

Applied Ethnomusicology

Applied Ethnomusicology:
Historical and Contemporary Approaches

Edited by

Klisala Harrison, Elizabeth Mackinlay
and Svanibor Pettan

**CAMBRIDGE
SCHOLARS**

P U B L I S H I N G

Applied Ethnomusicology: Historical and Contemporary Approaches,
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This book first published 2010

Cambridge Scholars Publishing

12 Back Chapman Street, Newcastle upon Tyne, NE6 2XX, UK

British Library Cataloguing in Publication Data
A catalogue record for this book is available from the British Library

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ISBN (10): 1-4438-2425-9, ISBN (13): 978-1-4438-2425-5

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ACKNOWLEDGEMENTS

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PREFACE

STEPHEN WILD,
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Study groups are the lifeblood of the ICTM; they sustain the discourse of members between biennial world conferences. Most ICTM members actively participate in at least one study group, often more than one. Over the last thirty years, the number of study groups has steadily grown from six listed in the April 1980 *Bulletin of the ICTM* to nineteen listed in the April 2010 *Bulletin*. Study groups may be either topically based, for example Folk Musical Instruments, Ethnochoreology, and Music and Gender, or regionally based, for example Music and Dance of Oceania, Music of East Asia, and Music of the Arab World. Study groups meet between world conferences, often in the alternate years between them. The groups may be large, for example the Study Group on Ethnochoreology has several sub-groups that meet independently in addition to meetings of the whole group, or small, for example the Study Group on the Music and Dance of Oceania, whose meetings usually involve only twenty to thirty members. Study groups provide a forum for intensive discourse on narrower subjects than that the whole ICTM represents. They also publish results of those discourses while the ICTM provides limited opportunity for members to publish papers in the *Yearbook for traditional music*. An annual review of study groups by the Executive Board of the ICTM ensures that those continuing to be recognised by ICTM remain active.

The Study Group on Applied Ethnomusicology, under the collaborative leadership of Svanibor Pettan (Chairperson), Klisala Harrison (Vice-chairperson) and Eric Martin Usner (Secretary), had its genesis in a preliminary symposium associated with an ICTM Executive Board meeting in Ljubljana, Slovenia in 2006, and a panel at the ICTM World Conference in Vienna in 2007. Its first symposium since official recognition by the Executive Board was held in Ljubljana in 2008. The present volume is the first published outcome of its deliberations. A cursory examination of the contents reveals the global spread of its participants' research interests: South Africa, the USA, Australia, Slovenia,

Serbia, Austria, Indonesia and Germany. It has close links with the research interests of another recently formed study group on Music and Minorities, as acknowledged by the latter's Chair, Ursula Hemetek, in her article in this volume. The two study groups will meet jointly in Vietnam in 2010.

A full discussion of this volume belongs to the Introduction, but allow me to touch on some highlights. After a thorough consideration by Ana Hofman of the deep sources and ethical dilemmas of applied ethnomusicology, particularly in Europe, several articles acknowledge the influence of Daniel Sheehy's 1992 seminal paper published in our sister journal *Ethnomusicology* in the USA. Perhaps Sheehy's article can be considered as the formal starting point of applied ethnomusicology. However, as Ursula Hemetek points out, much of ethnomusicology is inherently "applied" research (as per the study group's definition of the topic; see Introduction) because of the discipline's representation of the music of ignored or oppressed peoples. This point comes through loud and clear throughout the volume. Another prominent theme of the book is the potential of music and the contribution of ethnomusicology to affect tolerance and reconciliation between otherwise hostile peoples. This is strongly expressed in Bernhard Bleibinger's essay "Applied ethnomusicology at the Music Department of the University of Fort Hare, South Africa" and Britta Sweers' article on combating extreme nationalism in a northern German town through a multicultural music recording project. A final theme of the volume that I wish to highlight is the use of music and ethnomusicology in a therapeutic role, both in clinical practice and on the ground: Muriel Swijghuisen Reigersberg on the therapeutic value of choral singing in a northern Australian Aboriginal community, and Margaret Kartomi's account of the healing effect of music in tsunami and civil war affected Aceh, Indonesia.

This volume repositions applied ethnomusicology in the characterisation of the discipline. I suspect that no ethnomusicologist will be able to ignore it in their own understanding of who they are and what they do professionally. Every paper in this volume makes a significant contribution to this still-emerging and dynamic field. I congratulate the authors and the editors on producing such a powerful contribution to ethnomusicology as a whole and a worthy addition to the publications of the study groups of ICTM.

INTRODUCTION

KLISALA HARRISON AND SVANIBOR PETTAN,
EXECUTIVE, STUDY GROUP ON APPLIED ETHNOMUSICOLOGY,
ICTM

In 2007, a study group devoted to applied ethnomusicology was established within the International Council for Traditional Music. A growing momentum in applied ethnomusicology scholarship, to which this was a response, had included a series of conferences (see Pettan 2008, 86-90); an emerging literature (see bibliographies in this book); various training programmes; and scholarly groups (the Society for Ethnomusicology's Applied Ethnomusicology Section being a representative case). The thirty-eighth world conference of the ICTM in Sheffield, United Kingdom, in 2005, for which applied ethnomusicology and ethnochoreology formed a theme, and the 2006 symposium *Ethnomusicology and ethnochoreology in education: Issues in applied scholarship* in Ljubljana, Slovenia additionally generated interest in an international network and discourse of applied music scholarship (Kovačič and Šivic 2006). ICTM's thirty-ninth world conference in Vienna, Austria, in 2007, featured both a double panel titled "The politics of applied ethnomusicology: New perspectives" with six participants, each from a different continent (see Fig.1), and a meeting aimed at the establishment of a study group focussed on applied ethnomusicology (see Fig. 2).

At this meeting, convened by Svanibor Pettan, forty-four members of the ICTM collaboratively formulated a working definition of applied ethnomusicology and the mission statement of the proposed study group:

APPLIED ETHNOMUSICOLOGY is the approach guided by principles of social responsibility, which extends the usual academic goal of broadening and deepening knowledge and understanding toward solving concrete problems and toward working both inside and beyond typical academic contexts.



Figure 1. Participants in the double panel, Vienna, 2007. Left to right: Tan Sooi Beng (Malaysia), Jennifer Newsome (Australia), Samuel Araújo (Brazil), Patricia Opondo (South African Republic), Svanibor Pettan (Slovenia) and Maureen Loughran (United States of America).



Figure 2. The preliminary meeting towards establishing the study group on applied ethnomusicology, Vienna, 2007.

The ICTM STUDY GROUP ON APPLIED ETHNOMUSICOLOGY advocates the use of ethnomusicological knowledge in influencing social interaction and course of cultural change. It serves as a forum for continuous cooperation through scholarly meetings, projects, publications and correspondence.

According to the ICTM's rules, the election of three officers took place. Eric Martin Usner (USA) agreed to serve as Secretary, Klisala Harrison (Canada) as Vice-chairperson, and Svanibor Pettan (Slovenia) as Chairperson. The proposed study group was approved at the Executive Board's meeting in Vienna on 12 July 2007, with a view towards offering an applied ethnomusicology symposium the following year.

The study group's first symposium, *Historical and emerging approaches to applied ethnomusicology*, happened from 9-13 July 2008 in Ljubljana, Slovenia. The symposium, organised by Svanibor Pettan, Klisala Harrison and Eric Martin Usner, took place in Ljubljana's Slovene Ethnographic Museum, and brought together several organizations and groups including the ICTM's Slovene National Committee, the University of Ljubljana's Faculty of Arts, the Slovene Academy of Science and Arts' Institute of Ethnomusicology, Cultural Society Folk Slovenia and the Slovene Musicological Society. Three principal themes focussed the conference:

1. History of the idea and understandings of applied ethnomusicology in world-wide contexts;
2. Presentation and evaluation of individual projects, with emphasis on theory and method; and
3. Applied ethnomusicology in situations of conflict.

More than thirty scholars from sixteen countries attended the symposium. Anthony Seeger (USA) gave an invited keynote address. In addition to those whose articles are included in this book, others presented the results of their studies: Regine Allgayer-Kaufmann (Austria), Samuel Araújo (Brazil), Paola Barzan (Italy), Michael Birenbaum Quintero (USA), Bernd Brabec de Mori (Austria), Judith Cohen (Canada), Ruth Davis (UK), Francesco Facchin (Italy), Alessandra Faresin (Italy), Ian MacMillen (USA), Jakša Primorac (Croatia), Alba Sanfeliu (Spain) and Elena Shishkina (Russia). Still others contributed to the quality of discussions, such as Christine Dettmann (Germany), Lasanthi Manaranjanie Kalinga Dona (Sri Lanka) and Suzanne Ryan (USA).

Talking circles in Ljubljana

Klisala Harrison proposed that the format of talking circles be used at the symposium. These discussion groups centred on three thematic streams:

1. “Threatened music, threatened communities”: Ethnomusicology’s responses and responsibilities to endangered music cultures;
2. Applied ethnomusicological approaches to music therapy and healing; and
3. Theorising music’s roles in conflict and peacemaking.

An introductory talking circle, “Understandings of applied ethnomusicology,” framed the conference (see Fig. 3) while a final discussion, “The (engaged) ethnomusicologist as musical cultural caseworker: Strategies for partnering and collaboration for social change,” concluded the meeting.



Figure 3. First symposium, Ljubljana, Slovenia, 2008: Talking circles were conceptualised as discursive meetings of minds around points of intellectual difference and current relevance in applied ethnomusicology studies.

Talking circles in Ljubljana became efforts to raise efficiently the level of scholarly discourse in applied ethnomusicology through providing a forum to cross-fertilise ideas, to find common ground of shared meanings and experiences, and to formulate pertinent questions and issues for further research. Participants formed a discussion group around each of the three talking circle themes. The three talking circles met twice separately, basing their activities on guidelines adapted from the International Conference on Interdisciplinary Social Sciences by Klisala Harrison. At a closing plenary for the conference, a reporter from each talking circle summarised the main points of discussion in his or her group, with special attention to the question “What is to be done?”

Talking circle 1: “Threatened music, threatened communities”: Ethnomusicology’s responses and responsibilities to endangered music cultures

Challenges posed by threatened musics and musical communities have a history in ethnomusicology that extends from “salvage ethnography” to the earliest academic work in applied ethnomusicology and musicology (C. Seeger [1939] 1944) and to more recent applied ethnomusicology studies (Avorgbedor 1992, Dabrowska 1985, Keil 1982, Simon 1988), including critical approaches (Impey 2002). In some cases, musical endangerment has been reformulated within discourses of sustainability. Jeff Todd Titon related music and sustainability in his Bruno and Wanda Nettl lecture at the University of Illinois (2006), as guest editor of a themed issue of *The world of music* journal (2009), and on his blog at <http://sustainablemusic.blogspot.com>. Huib Schippers is leading an international research project, *Sustainable futures for music cultures*, based at Griffith University in Australia (see his article in this volume).

Participants in the talking circle included Judith Cohen (Canada), Christine Dettman (Germany), Ursula Hemetek (Austria), Ana Hofman (Slovenia), Elizabeth Mackinlay (Australia), Anthony Seeger (USA) and Eric Martin Usner (USA). Facilitator was Huib Schippers, who also wrote the following report, minimally adjusted by the editors:

This talking circle brought together voices and expertise from a wide range of environments, including multiethnic Serbian, indigenous Australian and Amazonian, Sephardic Jewish, expatriate Brazilian, multicultural Austrian and Indian *musiques savantes*. In terms of these diverse backgrounds, the participants addressed three aspects of working with endangered music cultures: (1) the nature of musical communities;

(2) aspects of music and its contexts that influence sustainability; and (3) the position and roles of the applied ethnomusicologist.

The nature of musical communities requires diverse approaches and working with them is often not as straightforward as it may seem. In most contemporary environments, people identify with multiple communities, which can be defined geographically, socially, culturally or artistically, and can be in physical proximity, dispersed over large distances, virtual or imagined. Even within relatively homogenous communities, views and ambitions may differ widely on the basis of intergenerational differences, genders and power structures, or due to differences of personal value and opinion. Central issues like what constitutes music (or better: aspects of musicking (Small 1998)) worth safeguarding, and how success is measured in such efforts, are likely to be perceived differently. This implies that establishing what can be done with and for a community requires great sensitivity, rigorous research as well as reflection, and dialogue with the various stakeholders in any music culture.

While this talking circle did not advocate any specific approach to threatened musics, participants identified aspects of music and its contexts that might influence “sustainability”:

- Availability of and accessibility to effective systems of transmission (formal or informal);
- Creation of appropriate support structures (and/or the opening of existing ones) for education, performance, production, funding and organisational support;
- Laws and regulations conducive to music making (both the presence of ones that protect the rights of musicians, and the absence of those that restrict music);
- A sense of ownership, agency, pride and prestige (both internally and externally validated). In many cases today, the latter is linked to money;
- Minimal negative effect from extra-musical factors such as poverty, war, ethnic tensions and violence; and,
- For an applied ethnomusicologist working with the aim of assisting endangered musics, a comprehensive understanding of actors, stakeholders and forces that influence sustainability is imperative.

The discussion group argued that the positions and roles of applied ethnomusicologists imply, in addition to a thorough understanding of

music and its cultural context, considerable professional and ethical dedication to using the knowledge acquired to “benefit” individuals, communities and musical traditions. Responsibilities may include:

- Openness: a willingness to place oneself in positions of vulnerability, discomfort and sometimes even subservience, embracing unfamiliar and sometimes counterintuitive approaches to appropriate process and outcomes.
- Self-reflection: a sensitivity to approaches to “the Other,” including considerable insight into values and attitudes that one brings to working with specific music cultures.
- Communication skills: the abilities to listen, communicate, engage, understand; to recognise unspoken codes, negotiate and empower.
- Broadness: applying interdisciplinary approaches (or working with interdisciplinary teams) to ensure that far reaching aspects of threats to a music culture and of pathways to sustainability are addressed.

To prepare applied ethnomusicologists for this rich and demanding task, the talking circle advocated for two initiatives:

1. The stimulation of training programs for emerging ethnomusicologists that address the issues raised above, using models that have been developed to date; and,
2. A handbook of applied ethnomusicology that provides a resource for emerging and practicing ethnomusicologists.¹

Talking circle 2: Applied ethnomusicological approaches to music therapy and healing

Participants in this talking circle included Paola Barzan (Italy), Bernd Brabec de Mori (Austria), Francesco Facchin (Italy), Alessandra Faresin (Italy), Jelena Jovanović (Serbia), Katarina Juvančič (Slovenia), Lasanthi Manaranjanie Kalinga Dona (Sri Lanka) and Vojko Veršnik (Slovenia). The facilitator was Muriel Swijghuisen Reigersberg, who wrote the following report, here adjusted by the editors.

Music therapy was formalised as a discipline in the USA in the 1940s, and in South America and Europe a decade or two later (Stige et al. 2010, 5), while the use of music for healing is thousands of years old. Just as we

must query definitions of music, we must question definitions of health: Is health merely the absence of illness? What constitutes “an illness”? Concepts of “illness” and “health” are culturally, socially and spiritually informed.

Participants in this talking circle thought that the relationship of music therapy with—and also against—broader realms of medical sciences and applied ethnomusicology might be developed further. Some music therapists are using “culture-centered” approaches (Stige 2002) and are inspired by socio-cultural contexts of community (Pavlicevic and Ansell 2004, Stige et al. 2010). Applied ethnomusicology can:

- Offer information on how to approach music therapy in a culturally appropriate fashion; and,
- Help us to become more aware of the diverse ways in which the same music can affect different individuals, including their wellness levels, and as per their histories and socio-cultural contexts.

The discussion group considered research questions that are relevant to current approaches to music therapy and healing, and that may be informed by (applied) ethnomusicology:

- Who is music therapy for? Is it just for a person who comes for “treatment” or is it for an entire community? Sri Lankan rituals (Kalinga Dona 2009, 2010) and Aboriginal Canadians’ musical “healing circles” (Harrison 2009) point to simultaneous benefit for both individual and community. The importance for elderly people, of singing and listening to folksongs among other genres was mentioned, as was the significance of specific instruments (see Veršnik in this volume). People with dementia are able to remember certain songs and instruments from childhood whereas they may have forgotten many other things (see Brummel-Smith 2008, Clair 2008).
- How might music therapists best reconcile scientific medical knowledge with contradictions in minority and indigenous healing practices, including those documented in musical ethnographies? What are related implications for medical ethics?
- What are responsibilities of scholars and practitioners of music therapy when they decontextualise unfamiliar or “foreign” musical practises in relation to healing? The ethics of culture-centered

music therapy are little theorised.

- How might one use audiovisual technologies, such as those of film and audio recording, in efforts to promote reflexive responses to working in a music therapeutic environment? Such technologies might assist with observations about how people respond to music, and how facilitators operate in a therapy setting. Physical, verbal and emotional responses of a facilitator can be highly influential in determining outcomes of healing sessions.

Other topics considered included relationships between physical contact and closeness, and health oriented embodiments of musical sound. Music therapy was considered as a means of empowerment and prevention, not just as a means of healing “illness.” In keeping with current trends (e.g., the International Association for Music and Medicine, Koen, Barz and Brummel-Smith 2008), the talking circle advocated for interdisciplinary collaborations in music and health research.²

Talking circle 3: Theorising music’s roles in conflict and peacemaking

Participants included Regine Allgayer-Kaufmann (Austria), Samuel Araújo (Brazil), Michael Birenbaum Quintero (USA), Bernhard Bleibinger (South Africa), Ruth Davis (UK), Ursula Hemetek (Austria), Margaret Kartomi (Australia), Ian MacMillen (USA), Svanibor Pettan (Slovenia), Jakša Primorac (Croatia), Alba Sanfeliu (Spain), Kjell Skyllstad (Norway), Klisala Harrison (Canada) and Britta Sweers (Switzerland). Facilitator was Kjell Skyllstad. Klisala Harrison wrote this report.

At the first of the two meetings of this talking circle, participants discussed how themes of conflict and peacemaking intersected with their research and academic experience. Kjell Skyllstad noted that the format of the talking circle as a sort of mediation of ideas is what conflict mediation is all about. Ironically, we got caught in a debate about whether, in discussing music, conflict and peace, we were aiming at peace or at individual human rights, cultural rights or minority rights (for a fine discussion of relationships between some of these terms, see Malm 2001). The question of whether looking beyond partisanship or acting from a partisan position was the most “worthy” goal of applied ethnomusicology scholarship (Sheehy 1992, 324, 326; Titon 1992, 316) came into play, as it had in the introductory talking circle on understandings of applied ethnomusicology.

Drawing on our varying research expertise, we offered observations

about music and conflict, such as: the possibility that songs can perpetuate and remind us of humiliation that could have happened hundreds of years ago. We touched on different social configurations of conflict like interpersonal and intergroup, and in particular interethnic and religious. Talking circle participants discussed conflict as a process in which music may be explored as a potentially common ground between the mutually opposed parties.

We considered problems of power in conflict, and the importance of the wider population and not only the immediate actors in a conflict. Samuel Araújo spurred us to think about how to address, through music, the “macro” catalysts of conflict.

The second meeting of this talking circle focused more specifically on conflict determinants. Being careful not to overstate the role of music, we first considered whether the types of conflict we each were discussing were similar, or whether we were dealing with very different phenomena. What were the bases of conflicts that we each studied with regards to music? It turned out that many conflicts that we researched were influenced by economic resources and ownership systems, often and currently within the pressures of neoliberalism, but also within pressures or graces of nationalisms, especially in historical terms. In our ethnomusicological studies, aggravating factors for current types of conflict included the oppression of certain groups by others. We identified relevant single, multiple and intersecting types of oppression with economic, raced, gendered, classed and educational components.

Kjell Skjellstad raised the possibility that humiliating people may cause the humiliated to humiliate others (Hartling 2007). Humiliation through music was a technique of torture used during the dissolution of Yugoslavia in the 1990s (Pettan 1998). Britta Sweers found in her work on right-wing extremist music in Germany (see Sweers in this volume) that some young listeners feel lack of interest in them, “disinvestment” to use a neoliberal-inflected term, and that such disinvestment may be tied up in societal trauma and conflict. In Samuel Araújo’s work in the favelas of Rio de Janeiro, Brazil - contexts that are pressured by neoliberalism - it is drug dealers, entrepreneurs, who instigate conflict, and take over roles of regulating social movements of citizens (see Araújo 2008), which one might reasonably expect government and state authorities to provide.

In conclusion, this talking circle decided to take action on the identification of economic resources and ownership systems as two key ideas to encourage in conflict and peacemaking studies in applied ethnomusicology. Elaboration of these ideas would necessarily develop extant literatures on economics and ownership in ethnomusicology,³ with

the intention of theorising further the roles of music in conflict and peacemaking. Some talking circle participants expressed special interest in collaborating with ethnomusicologists from nation states with communist and socialist histories, such as China and Russia, as well as other configurations outside of capitalism, with a view to learning how diverse manifestations of economy and ownership intersect with conflict, and with conflict mediation that may be possible via music. The rationale for such openness was as follows: Conflict is provoked. If we do not understand what provokes conflict, then we cannot return to or maintain peace. It was decided that catalysts of conflict, as they can be understood and mitigated through applied ethnomusicology, would inform themes of future symposia for the study group.

Introduction to this book

This publication is a collection of scholarly articles, developed from selected papers presented at the first symposium of the Study Group on Applied Ethnomusicology of the International Council for Traditional Music held in Ljubljana, Slovenia in July 2008. The volume brings together the results of research and activities of a diverse community of academics and practitioners who are contributing to the field of applied ethnomusicology. Authors of the essays are professionally based in nine countries on four continents, including Africa (South Africa), Australia, Europe (Austria, Serbia, Slovenia, Switzerland, the UK), and North America (Canada, the USA).

The edited volume and its constituent papers gained in quality thanks to generous and rigorous engagement of previously anonymous reviewers. Klisala Harrison did most of the general editing, and copy edited all of the article texts because Cambridge Scholars Publishing currently does not provide that service. Rodrigo Caballero assisted with the initial editing of articles by non-Native English language speakers. Elizabeth Mackinlay formatted the volume and edited the bibliographic citations. Svanibor Pettan and Lasanthi Manaranjanie Kalinga Dona formulated the index. The editors extend gratitude to Cambridge Scholars Publishing's staff members, including Carol Koulikourdi, Amanda Millar and Vlatka Kolić, for their always pleasant cooperation.

Authors developed articles for this book following the talking circles, whose themes emerged from conference papers as described and had structured the conference. In keeping with this dialogic spirit, the papers are grouped here according to some of the talking circle themes. Part I of the volume addresses historical and contemporary understandings of

applied ethnomusicology in international perspective. The first two papers are a sampling of elaborated understandings introduced in the first talking circle. Ana Hofman questions the very notion of applied scholarship, problematising ideas of “pure” and “impure” applied work; and probing the role of the subaltern in involved fieldwork and ethnography, academic writing, ethics of ethnomusicology, research-involved institutions and organisations, nation states and global processes of consumerism. Ethnographic examples are drawn from southeastern Europe, particularly the former Yugoslavia. Bernhard Bleibinger, on the other hand, presents a specific understanding of applied ethnomusicology as enacted at the Music Department of the University of Fort Hare in South Africa, for example in pedagogy related to the preservation and promotion of Xhosa music. While Hofman investigates the current state of applied ethnomusicology, Bleibinger places the Fort Hare case study within histories of applied anthropology since the 1880s, applied ethnomusicology since the 1990s and South African ethnomusicology pre-1960. Extending the talking circle on music therapy and healing, Muriel Swijhuisen Reigersberg argues for more extensive interdisciplinary collaborations between applied ethnomusicologists, music therapists, music psychologists and music educators as one way to build on ethnomusicology’s concern with well-being; on the blending of humanistic and cultural approaches to studying music in some areas of psychology; and on an increasing emphasis on sociocultural contexts and relationships in music therapy and music education. Reigersberg describes her interdisciplinary approach to applied ethnomusicology and participatory action research when conducting an Aboriginal church choir in Australia.

Part II examines additional approaches within the broad topics of teaching pedagogies and research practices as they are relevant to applied ethnomusicology. It also touches on all three central themes of the talking circles and this book: ethnomusicology’s responses and responsibilities to threatened and endangered musics, applied ethnomusicological approaches to music therapy and healing, and the topic of theorising music’s roles in conflict and peacemaking. Focussing on US histories of pedagogy, Eric Martin Usner advocates for “engaged” ethnomusicologies that incorporate applied ethnomusicology into community service learning in university and college education. Usner provides examples of community service locally, regionally and internationally, including in Nicaragua with its history of war and revolution. The next three articles discuss different involvements of applied ethnomusicology in community. Elizabeth Mackinlay presents an autoethnographic critique of her work towards a decolonising ethnomusicology, in collaboration with Yanyuwa Aboriginals

in Australia. As part of her research, Mackinlay invited Yanyuwa women to take on colonial narrative “repair” by videographing their understandings of colonisation and music for their community. Resultant stories addressed loss of Aboriginal music, culture, and land tenure in ways that arguably moved beyond hegemonic narratives and colonising relationships. Katarina Juvančič uses an ethnographic study and CD of Slovenian lullabies, which she produced in collaboration with her university students, as an opportunity to contemplate “otherness” in applied ethnomusicological approaches, musical texts, and gender and age-defined performances. Juvančič surveys the marginal place of lullabies in academic literatures, and the relevance of lullabies for gendered and inter-group conflict and marginalisation in Slovenia. The final essay in this section, by Vojko Veršnik, uses Georg Simmel and Martin Heidegger’s metaphor of the bridge when exploring how making music can join and separate communities of different cultures, ethnicities and ages. Veršnik draws musical examples from Slovenia and Thailand; from contexts of music education for children, and music therapy for pensioners.

In Part III, Huib Schippers and Jelena Jovanović share activist approaches to building what Schippers calls “sustainable music cultures.” Schippers promotes his 5 million AUD research project *Sustainable futures for music cultures* through stories about musical expressions and instruments, and through interview statements by ethnomusicologists on relationships between sustainability and music. Jelena Jovanović documents her work as the director of a female youth choir in Topola, Serbia, with which she revitalises largely extinct styles of peasant singing for performances and competitions, in ways that recognise, adapt and extend the historical, social and cultural organisation of villages through music.

The final section of the book, “Music’s roles in conflict situations,” introduces topical examples from Austria, Indonesia and Germany. Ursula Hemetek investigates music and intercultural conflict in Austria through case studies of a Turkish minority facing discrimination in an urban centre, and a largely invisible Slovenian minority seeking visibility in a rural area. Margaret Kartomi documents musical revival related to the confluence of two traumatic events in Aceh, Indonesia: the 2004 tsunami, and a long-running war during which some music genres were banned. The German example, provided by Britta Sweers, analyzes the production of an applied media project on the polyphony of musical cultures in Rostock. This music CD and CR-ROM project aimed to enhance interethnic tolerance among schoolchildren who were exposed to neo-Nazism. All three chapters focus on subject positions and political moves in the development

of new frames for musical performances (Sheehy 1992, 330) that respond to inter-group conflict.

As such, this volume continues the project of furthering an international academic discourse on themes relevant to the first symposium of the ICTM Study Group on Applied Ethnomusicology and the applied ethnomusicology literature more generally. It also may serve as an invitation to the reader to join in extending thinking on notions of applied ethnomusicology as they may engage issues of education, wellness, sustainability, and conflict through particular strategies.

Wording of the current definition of applied ethnomusicology adopted by the ICTM study group, for instance, implies three challenges of theory, method and practice:

1. “The approach guided by principles of social responsibility”:

In a couple of recent writings, Brazilian ethnomusicologist Samuel Araújo has critically approached binary notions like insider/outsider and engaged native versus neutral foreign researcher, proposing to replace them with postcolonial and politically articulated understandings and models. He offers conflict and violence as theoretical tools, and blurs the boundary between informant and researcher through a model of collaborative and participatory research that includes joint publication (Araújo and members of the Grupo Musicultura 2006). He also illustrates knowledge that emerges from horizontal and intercultural dialogue as an alternative to vertical, top-to-bottom and neocolonial models (Araújo 2008). Research methodologies that seek to move beyond systemic forms of marginalisation in postcolonial, neocolonial and subaltern contexts inform Hofman and Mackinlay in this volume. A myriad of other interpretations of “social responsibility” also might be considered.

2. It “extends the usual academic goal of broadening and deepening knowledge and understanding toward solving concrete problems”:

In her 2007 paper presented at the conference *National ethnomusicologies: The European perspective* at the University of Cardiff, UK, in 2007, Croatian ethnomusicologist Naila Ceribašić stated:

Ethnomusicology in Croatia is, in its public perception, deeply utilitarian. Jerko Bezić, professionally active from the 1960s, has been the first [...] who restrained from interventions; rather he tried to affirm ethnomusicology as an autonomous discipline based on fieldwork, theorising, evidence and debate, detaching it from requisite utility.

Such an orientation towards understanding, and caution towards using, seems to me to remain as one of the main challenges for today's Croatian ethnomusicologists.

It was indeed a challenge, bravely accepted by some formerly Yugoslav ethnomusicologists, to legitimise the study of music "as is" rather than "as one would want it to be." In Croatia, it was important to achieve legitimacy for the study of various co-existing musics, including tunes forbidden for their political or religious connotations, and a contemporary folk-pop genre criticized on the grounds of aesthetics and its hybrid origins. In this sense, the ethnomusicologists did solve a concrete problem without giving an emphasis to the utilitarian side of their work. Yet other issues are evoked by the second premise, for instance: the extent to which ethnomusicology remains autonomous as a discipline in any given context and in relation to applied work; and the degree to which the carriers of ethnomusicology and applied ethnomusicology are affected by politics, particularly in situations marked by moral and emotional issues that may mean "to choose sides and to use the tools gained through hard work in academia" (Loughran 2008, 56).

3. It advocates use of ethnomusicological knowledge "both inside and beyond typical academic contexts":

In his keynote address at the first symposium of the study group in Ljubljana in 2008, American ethnomusicologist Anthony Seeger addressed a deeply rooted sense of difference between academic and applied contexts. One of the challenges in this regard refers to the issue of evaluation. How should ethnomusicological projects that influence social interactions and/or courses of cultural change be valued within academia in comparison to scholarly publications that do not attempt intervention? Academic career requirements in many current contexts urge ethnomusicologists to focus on publishing.

Community service learning, which "integrates explicit academic learning objectives, preparation, and reflection with meaningful work in the community" (www.servicelearning.org), has been inspiring in this sense for some (Alviso 2008, see also Usner in this volume). Daniel Sheehy's oft-quoted four strategies of applied ethnomusicology have guided others working within and beyond the academy: "(1) developing new 'frames' for musical performance, (2) 'feeding back' musical models to the communities that created them, (3) providing community members access to strategic models and conservation techniques, and (4) developing broad, structural solutions to broad problems" (Sheehy 1992, 330-331).

Four other categories, adopted and adapted from applied anthropology, have been introduced by Svanibor Pettan due to their directive potential for moves in applied ethnomusicology: “1. Action ethnomusicology: any use of ethnomusicological knowledge for planned change by the members of a local cultural group. 2. Adjustment ethnomusicology: any use of ethnomusicological knowledge that makes social interaction between persons who operate with different cultural codes more predictable. 3. Administrative ethnomusicology: any use of ethnomusicological knowledge for planned change by those who are external to a local cultural group. 4. Advocate ethnomusicology: any use of ethnomusicological knowledge by the ethnomusicologist to increase the power of self-determination for a particular cultural group” (after Spradley and McCurdy 2000, 411; Pettan 2008, 90). In addition to these categories that evoke professional expertise of ethnomusicologists, the authors invite further theorisation of applied ethnomusicology categories and approaches that centre on horizontal and intercultural dialogue together with musical communities, including with musical practitioners who are highly skilled in different, culturally valuable domains.

As much as it is important to say what applied ethnomusicology is about, we will offer several suggestions on what it is not about:

1. Applied ethnomusicology does *not* stand in opposition to the academic domain, but should be viewed as its extension and complement. Applied ethnomusicology is vital for ethnomusicology having contemporary relevance through scholarly responses to cultural and social needs that contribute musical applications to communities, or that research specific strategies for application by individuals and groups. The practitioners are scholars whose professional positioning may vary from universities and other schools, research institutes, archives, museums, media and nongovernmental organisations all the way to free-lance status;
2. Relatedly, applied ethnomusicology is *not* an opposition to the theoretical (philosophical, intellectual) domain, but (again) its extension and complement. Applied ethnomusicology is about how musical practice can inform relevant theory, and about how theory can inform musical practice. Knowledge of data, theories and methods of ethnomusicology, as much as ethical concerns are essential;
3. Applied ethnomusicology is *not* an opposition to ethnographic, artistic and scientific research, but their extension and complement in the sense that in-depth knowledge and understanding based on such research and activity can inform applications of music and

ethnomusicology. Applied ethnomusicology also may engage practitioners of musical expressions, broadly defined to include theatre, dance, multi-media et cetera, as increasingly equal participants in creating and applying ethnomusicological research results, and in informing ethnomusicological theories based on research.

Point three brings to mind a statement recently made by Gage Averill: “When I attended early gatherings [of] ethnomusicologists working in similar areas, I found that applied ethnomusicology was often framed in the context of alternative career choices to academia, and didn’t yet ring with a broad obligation for ethnomusicologists (whether inside or outside of academic institutions) to share their experiences, training, and understanding widely” (Averill 2010, 8). Socially “aware” histories of ethnomusicology and ethnomusicologists’ senses of self, not to mention diverse social and cultural practices and practitioners that use music, are all generating emergent ideas in applied ethnomusicology.

In the initial talking circle of the 2008 symposium of the study group, a need for increased critical reflection on political imperatives, moral philosophies and ideologies of applied ethnomusicology projects and definitions emerged as an important consideration. The role of personal agency in applied ethnomusicological work became a site of evaluation and problematisation, on which the authors in this volume take various stances.

As scholars continue to elaborate on understandings of theories, methods and practices of applied ethnomusicology, which necessarily include how one conceptualises involved notions such as ethnomusicology and applications; how applied work may operate within academia and beyond; how the discipline may address concrete social problems; and how one may conceive of social responsibility in music scholarship, let us remember that applying ethnomusicology is an act of power. It therefore seems appropriate to conclude this introduction with a quote used at the symposium by Michael Birenbaum Quintero: “Apply your ethnomusicology or someone else will apply it for you.”

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Notes

¹ Adapted from

<http://www.ictmusic.org/ICTM/beta/stg/index.php?Icode=18&tcode=134>.

² Adapted from

<http://www.ictmusic.org/ICTM/beta/stg/index.php?Icode=18&tcode=134>.

³ See bibliographies at

<http://musicandcopyright.beyondthecommons.com/copyright.html>
and <http://www.mun.ca/indigenousIP/academic.html>.