

Intertextuality in Protest Music, will examine “the types and uses of intertextuality seen in protest music around the world, using antinuclear music as a case study” (ix).

With its unassuming translations of Japanese terms, clear signposting, and helpful conclusion sections following each chapter, *The Revolution Will Not Be Televised* serves as a wonderful introduction into Japanese protest music culture for all audiences. Manabe writes in a manner fit for undergraduates, although the length of the book might make it unmanageable for a single semester. Chapter 3, “Musicians in the Antinuclear Movement: Motivations, Roles, and Risks,” could best serve as an excerpted introductory piece for use in a classroom. As with many Oxford University Press titles, the monograph is paired with a very useful companion website with active links to many songs, live protest videos, and governmental reports mentioned throughout Manabe’s writing. 🌸

Sustainable Futures for Music Cultures: An Ecological Perspective. 2016. Ed. Huib Schippers and Catherine Grant. Oxford: Oxford University Press. 392 pp.
Current Directions in Ecomusicology: Music, Culture, Nature. 2016. Ed. Aaron S. Allen and Kevin Dawe. New York: Routledge.

KATE GALLOWAY
 Wesleyan University

There is a growing body of work addressing music and sustainability, and ecological approaches to music and

performance cultures. Scholars in the visual and performing arts and humanities are increasingly adopting language and methodologies from the fields of ecology, environmental studies, and sustainability studies. The two collections under review follow this intellectual pursuit by broadly addressing the ecology of music, music communities, and performance contexts across musicology, ethnomusicology, and sound studies by taking a case study approach.

Sustainable Futures for Music Cultures: An Ecological Perspective approaches the concept of music culture, developed by Jeff Todd Titon and Mark Slobin among other foundational ethnomusicologists, as an ecosystem of networked and interconnected social, cultural, economic, biological, and geospatial agents and factors that shape musical vitality and diversity. Schippers and Grant are concerned with the health, diversity, and resilience of musical cultures in the increasingly globalized 21st century. The collection takes a comparative approach, addressing musical sustainability and the ecology of music cultures across traditions, geographic regions, and diasporic community mobilities. As Schippers outlines in the introductory chapter, “Sound Futures: Exploring the Ecology of Music Sustainability,” the authors’ central objective is:

To contribute to mapping and understanding the complex forces acting in and on present-day music cultures and specific music practices, both philosophically and as a basis for planning interventions that are effective and reflect the wishes of the communities that own, create,

develop, perform, transmit, disseminate, and value the music. (4)

The collection is the central outcome of a five-year international Australian Research Council Linkage Grant, which funded a collaborative comparative research network devoted to developing and testing methodologies and approaches to music sustainability in a global context. The nine case studies presented include: Mexican Mariachi (Patricia Shehan Campbell), Ghanaian Ewe dance-drumming (James Burns), Amami *shima uta* from Japan (Philip Hayward), Korean *samulnori* (Keith Howard), Hindustani North Indian classical music (Huib Schippers), Vietnamese *ca trù* (Håkan Lundström), Indigenous *yawulyu* songs from Central Australia (Linda Barwick), Balinese gamelan (Peter Dunbar-Hall), and Western opera (John Drummond). Schipper's introductory chapter outlines the methodology of the research project, drawing on material from his contribution to *The Oxford Handbook of Applied Ethnomusicology* (2015). The next chapter by Grant surveys current and historical sustainability methods and initiatives used by musicians, communities, NGOs, and international organizations to "protect, maintain, and stimulate musical diversity" (15). The nine individual case study chapters follow. Throughout these essays, the contributing authors map out key factors of musical sustainability and identify practical strategies for how scholars, community members, and institutions can aid in the prevention of music culture endangerment or extinction. Schippers and Grant conclude the volume with a final chapter that presents comparative analysis generated from the

data and research findings in each case study, highlighting and interpreting how each author connected their work to the project's music culture and domains framework.

The contributing authors of the *Sustainable Futures for Music Cultures* are concerned with sustaining music cultures that are potentially under threat in the immediate present, rather than trying to resurrect past extinct music traditions. In his opening chapter, Schippers outlines the five domains of musical sustainability developed by the research collective: 1) Systems of learning music; 2) Musicians and communities; 3) Contexts and constructs; 4) Regulations and infrastructure; and 5) Media and the music industry. In all nine case studies, authors use this framework as the organizational structure for their essays, and provide a background section at the outset of the chapter to contextualize the music culture for a readership whose familiarity with, or expertise in, the music tradition and geographic region varies.

The clarity and detail of Schippers's description and analysis create a narrative space where the reader can trace how each domain is applied in distinctive ways to each case study. By modeling their methodology in such a way, readers can envision how they could apply this framework to their own fieldwork site and community. The immediate benefit of applying these domains to diverse case studies is that the research team and the audience for this collection can understand each individual domain, however they can also observe how the domains operate together as a network within the ecosystem of a music culture. In each case study, the contributing

author outlines the factors that impact musical sustainability and how local technological developments, infrastructural challenges, socio-economic change, educational system shifts, and the loss of prestige, among other social, geographic, and cultural circumstances, contribute to the decline of certain music cultures. By reading across different case studies – a benefit of using the same structure for each case study chapter – the audience for this collection is encouraged to make connections and observe that the same causes in different contexts do not lead to the same effects.

This volume is an excellent example of community-focused scholarship. Although the authors have developed a model and set of tools to understand musical sustainability in cross-cultural perspective, and work towards developing the appropriate interventions to maintain musical vitality, they advise culture workers to collaboratively develop solutions with the community rather than dictating their own fixes, making assumptions, or ignoring the community's needs. They have provided a set of tools and methods that are intended to be “adapted and applied to serve communities in shaping their musical futures on their own terms, in the ways they wish, and in collaborations and partnerships they choose” (334). And these communities participate in the music culture in varied ways through a combination of ownership, creation, development, performance, transmission, dissemination, and as participatory audiences that determine aesthetic and cultural value.

The articles all employ accessible writing styles, and could be adopted for upper-level undergraduate and graduate

ethnomusicology seminars. It is a particularly welcome addition, with applied ethnomusicology and public musicology seminars increasing in number. *Sustainable Futures for Music Cultures* contributes new approaches to the study of the ecology of music, providing a nuanced methodological framework that makes examining music cultures from an ecological perspective more concrete and comparative.

Current Directions in Ecomusicology: Music, Culture, Nature is the outcome of a series of discussions, publications, and events that took place during the foundational years of the American Musicological Society Ecocriticism Study Group and the Society for Ethnomusicology Ecomusicology Special Interest Group. These include the “Colloquy: Ecomusicology” in the *Journal of the American Musicological Society* (2011), sponsored panels and special sessions exploring the intersections between music, place, and the environment at the annual meetings of the American Musicological Society (AMS) and Society for Ethnomusicology (SEM), four successful interdisciplinary “Ecomusicologies” conferences (in New Orleans as a pre-conference to the joint meeting of the American Musicological Society, Society for Music Theory, and Society for Ethnomusicology (AMS/SMT/SEM) in 2012; at Queensland Conservatorium, Griffith University, Brisbane, Australia in 2013; at the University of North Carolina, Asheville in 2014; and at Westminster Choir College, Princeton in 2016), and the ongoing publication of the *Ecomusicology Review* (formerly the *Ecomusicology Newsletter*), among other initiatives. These events featured scholarly presentations

that, if included, would have diversified the collection's contents and challenged some of the artificial socially constructed binaries – nature/culture, human/nonhuman, rural/urban – that some essays in the volume continue to support. *Current Directions in Ecomusicology* does, however, unite in conversation divergent scholars from across musicology, ethnomusicology, and sound studies to address ongoing conversations concerning the intersections among music, sound, culture, and the environment in the past and present.

The collection's essays are organized into four sections, or as Allen and Dawe refer to them, directions: 1) Ecological (Alice Boyle and Ellen Waterman, Margaret Q. Guyette and Jennifer C. Post, Robin Ryan, Jeff Todd Titon); 2) Fieldwork (Anthony Seeger, Helena Simonett, Kevin Dawe, Andrew Mark, Maria Sonevytsky and Adrian Ivakhiv); 3) Critical (James Rhys Edwards, W. Luke Windsor, Alexandra Hui, Travis Stimeling, Mark Pedelty); and 4) Textual (David Ingram, Eric Drott, Sabine Feisst, Denise Von Glahn, Aaron S. Allen). Topics addressed include acoustic ecology and soundscape studies, contemporary music, popular idioms, traditional music, animal musicalities and biomusic, the material culture of music and sustainability practices, the representation and expression of environmental politics and trauma, the role of audiovisual media in the communication of environmental rhetoric, and the politics of listening, among other areas of music scholarship.

Each section contains essays that speak across the fields of musicology, ethnomusicology, and sound studies, applying key theoretical concepts

actively used in science and technology studies (ecomedia) and environmental humanities (ecofeminism, greenwashing, traditional ecological knowledge) to music. In her essay on Maggi Payne's and Laurie Spiegel's nature-inspired pieces, Sabine Feisst analyzes the important role women have played in electronic composition and how technology should not be reductively approached simply as a cause of environmental degradation, as it can be used in inventive and affective ways to communicate environmental issues. Denise Von Glahn addresses the intersections between bioregionalism, feminism, and the representation of place in the covert environmental messages of Libby Larsen's work. Together, these two chapters from the "Textual Directions" section illustrate how ecofeminism can convey the links between place, environment, music, and identity politics. An important essay in the "Critical Directions" section is Travis Stimeling's "Music, Television Advertising, and the Green Positioning of the Global Energy Industry," which applies detailed media analysis to reveal music's central role in selling the science and technology behind greener energies, connecting Appalachian identity to the energy sector, branding the green and fossil fuel energy industries, and greenwashing environmentally harmful energy resources and their use.

The "Fieldworks Directions" section in *Current Directions in Ecomusicology* – along with the scholarship of Michael Silvers (2015, 2016) – illustrates how the role of the non-human environment has always been a part of ethnomusicology. Together, these contributions challenge us to reconsider our under-

standing of ecomusicology as a new subfield, since many of its key concepts were have long been central to ethnomusicology's intellectual history. An important essay here is Helena Simonett's "Of Human and Non-human Birds: Indigenous Music Making and Sentient Ecology in Northwestern Mexico," which applies traditional ecological knowledge (TEK) and methodologies developed by indigenous studies, ethnomusicology, and the environmental humanities to illustrate how ways of knowing place through sound and the operations of nature are embedded in the rural Northwestern Mexican communities where she conducted her fieldwork.

The subject matter of *Current Directions in Ecomusicology* is less unified in comparison to *Sustainable Futures for Music Cultures* because it did not result from a large-scale, methodologically integrated, collaborative research project, and each essay is a peek into the author's work at the intersection of music, culture, and nature. It is best to regard *Current Directions in Ecomusicology* as an attempt at surveying the state of the field; however, ecomusicology has advanced considerably in breadth and the sophistication of scholars' interdisciplinary approaches since this volume was first conceived.

Unlike *Sustainable Futures for Music Cultures*, where the individual chapters can stand on their own as assigned course readings, it is much more difficult to do so with *Current Directions in Ecomusicology* because of the cross-referencing between chapters that was mandated by the editors, who felt it necessary to rein in and connect the divergent

ideas, methodologies, and case studies. Allen and Dawe write, "We believe that identifying [these connections] ... is of central importance to illustrating the contributions of the authors and of the field of ecomusicology" (5). However, they do this to an unnecessary extreme that takes away from the readability of the individual essays and their ability to stand on their own. This ongoing exercise of cross-referencing also diminishes the reader's opportunity to make their own connections between the essays. Although it was the editors' intention to create a dialogue among the authors, their ideas, and their case studies, this attempt at integration and cohesion makes the volume more difficult to use in pedagogical practice, which the editors consider to be one of the central aims of the collection.

The publication of these two volumes adds to the many ecomusicological journal articles published over the last few years, and signals a need to move past asking the questions, "What is ecomusicology?" and "How can we apply the language of ecology and sustainability to music cultures?" Scholars invested in the ecology of music and its geospatial connections need to contribute varied voices, perspectives, and methodologies to further diversify this area in order to remain broad, and avoid the formation of canons within the subfield. Both are useful volumes because they illustrate the breadth of possible applications of ecological analysis of music and performance communities, and signal future directions outside the purview of each volume. A supplementary website accompanies each collection, allowing for the inclusion

of audiovisual materials, extensive research data, interview and fieldwork materials, and multimodal publication formats that enhance the essays.

Sustainable Futures for Music Cultures and select contributions from *Current Directions in Ecomusicology* push the boundaries of what a viable research subject is in music studies, expanding the idea of the global environment to include all human and non-human agents, rather than focusing exclusively on the natural world and tropes of environmentalism. These two volumes, however, do not cover or exhaust all of the possible research into the role music plays in environmental activism, the dynamics of music sustainability, and the musical representations of the non-human world in the contemporary global environment. The bibliographic references for the entire volume, including those that accompany the introductory essay co-authored by Allen and Dawe, reveal the work of scholars in other areas of ecomusicology, and point to possible directions for future research. By being transparent about the limitations of their collections, the editors of these two collections inform scholars invested in ecomusicology of the wealth of work still to be done. These two volumes only scratch the surface of an emergent area of contemporary inquiry.

The scholarship presented in both of these volumes will lead to more socially engaged scholarship in the disciplines of musicology, ethnomusicology, and sound studies. Due to the current lack of engagement with music and sound in environmental humanities research and pedagogy by non-music

scholars, both volumes are welcome additions to the literature because these accessible essays and their interdisciplinary topics contribute to current conversations taking place in the various areas of music studies as well as the broader field of environmental humanities. ❁

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