

aussi la voie à la poursuite de son analyse en s'intéressant à des artistes de la génération suivante qui continuent de redéfinir les transformations contemporaines de la culture et de la musique yiddish. Elle pose ainsi des jalons solides pour le champ d'étude encore peu exploré de la chanson yiddish contemporaine. 🍀

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The Oxford Handbook of Children's Musical Cultures.

2012. Ed. Patricia Shehan Campbell and Trevor Wiggins. New York: Oxford University Press. 658 pp.

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The Oxford Handbook of Children's Musical Cultures is an important milestone in the study of childhood and music. While scholars have investigated the unique conditions under which childhood and music

operate in the past, only recently have these studies and questions coalesced into a methodological and disciplinary whole. The handbook, which contains 35 essays, takes as its starting point the assumption that "children's engagement with music is universal," while noting that there are many cultural, societal, and historical differences that problematize the notion of "the universal child (or childhood)" (1, 5). This collection, then, approaches the question of children's universal engagement in music by investigating specific moments of children's music making, addressing questions of children's creativity and the influences of adult culture. The study of childhood is a heterogeneous, interdisciplinary field, cross-referencing scholars from anthropology, ethnomusicology, folk studies, and education, to name only a few. The *Oxford Handbook's* varied contributions are grouped into three sections—Engagements with Culture: Socialization and Identity; Personal Journeys In/Through Culture; and Music in Education and Development—that speak meaningfully and productively across each other. Rather than attempt to summarize every chapter in this book, I have selected five for close review. These five chapters offer diverse approaches to the topic and are, in my opinion, particularly strong articles.

The first section of the book is divided into two smaller segments. Part 1A, "(Re)making Cultures For/By Children/Updating Tradition," opens with Sonja Lynn Downing's account of Balinese girls' gamelan, an activity from which girls and women are traditionally excluded. She references case studies from her 2005-06 anthropological research to illustrate the many competing and interlocking ideologies at play in this type of ensemble.

Her interviews illustrate how the girls' satisfaction lies, most commonly, at the level of musicianship, followed secondarily by their roles in preserving Balinese culture; by contrast, the texts of the songs promote self-improvement. Downing, through her fascinating storytelling and analysis, locates girls' gamelans at the center of "the conflicting identities and roles of female musicians in Bali as objects of desire, as icons of Balinese regionalism, and as paradigms of Indonesian cultural pride" (40).

Using interviews and a historical approach, Noriko Manabe's chapter investigates the music composed for and sung by Japanese schoolchildren during the Second World War. She describes the ways that the state used government-sanctioned universal education songbooks to embed nationalistic sentiments in Japan's youngest citizens. After detailing children's singing of *gunka*, military marches, and other such nationalistic tunes in everyday situations, she notes, like Downing, the distinct discrepancies between national educational goals and children's lived experiences; most often, the songs' meanings were not absorbed. In postwar Japan, American occupation forces replaced these songs' nationalistic sentiments with messages promoting cooperation and cheerfulness. Manabe's engaging essay successfully merges historical research with oral history, picking up the threads running through childhood studies and other essays in this volume.

Part 1B, "Cultural Identities with Multiple Meanings," is exemplified by Alan M. Kent's account of the contested and hybrid culture of Cornwall. Here, children's music culture is read as a battleground between Cornwall's English

and Celtic identities. From local biblical plays in the medieval era to contemporary music projects, Kent shows how children have been encouraged to fuse their ancient Celtic and modern English musical traditions. In retelling a varied history that balances children's participation in cultural production, language politics, and religious-cultural issues, he reveals the ways that young people's music taste can exemplify a multiplicity of local and national cultural identities.

In Part 2, "Personal Journeys In/Through Culture," Marvelene C. Moore discusses the songs and games that African-American children sang and played on the playground of their Tennessee elementary school. Specifically, she illuminates how children negotiate simultaneously the inherited structural elements of African-American slave songs, the songs of their elders, and current pop music. As evidenced by her ethnographic research, these children's (usually girls') everyday music-making incorporates layers of melody, rhythm, and physical play, and proves to be a malleable creative space for articulating simultaneous levels of African-American experience, both shared and personal. She also explores a reciprocal relationship between African-American children's clapping games and rap music, in which children incorporate rap rhythms and layering, while prominent rap artists sample clapping games into their songs. What results is a fertile musical creative space, as girls' playground games manipulate inherited musical practices from adult culture, while children's songs are reincorporated into specific corners of the African-American musical landscape.

Part 3, "Music in Education and

Development” begins with Alexandra Kertz-Welzel’s “Children’s and Adolescents’ Musical Needs and Music Education in Germany.” She explains that in spite of music’s importance in children’s lives, music is the least favoured subject among German schoolchildren. She expertly crafts an engaging overview of the German educational system, children’s struggles in school resulting from low socio-economic status or ruptured home life, and the main models of German education. She explains that *Bildung*, which aims to make school lessons applicable to the child’s life experiences and aid in their personal development, and *Didaktik*, which models lessons for students, place the emphasis on the teacher as authority. Given that music’s importance in students’ lives lies in mood regulation and self-expression, a successful approach to music education in Germany would be student-oriented, building upon students’ pre-existent musical abilities and preferences in order to challenge and expand their musical boundaries.

As this sampling illustrates, the *Oxford Handbook’s* impressive essays are rich and diversely conceived. As such, they exemplify the field itself: multi-faceted, deeply engaging, and interdisciplinary. Along with Tyler Bickford’s recent article on children’s music in the 2nd edition of *The Grove Dictionary of American Music* (2013), and groundbreaking essay collections edited by Susan Boynton, Roe-Min Kok, and Eric Rice (2006; 2008), music scholars have begun to explore, illuminate, and theorize the often overlooked voices, stories, and songs of children. Encompassing all corners of the globe and a representative mix of historical, sociological, educational, and ethnographic

approaches, Campbell and Wiggins’ collection answers a need in music scholarship, while setting the standard for future studies. ❁

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Cet ouvrage comprend onze chapitres regroupés par pays. Quatre chapitres, après l’introduction de Keith Howard, sont consacrés à la Chine. Helen Rees, Catherine Ingram, Olivia Kraef et Lauren Gorfinkel en sont les auteures. Deux autres chapitres, sur la Corée du Sud, sont rédigés par Keith Howard