

Svanibor Pettan and Jeff Todd Titon, editors

# The Oxford Handbook of Applied Ethnomusicology

*The Oxford Handbook of Applied Ethnomusicology*. Uredila Svanibor Pettan in Jeff Todd Titon. Oxford: Oxford University Press, 2015. 864 strani. 97 £. ISBN: 9780199351701.

In July 2015, Oxford University Press published a substantial volume titled *The Oxford Handbook of Applied Ethnomusicology*, co-edited by two eminent ethnomusicologists, Svanibor Pettan and Jeff Todd Titon. The book is an impressive collection of different approaches in applied ethnomusicology, developed through a combination of ethnographic research (personal experiences and fieldwork in different parts of the world) and contemporary scholarship. The volume comprises an introduction and twenty-two chapters, which are divided into six thematic sections. The opening section, An Introduction to Applied Ethnomusicology, consists of an introduction and three detailed chapters written by the editors: Jeff Todd Titon's "Applied Ethnomusicology: A Descriptive and Historical Account" presents an important overview of the historical development of ethnomusicology, especially applied ethnomusicology in America, whilst Svanibor Pettan's "Applied Ethnomusicology in the Global Arena" charts the historical development of ethnomusicology in Europe, with an emphasis on the role of the International Council for Traditional Music (ICTM), the most important international ethnomusicological society in the creation of different approaches in applied ethnomusicology. Pettan advances a valuable definition of applied ethnomusicology based on his own experiences in the field (an approach guided by principles of social responsibility that is intended to solve concrete problems, working both inside and beyond typical academic contexts), which is corroborated by especially interesting insights drawn from five ethnomusicologists from Africa, Australia, Asia, Europe and South America, regarding the potential role of ethnomusicology in education.

The detailed introductory section is counterbalanced by more specific thematic streams, including sections on Theoretical and Methodological Considerations, Advocacy, Indigenous People, Conflicts, Education and Agencies. Several authors examine approaches to applied ethnomusicology in the context of important issues regarding colonial histories and attitudes. Dan Bendrups, Klisala Harrison, Tan Sooi Beng, Zoe C. Sherinian, Elizabeth Mackinlay, Joshua D. Pilzer and John Morgan O'Connell remind the reader of the variety of contexts and approaches pertinent to post-colonial analyses – tasks that require particular sensitivity by the researchers (pp. 56–7). For example, O'Connell develops an interesting hermeneutic approach to musical education by exploring the links between music and people, an approach rooted in the humanistic educational programme of the Aga Khan foundation. Tan Sooi Beng's chapter

“Cultural Engagement and Ownership Through Participatory Approaches in Applied Ethnomusicology” insightfully explores the observational principles that emerged with the so-called “theatre for development” in Asia (p. 111), and considers how these approaches can be identified in certain areas of applied ethnomusicology, for instance in the organisation of the annual celebration of heritage in George Town since 2010 (in the Malaysian federal state of Penang), whose central aim was the revival of multi-ethnic history and peace-building initiatives. The political undertones continue in chapters by Zhang Boyu and Britta Sweers: Boyu offers welcome perspectives on applied ethnomusicology in China, and through analysing cultural politics within each level of government structures, shows how they influence characteristics of applied ethnomusicology in the country. By contrast, Sweers focuses on three different case studies in Germany and Switzerland (termed “action ethnomusicology”) in her chapter “Music and conflict resolution”, which bring important insights on migration and topical issues regarding the function and public representation of minorities in the contemporary world. These approaches are offset by Dan Lundberg’s chapter, in which he emphasises the importance of archival materials gathered outside the academic world and through direct interaction with the community, as well as the role of the Folk Music Commission (FMC) in gathering and evaluating different musical forms. According to Lundberg, FMC has “created a clear and distinct repertoire for future generations – a canon for Swedish folk music” (p.700), which he describes as a four-step process: identification, classification, standardisation, and symbolisation of cultural heritage.

This volume also brings together leading American scholars who offer new perspectives on a range of important topics. For instance, Jeff Todd Titon’s “Sustainability, Resilience and Adaptive Management for Applied Ethnomusicology” addresses the role of ethnomusicologists in the preservation of nature, culture and music in North America. Jeffrey A. Summit draws on personal experience from Uganda to illustrate how the activities of ethnomusicologists can instigate peace-building initiatives and inter-religious dialogue (exemplified by economic cooperation among coffee growers). Alan Williams examines how applied ethnomusicology can aid the creation of social and economic capital in underdeveloped communities: his chapter considers how technology, media and marketing intersect to create a cultural space that can transform musical practices into musical products (p. 772). Holly Wissler interrogates the contemporary challenges of tourism, and examines preservation projects developed by the Andean Q’eros and the Amazonian Wachiperi communities in response to those challenges, whilst Michael B. Bakan proposes ethnographic and relativistic approaches of applied ethnomusicology as alternatives to the existing social and health models in dealing with autistic persons. Susan E. Oehler Herrick explores strategies for the successful integration of applied ethnomusicology in elementary and high schools (through partnerships with educational institutions, cultural organizations and professional musicians), and similar emphasis on community engagement is advocated by other authors, including Patricia Shehan Campbell and Lee Higgins, who focus on the interaction of applied ethnomusicology and music education (both institutionalised and within communities). In addition, Clifford Murphy considers the ethnomusicologist as a public folklorist and explores disciplinary connections between applied

ethnomusicology and public folklore, as seen with the ethnomusicological practices of American state agencies.

Against the more global perspectives, I would particularly like to draw attention to two chapters relating to Bosnia and Herzegovina. Ursula Hemetek's chapter "Applied Ethnomusicology as an Intercultural Tool: Some Experiences from the Last 25 Years of Minority Research in Austria" draws on her research on music and minorities (focusing both on historical and political context for minority communities in Austria), in order to examine the role of applied ethnomusicology in special minority communities, including Roma, refugees from Bosnia and Herzegovina, and immigrants from Turkey. In particular, Hemetek's project brings welcome new perspectives on the public image of Bosnian refugees – a reassessment that has been long sought by the refugees themselves (p. 239), and which critically opens the discursive field for Bosnian ethnomusicologists themselves. Erica Haskell similarly draws on her own experiences from fieldwork in Bosnia and Herzegovina (including her work with NGO Foundation Mozaik, which financed community development in the village of Guča Gora, near Travnik), in her chapter "The Role of Applied Ethnomusicology in Post-conflict and Post-catastrophe Communities". Haskell's case studies include the folk music and dance group Sloga, musical events during the Sarajevo siege (1992–95), the Pavarotti centre in Mostar, and the work of the publishing house Gramofon, all of which shed new light on post-war cultural developments in Bosnia and Herzegovina. Both studies reveal how applied ethnomusicology can be effectively used in specific post-conflict and minority contexts to improve mutual understanding.

To conclude, *The Oxford Handbook of Applied Ethnomusicology* has undertaken an important cultural and educational mission, through chapters that interrogate the role of applied ethnomusicology in different spheres of life. In a way, this volume acts as an extension of the 2010 co-edited *Applied Ethnomusicology: Historical and Contemporary Approaches*,<sup>2</sup> with the current volume offering a greater number of authors who engage with applied ethnomusicology from a variety of approaches. On the whole, the book reflects an impressive range and quality of scholarly perspectives: the seriousness of approach and analysis, the well-designed structure of the book, as well as the accessible texts intended for wide international audiences, all make this a highly valuable edition for specialists and students alike, but also for readers in other disciplines outside music, such as ethnology and cultural anthropology.

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<sup>2</sup> K. Harrison, E. Mackinlay, and S. Pettan (Eds), *Applied Ethnomusicology: Historical and Contemporary Approaches* (Cambridge: Cambridge Scholars Publishing, 2010).