalry tactics including the Blue Gray Education Society monograph, *Of Sabres and Carbines: The Emergence of the Federal Dragoon*.

Shelby Shapiro (Ph.D. American Studies), the General Editor of *The Independent Scholar*, served for many years as the English-language editor of *Tsum punkt/To the Point*, the magazine of Yiddish of Greater Washington, as well as for its predecessor publication. He is currently Associate Editor of *Records of the State of Connecticut*. His Ph.D. dissertation dealt with acculturation and American Jewish women in the Yiddish press; he is a Yiddish-English translator, and his research interests include Jazz and Blues (having presented jazz radio programs for nine years), the labor movement, the First World War, and immigrant anarchism.

Patricia Silver (Ph.D. Anthropology) is a sociocultural anthropologist whose research has centered on the Puerto Rican diaspora in the U.S. states. Her publications have appeared in *American Ethnologist*, *CENTRO Journal of the Center for Puerto Rican Studies*, *Identities: Global Studies in Culture and Power*, *Op. Cit.: Revista del Centro de Investigaciones Históricas*, *Southern Cultures*, *Memory Studies*, and *Latino Studies*. Her book, *Sunbelt Diaspora: Race, Class, and Latino Politics in Puerto Rican Orlando* was published in 2020.

Tim Woolley (Ph.D. Theology) is a British Methodist minister and adjunct lecturer at Cliff College, tutor for the Methodist E-Academy and the Oxford University Department of Continuing Education, and research associate of Wesley House, Cambridge. He researches 19C British Methodism, the Holiness Movement, Revivalism and Nonconformity and has co-written *Mission Shaped Intra* (2nd ed.) for Fresh Expressions of Church and *Talking of God and Worship: Leading and Preaching* for The Methodist Church in Britain.



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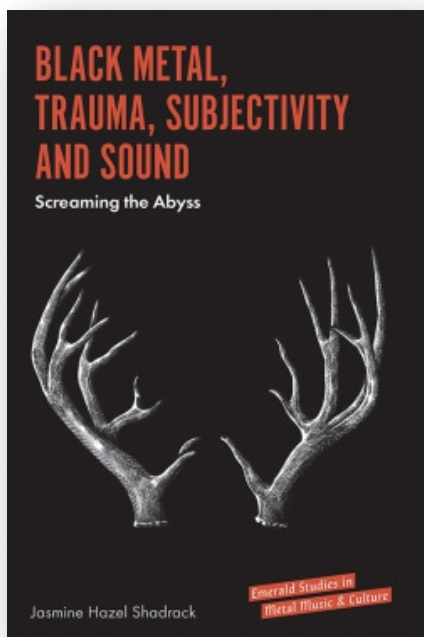
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Black Metal, Trauma, Subjectivity and Sound: Screaming the Abyss

Jasmine Hazel Shadrack

Bingley: Emerald, 2020.

Series *Emerald Studies in Metal Music and Culture*

Hardback £70 / €78 / \$96

256 pp., intro, figures, illustrations, glossary, bibliography, index.

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<https://books.emeraldinsight.com/page/detail/Black-Metal-Trauma-Subjectivity-and-SoundBlack-Metal,-Trauma,-Subjectivity-and-Sound/?k=9781787569263>

Review by Amanda J. Haste. First published online 17 January 2021 and will appear in Volume 8 of *The Independent Scholar*.

Jasmine Hazel Shadrack achieved her PhD in 2017 while lecturing full time in popular music studies, and this, her first monograph, marks the debut of her career as an independent scholar. In *Black Metal, Trauma Subjectivity and Sound: Screaming the Abyss* the author uses autoethnography as a framework within which to situate, examine and analyze her own experiences of domestic abuse and the resultant trauma which has altered her life course in so many ways. A key tool for her healing and recovery has been musical performance as a black metal guitarist and singer, particularly in the band Denigrata, and she uses autoethnography – and specifically interpretive performance autoethnography – to present and critically analyze the role of black metal (BM) performance and her desire to play extreme music in a male-dominated genre, thus creating “a new plateau for self-embodiment and recovery” (16).

Shadrack opens with a chapter on the concept of interpretive performance autoethnography as a methodological framework, and the important shift to

Using the “I” as she situates herself within the narrative “as a feminist autoethnographer, a survivor of domestic violence, a musician and an academic” (3). These multiple identities play out throughout the book as the author employs authors such as Lacan, Butler, Hall, McClary, Cixous, Kristeva and Hunt-Hendrix to weave an interdisciplinary exploration of black metal subculture with performance studies and gender studies.

Chapter 2 explores extreme metal’s engagement with women, and its cultural practices which traditionally demote women to sexual objects or hangers-on, only joining the scene as an excuse to “dress up in black lace and wear rubber corsets” or to “play in bands [to be] with their boyfriends” (30). Shadrack relates her own negotiation and re-encoding of this role by “work[ing] hard at playing the guitar so that musicianship would legitimize my occupation of space within extreme metal” (27), an experience echoed by my own experiences as a saxophonist in all-male jazz and big bands.

Review: Shadrack – *Black Metal, Trauma, Subjectivity and Sound*. First published online 17 January 2020.
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Chapter 3 provides a fascinating analysis of the history of BM and its subgenres, and in Chapter 4 “The Feminine Absent” Shadrack expands her discussion of the “hyperborean” wave of the 1990s and the “transcendental” third wave of the 2000s in terms of the role and absence of women.

Chapter 5 “Of Wolves and Witches” examines BM’s “links with occulture, the void as wolf tone and the witch as restorative feminism” (99) and the gendered space of (masculine) hyperborean and (feminine) transcendental BM. As a musicologist – though not a metalhead – I particularly enjoyed her close analysis of Denigrata’s *Kyrie Eleison* (95-7) which clearly demonstrated the gendered characteristics of the music, which have led to assumptions by listeners that of the two guitarists in the band – one male, one female – the “broken chords have been written by the woman and the sharper, semitonal structures [...] by the man” whereas in fact “the female guitarist has composed the hyperborean riffs and the male guitarist [...] the transcendental (97). Likewise, Shadrack’s analysis of the wolf tone, a rogue harmonic dreaded by string players which appears out of nowhere – the “accidental harmonics cry across Ebs and G#s, screaming and lamenting over the other notes” – demonstrates that whereas the wolf note ranks alongside the tritone, the *diabolus in musica* as an unwanted “aberration,” BM has embraced its “abyssic qualities” through its “otherness and sonic representation of the void” (100).

In Chapter 6 Shadrack examines the performance and reception of her BM band Denigrata, and her own alter ego as the screaming, growling horned priestess Denigrata Herself, whose role Shadrack describes earlier in the book: “I do not perform as me, but as Denigrata Herself, a representation of parts of me that facilitate access to my trauma” and who “functions as a vessel for expurgation” (16). The book concludes with a peroration on the author’s own trauma-related disintegration and her reconstitution of self through BM, and her contribution is complemented by contributions from legal academic and disability specialist Rebecca Lamont-Jiggins and Amanda DiGioia, who is currently focusing on gender and heavy metal. There is also a very useful glossary and some suggestions for further reading, along with practical support for those facing domestic abuse.

Make no mistake – this is a tough and complex subject and this book is characterized by unflinching emotional honesty; it is also beautifully written and exquisite in its richness, depth, and academic rigor. Despite the autoethnographic framework, *Black Metal, Trauma Subjectivity and Sound: Screaming the Abyss* is not insular and inward-looking but rather remarkably far-reaching in its insight and relevance. It will resonate particularly with those working within the fields of music, gender, feminism, disability or cultural studies. It is an account of healing, of restoration, of reconstitution of self through music. I cannot recommend it highly enough.

Dr. Amanda J. Haste (Ph.D. Musicology, Bristol University, UK) teaches as adjunct faculty in the Music Department of Aix-Marseille University, France and has published widely on identity construction through music and language, and on musician identity. She co-authored (with Prof. James Block, DePaul University) *Constructing Identity in an Age of Globalization (Paris: Ex Modio, 2015)* and she is currently in the early stages of planning a collection of essays on autoethnographic analyses of musical performance, emotion and healing.