Svanibor Pettan

EUROPE AND THE POTENTIALS OF MUSIC IN MOTION

The title of this edited volume suggests the increasing dynamics that the contributors to the volume and scholars focussing on musics in Europe in general have witnessed, researched, and written about in particular during the last two decades. A shared global agenda and the gradual enlargement of the European Union are increasingly causing major demographic, economic and cultural changes, with firm reflections on music and music scholarship. The phenomena that have been addressed by researchers in parts of the world such as North America, Australia, and to a certain extent North-Western Europe are becoming increasingly 'internalised' in Europe's South-Eastern countries that have relatively recently joined the EU (such as Bulgaria and Romania) and in countries that are at various stages of the ongoing integration process (for instance Croatia and Albania). New awareness about the existence of, to varied extent and for various reasons, overlooked ethnic, religious and other minorities within what were largely seen as more or less compact nation-state frameworks is additionally challenged by recent immigrations. Countries with a long history of emigration, such as Ireland and Italy, now feature among the top destinations for immigrants from both Europe and other parts of the world. Criteria such as shared (Catholic) religious affiliation certainly contribute to the Polish emigrants' choice of Ireland, while linguistic proximity (Romance languages) contributes to emigrants with Romanian citizenship in selecting Italy as their preferred destination. Occasional aggressive public expressions of anti (Romani) minority sentiments (for instance in Romania) and anti (Romani) immigrant sentiments (for instance in Italy) serve as a useful reminder of the multifaceted aspects of reality. Musical consequences of the migrations are already the subject of increased interest from researchers and it is reasonable to expect that the emphasis on musical migrations linked to Turkey and African countries, as can be seen in this edited volume, will continue to broaden in several directions.

Both the personal and professional backgrounds of the individual contributors to this volume reflect the central idea of motion. There is a welcome balance in terms of the authors' gender and age, ranging from those who – while still completing their institutional studies – already have fresh ideas worth sharing, all the way to those whose acquired experience and wisdom nicely complements the contributions of the former. Lance D'Souza's life history can serve as a metaphor for motion: his path to Denmark (where he now lives) took him from Iran (where he was born), Tanzania (where he grew up) and England (where he studied). Several other authors were born in one country and now reside in another and/or professionally connect musical realms associated with different national frameworks. Their international experiences are amplified by their attitudes and intentions to creatively relate theoretical and practical domains, to reflect on their work and to provide new interpretations and understandings of the reality. While their approaches to music in motion are rooted in a myriad of disciplinary backgrounds, including philosophy, ethnomusicology, musicology, ethnology, gender studies, and music education, as can be seen in their biographical notes, some prefer to emphasise musicianship in the first place.

It is probably true, as suggested in the *Preface* to this volume, that ethnomusicology is the discipline which "provides the best tools to deal with musical diversity, intercultural discourse and the applied aspects of its interdisciplinary links with sociology, popular music studies, ethnology, pedagogy and musicology". Several authors address the issues that occupy the attention of contemporary ethnomusicologists, including identity, representation, nationalism, gender, diaspora, globalisation, human and cultural rights, and education, to mention just a few. Their notions of culture go beyond one place in which a phenomenon to be studied is situated; they are nurtured by cultural critique, engagement and activism "for the sake of minority, peripheral or disadvantaged groups, in ways which have become increasingly attentive to problems of interest, agency, voice and the unwitting perpetuation of metropolitan stereotypes" (Stokes 2001: 387).

Just like the *Garland Encyclopedia of World Music*'s volume on Europe (Rice, Porter, and Goertzen 2000), this volume also features two 'transnational', all-European groups, Jews (Bohlman) and Roms (Hemetek), and in addition brings in two internally diverse immigrant groups, namely Turks and Africans.[1] Musical reflections linked to immigration from Turkey are the focus of not fewer than three articles (Greve, Klebe, Sağlam), and those from Africa of two articles (Bender, Foramitti). Other authors bring in

1 'Transnational ethnic groups', with which the *Garland Encyclopedia* starts the presentation of Europe's music cultures include, in addition to Jews and Roms, also Travellers, Saamis, Basques and Celts.

minorities (Schippers), immigrant musicians (Adkins Chiti), a community (Lundberg), a folklore ensemble (Knudsen), genre (Barber-Kersovan, Leante, Dellisanti), publication (Di Liegro), and a research field (Reyes). In addition to an inspiring philosophical introduction (Balibar), several articles deal with musical experiments against a backdrop of changing circumstances in various parts of Europe, in some cases modelled as a one-time project and in the others around ongoing educational models. These models are aimed at kindergarten kids (Foramitti), schoolchildren (Di Liegro), children at music schools (D'Souza), refugee children and their mothers (Pesek), high school youngsters (Fock), conservatoire students (Tournier), and a variety of people ranging from children to professional musicians (Delebarre).

It is my intention to support the creative efforts of the contributors by adding a few useful references. Radano and Bohlman's edited volume (2000) on music and racial imagination has the potential to complement the question of racism in postcolonial and postmodern Europe. Gender-sensitive approaches to musicianship in the Mediterranean area can be nicely linked to Tullia Magrini's excellent introductory chapter to the volume *Music and Gender: Perspectives from the Mediterranean* (Magrini 2003). The tendency to think of the Mediterranean as a cultural area brings to mind the comparative potential of relating *tarantella* to Egyptian *zar* (Eisler 1985) and to other therapeutic treatments for female subjects. The association of women with the frame drum in Southern and South-Eastern Europe sharply contrasts with their more common associations with melody-producing plucked chordophones, such as harps and zithers, elsewhere. Veronica Doubleday has successfully mapped and contextualised the use of frame drum by women (Doubleday 1999). The project with a focus on Nigeria brings to mind the work of Nigerian ethnomusicologist Meki Nzewi, who made a noticeable contribution in particular in German-speaking countries (e.g. Nzewi 1997). Contributions dealing with Turkish immigrants can at some future point be complemented by studies of Turkish indigenous minorities in Kosovo, Macedonia and elsewhere in South-Eastern Europe. Ambitious discographic projects such as the series *Osmanlı Mozaiği / Mosaic of Ottoman* (2001), featuring sultan, women and non-Muslim (Armenian, Greek, Jewish) composers remind us of the positive aspects of Ottoman œcumene, while another discographic project (*Köprüler,* 2006), featuring the bridging between Turkish and Western art music, sends out a modern political message about the awareness of the distinctiveness of each person and the possibility and wish to live together.[2] Further discussion about pedagogical prospects

2 In his writings about the Balkans' Ottoman legacy, ethnologist Božidar Jezernik (1998, 230) states that "while the Balkans are taking great pains to resemble Europe, as it once was, Europe now defines itself on the basis of its difference in relation towards the East, the Balkans included, and claims to be what

affirmed in this volume may profit from the dialogues between music educators and ethnomusicologists as presented in Lundquist and Szego (1998), Shehan Campbell (2004) and Wade (2004).

Reading the articles led me to establish several parallels with my own experiences. Being a researcher of music in motion in Croatia (where I was born) and Slovenia (where I reside) within the past couple of decades has been a true privilege, though sometimes – due to the given circumstances – a sad one. I was in a position to observe intense musical changes related to the break-up of the Yugoslav political and cultural framework, analyse the roles given to music in various contexts of struggles for independence, document the sounds chosen to represent new national realities, and follow musical flows leading to a united Europe.[3] Nation-building processes within the territories of Yugoslavia in the course of the 1980s emphasised the need to disassociate 'us' from 'them' and therefore, by using selected historical elements created new cultural policies with differentiation between acceptable and unacceptable musics. The ambiguous 'Balkans', "the 'other' of Europe" (Todorova 1996: 7) were given a special place in this process (Barber-Kersovan in this volume). When the war started, music was used to encourage 'our side' (soldiers and civilians hiding in shelters alike), to provoke the 'enemy side', and to convince third parties (the European Union, NATO, and various countries) to get involved. The earlier mentioned sad aspect was linked to the lives and values lost through the war during which many neighbours stopped singing their shared repertoires together and replaced musical instruments with weapons in order to prove the prevalence of their ethnic identities over other identity markers characteristic of life under peaceful circumstances. One of the consequences was the harsh reality of refugee life. Therapeutic work with refugees has affirmed the important role of music in regaining psychophysical strength and ideals of reconciliation and coexistence (Pesek in this volume). It was revealing for me to realise how source materials from elsewhere (for instance Maurice Sendak's *Where the Wild Things Are*) can successfully be adapted to harsh, war-related contexts and serve as a basis for projects conducted by my students in Croatia and Slovenia and make a difference for Bosnian refugee children.

Several authors in this volume realise the need for the existing educational realms to better accommodate the current demographic reality and cultural

the Balkans used to be for almost five centuries" For musical aspects of the Ottoman œcumene see Buchanan (2007).

3 See the edited volume related to this issue, *United Europe – United Music? Diversity and Social Dimensions in Central and South-Eastern Europe,* which resulted from a conference held in Ljubljana in 2001 (Reuer et al. 2004).

needs in Europe. I recall the experiences from Yugoslavia in the 1980s, where my BA dissertation proposal for research in Zanzibar met with 'friendly suggestions' from several professors to select some unresearched area of Croatia instead (University of Zagreb) and my MA proposal for research in Egypt was initially turned down on the grounds of 'national irrelevance' (University of Ljubljana). In a sharp contradistinction, my PhD proposal in the USA (University of Maryland) was judged exclusively on the basis of its scholarly merits. It was/is indeed a satisfaction to be in a position to teach at the very same universities – in Zagreb / Ljubljana – and to evaluate my own students' proposals exclusively in scholarly terms, regardless of their geographical or topical focus. In the early 1990s, most of the students heard about the Australian *didgeridoo*, the African *djembe*, the Asian *gamelan*, or the South-American *capoeira* for the first time in my classes. Nowadays, didgeridoos are (also) made in Slovenia, African drumming ensembles are gaining popularity, gamelan is no longer considered an unnecessary addition to the education system that praises exclusively European art music, and interested students attend capoeira workshops in inner Ljubljana. The situation has even changed to such an extent that I have recently returned, with Slovenian students, from northern Thailand, where they were exposed to a workshop in Thai folk and art music and experienced a rich cultural exchange.

Sceptics keep warning that exposure to the music of 'others' will undermine the importance of 'our' music, but my first-hand experience does not confirm their fears. The broadening of the knowledge base and involvement in a variety of music and dance opportunities past and present from all over the world clearly help the development of affective, cognitive, psychomotoric, and social abilities of the practitioners. At the same time, they continue to appreciate, respect, and nevertheless enjoy singing Slovenian folk songs, and dancing what is regarded as Slovenian folk dances. *Plesna hiša* (also known as *Táncház*, *Tanzhaus*, *Danshus* etc. in various parts of Europe), characterised by live music provided by a folk music revival band and instructions of functional steps provided by experienced dancers, remains one of the favourite activities of my students. Furthermore, my request to Slovenian students to broaden the repertoire they prepared for their Thai counterparts with some non-Slovene tunes from Europe received a negative response. Their argument was that they had worked on a cultural exchange between Thailand and Slovenia, and not between Asia and Europe and consequently wanted to give to their performance a firm national character.

Discussion about the repertoire in Thailand raised the issue of identity, which continues to give strong imprint to ethnomusicological writings particularly over the last two decades and which is well reflected in this volume. Although aware of the dynamics, fluidity, and multiplicity of the identity concept, the students took a clear stand that they had not so far developed a

sense of 'European identity'. Would this be comparable to the identity issue related to other multinational states that existed in the same territories in the past: the Habsburg Empire, the Ottoman Empire, or Yugoslavia? All of these states had strategic interests in connecting the claimed territories and all of them developed strategies to achieve it. In the first decades after World War II, the Yugoslavian authorities practiced what can be called 'forced motion' – they sent teachers, organisers of musical life and soldiers from the part of the country in which they resided to another. Folklore ensembles were encouraged to perform programmes with songs and dances from all the republics and provinces, and music in the media was directed in a way that would promote 'Brotherhood and Unity' among the peoples within Yugoslavia. At the same time, the performance of songs that one national group would consider patriotic (a positive view) and another group nationalistic (a negative view) was banned and punishable, while religious songs were strictly restricted to objects for religious services and removed from the media. A guided preference for what was regarded as proletarian music pushed aside what was interpreted as unwanted bourgeois music related to the upper class cultural milieu. This kind of 'forced motion' was nicely composed in an adage used by the American anthropologist of Serbian descent Andrei Simic: "Woe unto a brotherhood and unity imposed by force of law" (Simic 1994).

Contributors to this volume sense and reveal Europe beyond its shared pride in art music legacy and beyond the national agendas linked to the folk music domain. The changing face of Europe increasingly attracts researchers gathered in major international associations. The newest study group established and approved in 2008 within the major association of ethnomusicologists worldwide, the *International Council for Traditional Music*, is focused on music and dance in South-Eastern Europe. A couple of years ago a special interest group for European music emerged within the United States-based Society for *Ethnomusicology.* The *European Seminar in Ethnomusicology* has succeeded, since its establishment in 1981, in bringing together scholars interested in European topics and European ethnomusicologists with diverse research interests. The *European Music Council's* involvement in issues such as education, cultural policy and advocacy provides valuable links to two emerging ethnomusicological fields of interest in particular: Music and minorities, and applied ethnomusicology.

MUSIC AND MINORITIES

The issue of minorities has a special importance in this volume. It is central to the articles of Schippers, Bohlman and Hemetek, but in various senses and to varied extent it is present in all contributions. The study of music

in relation to minorities accounts for the increasing directions of present-day ethnomusicology. The dynamics of this research field can be outlined as follows:

1985 The first ethnomusicological conference worldwide with the keywords 'music' and 'minorities' *Glazbeno stvaralaštvo narodnosti (narodnih manjina) i etničkih grupa / Traditional Music of Ethnic Groups – Minorities* took place in Zagreb (Croatia, Yugoslavia). It was attended by 16 scholars from Austria, Germany, Hungary, Italy and Yugoslavia. Conference proceedings (Bezić 1986).

1994 The conference *Echo der Vielfalt: Traditionelle Musik von Minderheiten / ethnischen Gruppen – Echoes of Diversity: Traditional Music of Ethnic Groups / Minorities* took place in Vienna (Austria). It was attended by 40 scholars from ten countries. Conference proceedings with CD (Hemetek 1996).

1997 Panel on Music and Minorities at the 34th ICTM World Conference in Nitra (Slovakia) presented statements by ethnomusicologists from seven countries. The proposal aimed at the establishment of a study group was approved by the Executive Board.

1998 Constitutive meeting in Vienna (Austria). Adopted definition of minorities and mission statement of study group (here in a later improved form): Minorities = groups of people distinguishable from the dominant group for cultural, ethnic, social, religious, or economic reasons. The study group focuses on music and minorities by means of research, documentation and interdisciplinary study. It serves as a forum for cooperation among scholars through meetings, publications and correspondence.

2000 1st Study Group Meeting in Ljubljana (Slovenia), attended by 31 scholars from 15 countries.
Themes:
1. Music and Dance of Minorities: Research Traditions and Cultural Policies;
2. Music, Dance and Identity of Minority Cultures;
3. Minorities in Slovenia and Neighbouring Countries. Conference proceedings with CD (Pettan, Reyes and Komavec 2001).

2002 2nd Study Group Meeting in Lublin (Poland), attended by 26 scholars from 15 countries.
Themes:
1. Theory and Method in the Study of Music and Minorities;
2. Interethnic Problems of Borderlands;
3. The Role of Music for Migrant Societies;
4. Representing Minorities in Music;

5. Minority Music and Religious Identity. Conference proceedings with CD (Hemetek, Lechleitner, Naroditskaya and Czekanowska 2004).

2004 3rd Study Group Meeting in Roč (Croatia) attended by 47 scholars from 20 countries.
Themes:
1. Emics and Etics in Relation to Music of Minorities;
2. Multiple Identities and Identity Management in Music of Minorities;
3. Marginality – Empowerment – Applied Ethnomusicology. Conference proceedings with CD (Ceribašić and Haskell 2006).

2006 4th Study Group Meeting in Varna (Bulgaria) attended by 54 scholars from 23 countries.
Themes:
1. Hybridity as a Musical Concept in Studies of Music and Minorities;
2. Minority - Minority Relations in Music and Dance;
3. Music Education of Minority Children;
4. Race, Class, Gender: Factors in the Creation of Minorities. Conference proceedings with CD (Statelova, Rodel, Peycheva, Vlaeva and Dimov 2008).

2008 5th Study Group Meeting in Prague (Czech Republic) attended by 66 scholars from 27 countries.
Themes:
1. Roma Music and Dance;
2. Representation of Minority Musics and Dance in the Mass Media and the Marketplace;
3. Cultural Policy and Safeguarding Minority Musics and Dance. Conference proceedings (Jurkova, forthcoming).

This updated chronological overview documents (a) that multifarious and intricate relations between music and minorities are studied in a systematic and continuous manner, (b) that the research interest in this field is growing, both in terms of the number of researchers and their geographical distribution, and (c) that it has its roots in Europe. The sixth meeting in 2010 will reflect the growing interest in music and minorities by scholars outside of Europe and is expected to take place in Hanoi (Vietnam).

APPLIED ETHNOMUSICOLOGY

Considering the fact that several contributors to this volume demonstrate a tendency to use their research experience to improve the circumstances detected during their research, it makes sense to relate their intentions to the developments within another emerging scholarly direction – that of applied ethnomusicology. Although this term is not new, there are just a few sources available to provide syntheses of the ongoing debates, to present a selection of both successful and failed case studies, and to clarify the essence, connotations and limits of applied ethnomusicology.[4] The communities and individuals to which ethnomusicologists wish to bring help by using their knowledge, understanding, and skills often belong to underprivileged minorities, immigrants, ethnic groups, diasporas, and refugees.

An increasing influx of immigrants to Western Europe in the second half of the 20th century gradually raised the interest of ethnomusicologists in their musical cultures. Besides important studies on immigrant musics (Ronström 1991) and cultural policy (Baumann 1991), several Swedish ethnomusicologists, including a contributor to this volume, Dan Lundberg, became involved in applied projects such as the *Ethno* camp for young musicians in Falun and music making within ensembles such as the *Orientexpressen*. The *European Music Council* conference *Aspects on Music and Multiculturalism* that took place in Falun in 1995 thanks to Krister Malm, was an important step in the same direction. A creative three-year project, *The Resonant Community,* brought to life by Kjell Skyllstad, one of the 'fathers' of applied ethnomusicology in Europe, was implemented in several elementary schools in the Oslo area in 1989, bringing together ethnomusicology and music education and paving the way to better appreciation between Norwegians and immigrants from Africa, Asia and Latin America through their respective musics. This complex and inspiring project affected the lives of all the parties involved: schoolchildren, parents, teachers, and musicians (Skyllstad 1993); in this volume there is a reference to it in Eva Fock's article.

After an indicative absence of applied ethnomusicology in various summaries of the discipline (e.g. Myers 1992, Schuursma 1992),[5] it seems that the thematic volume 36/3 (1992) of the Society for Ethnomusicology's journal *Ethnomusicology* announced important changes. The editor of the volume, Jeff Todd Titon, together with the other contributors (Daniel Sheehy, Bess Lomax Hawes, Anthony Seeger, and Martha Ellen Davis) succeeded in

4 Two periodicals have served this purpose so far: *Ethnomusicology* 36/3 (1992) and *Muzikološki zbornik / Musicological Annual* 44/1 (2008).

5 The same applies for major encyclopedic resources.

bringing "what ethnomusicologists do in public interest" to the attention of ethnomusicological academia and in creating a space for possible re-evaluation and repositioning of the applied work within ethnomusicology as a whole. It took six more years, until 1998, for the *Applied Ethnomusicology Section* to be established within the *Society for Ethnomusicology*. Its webpage suggests that "the applied ethnomusicology section is devoted to work in ethnomusicology that falls outside of typical academic contexts and purposes" and points to the activities such as "festival and concert organisation, museum exhibitions, apprenticeship programs, etc." while its members "work to organise panel sessions and displays at SEM conferences that showcase this kind of work and discuss the issues that surround it, as well as foster connections between individuals and institutions". The next important step on the western side of the Atlantic was the conference *Invested in Community: Ethnomusicology and Musical Advocacy* that took place at Brown University in Providence in 2003; indeed, as suggested by the programme leaflet, "the first conference in the United States to focus on the vital role of the academic in advocating community music", featuring "applied ethnomusicologists [who] work as musical and cultural advocates, using skills and knowledge gained within academia to serve the public at large"[6].

Several events can be identified on the European side, too. In 2003, Italian ethnomusicologists organised the ninth International seminar in Ethnomusicology in Venice entitled *Applied Ethnomusicology: Perspectives and Problems*. The 15th colloquium of the ICTM in Limerick, Ireland, in 2004 entitled *Discord: Identifying Conflict within Music, Resolving Conflict through Music* addressed ethnomusicological approaches to conflict resolution. The 38th world conference of the ICTM in Sheffield, England in 2005 focused on applied ethnomusicology as one of the themes, pointing to "situations in which scholars put their knowledge and understanding to creative use to stimulate concern and awareness about the people they study"(in Stock 2005: 1). One of the two plenary sessions was dedicated to applied ethnomusicology and among the keynote speakers were two contributors to this volume – Adelaida Reyes and Ursula Hemetek. An important unit at the University of Sheffield is certainly its Centre for Applied and Interdisciplinary Research in Music (CAIRM). The ICTM's 39th world conference in Vienna in 2007 featured double session *The Politics of Applied Ethnomusicology: New Perspectives* with participants from all continents. The articles based on presentations by Samuel Araujo (Brazil), Jennifer Newsome (Australia), Maureen Loughran (United States of America), Tan Sooi Beng (Malaysia) and the undersigned were published in the already mentioned volume of *Muzikološki zbornik / Musicological Annual*. At the same

6 Filmed presentations from this conference are available at http://dl.lib.brown.edu/invested_in_community/bios.html

conference there was a meeting at which 44 members agreed to establish a study group focused on applied ethnomusicology.

Slovenia's capital Ljubljana served as a host city to two scholarly gatherings focused on applied ethnomusicology: *Ethnomusicology and Ethnochoreology in Education: Issues in Applied Scholarship* in 2006 and *Historical and Emerging Approaches to Applied Ethnomusicology* in 2008. The latter was the first meeting of the newly established ICTM's study group, during which the improved definition was accepted. According to it, "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." (Pettan 2008: 91) The conference (as well as the forthcoming proceedings) addressed the following themes:

1. Historical and contemporary understandings of applied ethnomusicology, in international perspective;
2. Teaching pedagogies and research practices of applied ethnomusicology;
3. Building sustainable music cultures;
4. Applied ethnomusicology approaches to music therapy and healing;
5. Theorising music's roles in conflict and peacemaking.

CONCLUSION

This volume testifies to the fact that music in motion as addressed by the contributors provides both a reflection of diversity imbedded in multiple identities of people residing in Europe today and a powerful non-verbal tool to encourage much needed and mutually beneficial dialogue. In some segments it reminds us about the past from which lessons about the traps of nationalism, particularly in regard to minorities and immigrants, should be learnt (see also Bohlman 2004, Hemetek 2006), and in the others it inspires an engaged approach in addressing vulnerable communities, including refugees (see also Reyes 1999). One would hope to see this volume used as source of encouragement by educators at all levels of the pedagogical process, assisting them in building a critical stance towards perpetuation of stereotypes and in adopting fresh alternatives, *Jamila and the Others ...* being just one of many useful examples.

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