THE ROUTLEDGE COMPANION TO APPLIED MUSICOLOGY

Edited by Chris Dromey

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It has already become customary to introduce applied musicology and ethnomusicology as musicology and ethnomusicology practiced beyond the strict confines of academia. The circumstances of the contemporary scientific world which depends on precarious funds and projects and is therefore suffocated by the "publish-or-perish" narrative just to survive, have brought about the ideas of broader applicability of these disciplines' expertise in the "real world." Addressing these conditions in contemporary humanities would be much too serious of a task for this occasion, but they should be noted in order to underline the gravity of the situation and give context to the publication we have before us. The need for justification of the role of ethno/musicology today, however coercively, also reminds us of the versatility and the potential that are innate to our jobs, which are exactly what we are faced with in the comprehensive new collection of papers, *The Routledge Companion to Applied Musicology*, edited by musicologist Chris Dromey, Associate Professor of Music at Middlesex University. Likewise, especially given that in the collection, there are no contributions of authors from Serbia or the former Yugoslav sphere, publications like these also give us an opportunity to reexamine the work of musicologists and ethnomusicologists – academic, public, or otherwise – in the local context, and compare the structure and responsibilities of our jobs throughout the history of the discipline and especially today.

Although, due to the increasing interest in the last decade or so, it may seem that applied musicology is a "new and trending topic," it is, in fact, true that the idea of the application of knowledge of music has been at the forefront of this discipline since its foundation. Combined with the persisting difficulty in pinpointing the definition of musicology, this misapprehension was the motivation behind Dromey's engagement in production of this publication

– to demystify "the m-word" and "to acknowledge what musicology has already accomplished and to consider what it might go on to achieve" (p. 1). As the collection's contributors and their themes show, "what musicologists themselves conceive as 'application' will vary, as will […] their priorities and methods" (p. 2).

The collection contains 27 chapters divided into five parts: "Defining and Theorising Applied Musicology," "Public Engagement," "New Approaches and Research Methods," "Representation and Inclusion," and "Musicology in/for Performance."

As it seems, there have always been different perspectives on the musicology's nature, and these rifts and different perspectives are embedded in the very core of the discipline. This is demonstrated in the article written by musicologist Malik Sharif, who dealt with early scholars of musicology in the nineteenth century (Philipp Spitta, Hermann Kretzchmar, Guido Adler, and Charles Seeger) during its conception. Moreover, authors such as Miloš Zapletal and Chris Dromey recognize the applicative roots of musicology already in the eighteenth century, as well as the practice of musealization and historiography of music instruments and various musical texts. They claim that during its establishment in the next century, musicology was already functioning based on the previously determined connections between scholarship, music-making, and the collecting, preserving, exhibiting, researching, etc., of music sources. In the next chapter, Natasha Loges discusses the concert-programming strategies of the Austro-German performers (Clara Schumann and Julius Stockhausen in particular) as a form of public musicological action, emphasizing the fact that before the pianist and conductor Charles Hallé, who performed complete Beethoven sonata opus in 1861/62, the concert programs were not intended or arranged to showcase a genre or an individual composer's works. In a similar vein, Bruno Bower explores "applied before musicology," or a very particular case of music lexicography, criticism, and concert programming that preceded musicology's foundation, in the domain of George Grove's program notes for concerts that gradually became what is today widely known as *Dictionary of Music and Musicians*, whose first edition was published in 1879. Here, Bower draws one highly significant conclusion that underlines the importance of audience education and familiarity with reading about music and musicians as one of the requirements for musicology to succeed institutionally. Moving closer to our time, Nancy November writes about the mutual benefits of the intersections between phenomenology (that strives to recognize a group's shared experience) and practice-led research (which gives insight into the individual and introduces self-awareness) of various musical practices. Similarly, in the following chapter, Alastair Williams

argues that critical musicology and performance studies could benefit from productive collaboration in exploring musical meaning and subjectivity.

The second part of the collection raises several important ethical concerns when working as a public musicologist. Leah Broad advocates for a model of public musicology where the dissemination of knowledge beyond academic institutions must be entrenched in reflectivity and responsibility towards the community. Thus, in order to engage with the public in a manner that is neither elitist nor pretentious, one must develop skills to find a target audience and shape the dissemination narrative according to the audience's needs, capacities and interest. Furthermore, by expanding on their two collaborative ethnomusicological projects (*Soundscape Rostock: An Ethnomusicological View of City Sound* and *Nimitaau | Let's Dance: Fiddle-Dancing through Scots and Eeyou Cultures*), Frances Wilkins, Barbara Alge, and the Aanischaaukamikw Cree Cultural Institute show how working across cultures, languages, and disciplines must be executed carefully and with special sensitivity towards learning and unlearning the harmful patterns. The next two chapters deal with the issue of public engagement in concerts. The first one, by Helen Julia Minors, is dedicated to unveiling of the processes of curation and public musicology through the artist-audience interactions, with a goal of promoting women-centered art at the Club *Inégales* in London. The second one, penned by Constanze Wimmer and Chris Dromey, introduces a discussion on cultural and artistic citizenship in classical music with a historical overview and reframing the concert audience engagement through conversations and concert notes. Toby Young's preoccupation was the issue of knowledge exchange in a non-traditional way; the author also offers a manifesto of "Sharing Music(ologic)al Knowledge," which should encourage further reflections on knowledge exchange outside of academia. This part of the collection concludes with Rachel Johnson's contribution dedicated to the public music lectures of Edward Taylor (1784–1863), who was innovative for his time, not only in the sense of the huge popularity of his talks but also for his need to encourage the audience, and especially women, to understand and test his observations.

Going beyond the context of traditional art concerts, concert lectures, workshops, and knowledge exchange geared towards the public outside of academia, in the third part of the collection, the authors introduce new research frontiers and methods. One that is gaining steadfast traction is ecomusicology, which was of interest to Aaron S. Allen, Taylor Leapaldt, Mark Pedelty, and Jeff Todd Titon. Focusing on the concept of sound commons – sound as a resource that may be shared but not owned – the authors trace musicology's path to the ecological commons and give insight into three projects that venture into soundscape and the impact of organology and music technology on

the environment. On the other hand, Michael Thorpe dove into the research of melodic symmetry, and more specifically, retrogression, to demonstrate how both musicology and cognitive psychology can benefit from finding new methodologies for studying music perception. Joe Attard researched audience responses to the idea of "opera cinema," intending to question whether "opera virgins" perceive this kind of remediation of opera as authentic enough. As the author underlined, what differs here from the usual musicological research is the inclusion of audience-centered methods. Inquiring about a closer bond and possible tighter collaboration between musicology and music therapy, Colin Andrew Lee and Chris Dromey propose a concept of "aesthetic music therapy" in which atonal improvisation, as well as contemporary music (namely, minimalism), can have a more critical role. Further, Paul Fleet questions the value and authenticity of music education and music degrees today, with attempts to present music skills and knowledge through the lens of the "Tomorrow's Graduate Skills" (WEF) formula.

The fourth part of the publication is introduced by Karen Cyrus' chapter on strategies to integrate Pan-African Music into the Canadian educational system via projects such as workshops for choosing and incorporating appropriate repertoire and material, reviving a steel band program, and investigating teaching strategies in this regard. Xabier Etxeberria Adrien and Henry Stobart examine the historically significant figures and events of the *indigenismo* movement in Bolivia and Ecuador, with a cautionary conclusion for active researchers of marginalized and indigenous communities not to delude themselves that their "(ethno)musicological efforts are free of flaws […] or that [they] can easily jettison the baggage of coloniality." Going from care for the communities that are the subject of research to the (self-)care of the researchers themselves, Klisala Harrison proposes a type of "reparative musicology" (a term mentioned at the very end of the chapter) that champions a more ambitious framework of care for researchers that face various types of risk at work (phycological, emotional, physical, etc.). Presenting several cases of "rap at court," Lily E. Hirsch argued that forensic musicology – i.e. expert witnesses working in the domain of public musicology – could aid in distinguishing between morality and the law, particularly when it comes to genres such as rap, which is prejudiced as criminal and otherwise problematic. Adam Ockelford's chapter discusses examples of "applied musicology in action" based on the "zygonic" theory (already mentioned in Thorpe's text), specifically concerning musical development, neurodiversity, and musical cognition. According to the author, this approach has the potential to overcome the issues of previous metacognition research methodologies based on reflection on musical experience through language.

At the beginning of the exciting fifth part of the collection, Ties van de Werff, Imogen Eve, and Veerle Spronck wrote about their project "Mahler am Tisch," which strived to experiment with playing classical music for non-traditional audiences in unusual venues. Therefore, the music of Gustav Mahler was arranged to be performed in an intimate jazz café and a bar as a unadvertised pop-up event, with the idea to put the musicians in a non-traditional space and investigate different types of reactions from the present audience. Rachael Durkin and Darryl Martin expanded on the notion that organology can be seen as an *intra*disciplinary space, in which both performance studies and applied musicology have had important roles throughout history. Neil Heyde brings about the issue of musicians' and composers' relationship with existing music recordings and, with the help of a case study that deals with six cello pieces by Richard Beaudoin, proposes ways to stimulate critical and analytical approaches and engagement with music stored in digital memory. The penultimate chapter of the collection, written by Sarah-Jane Gibson and Lee Higgins, covers the role of applied musicology and knowledge on social issues in the life of community choirs in Northern Ireland. The choirs that were researched have shown that the communities, although not musically educated, have a desire to engage in collaborative musicking, demonstrating numerous acts of inclusive practice and democratizing musical experience. Finally, in their chapter, Neil T. Smith and Peter Peters deepened the discussion on music and architecture, that is, the buildings in which music is performed, and especially those that were built exclusively for that purpose – such as Richard Wagner's Festspielhaus, Pierre Boulez's IRCAM, and many other historical and contemporary examples of *buildings for music*. The authors concluded by highlighting the necessity of musicological studying and involvement in music and its buildings in order to be "more sensitive to the wider arenas of which music is part."

As shown in this short review, this volume gathers an astounding amount of vibrant and up-to-date scholarship that addresses historically, substantively, ethically, and otherwise essential issues, thus demonstrating the breadth of the possibilities and demand for musicology outside academic contexts. At the same time, it shows that musicologists and ethnomusicologists have been preoccupied with their role and impact in society since (and even before) the official establishment of their disciplines, and that the current precarious situation on the job market in humanities and in general, only prompted them to market their work as valuable to a broader audience. This type of work should also involve a strong sense of responsibility – towards the people subjected to the research, as well as towards the researcher's self and wellbeing – inherited from experiences of the social disciplines previously involved in research of different communities.

Finally, this culturally rich publication invites a self-reflection about our locally applied ethno/musicological practices. For public musicology and many other types of applied work have not only been present in the Serbian and Yugoslav context for decades, but it is also the case that these jobs and social interventions were and still are often done by the people working in academia, in collaboration with colleagues working in the realms such as radio, television, music criticism, concert and exhibition programming, marginalized community research, etc. Considering all the above while also taking into account the choice of traditional musicological media to present all of this vibrant research, we can finally add (another) question about the musicology's nature and definition – is it possible to completely distinguish applied from academic musicology, or are they (as they have always been) just two faces of the same coin? It seems to me that the second option is more plausible and logical.

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