

BOOK REVIEW

STEPHEN COTTRELL (ed). *Music, Dance, Anthropology*. Canon Pyon: Sean Kingston Publishing. 2021. 269 pp. ISBN: 978-1-912385-31-7.

The book *Music, Dance, Anthropology*, edited by Stephen Cottrell, offers us an interesting selection of articles related to the anthropology of music and dance, or what in Finland is called ethnomusicology. The anthropology of music and its British scholars have been influential in global developments in the discipline through the works of scholars such as John Blacking and others. The book reflects the historical developments of the discipline and its links to anthropology. This edited collection consists of 11 chapters and an introduction. The chapters are divided into two parts, with the first looking at the histories, theories, and concepts related to the anthropology of music or ethnomusicology, and the second focusing on regional insights.

One thing that caught my attention at first when I looked at the authors featured in this book was that almost all of them were from British universities. The reason for this emphasis was revealed when reading the introduction. This book represents work completed under the Royal Anthropological Institute (RAI) and its ethnomusicology committee. This link has obviously influenced the papers represented in the book, with the starting point for it focusing on the academics and the work carried out under the aegis of the RAI. Therefore, the emphasis on British anthropology and its development is understandable.

Readers outside the UK might find it less interesting to read about the developments of ethnomusicology and choreography in the UK. For instance, including some American scholars

in the book would have made it more appealing to a wider audience beyond the British Isles.

The book's publication was also impacted by a few of the authors, namely, Peter Cooke and Andrée Grau, passing away during the writing process, with those articles finalised by close colleagues. Since going through all of the articles in a short book review would be difficult, I have chosen some of the most intriguing articles to focus my attention on here.

For an anthropologist or an ethnomusicologist coming from outside the UK, the book's first article *The Royal Anthropological Institute and the Development of Ethnomusicology in the UK*, written by John Baily, serves as the opening for the first part of the book. Baily unwraps for the reader the historical developments of the Ethnomusicology Committee within RAI, also making note of the broader context. The main point in the article is perhaps highlighted in Baily's (p.25) notion that in the UK ethnomusicology has developed within the context of 'theoretically rigorous' anthropology, leaving a remarkable imprint in the ethnomusicology found today in the UK.

In the second article, titled *The Legs That Put a Kick into Anthropology – Forerunners of 'the Anthropology of Dance'*, Andrée Grau examines the first half of the twentieth century's anthropological studies on music and dance linked to the RAI Ethnomusicology Committee. Grau, who passed away in 2017, examines specific individuals, such as dancers and dance scholars Beryl de Zoete and Katherine Dunham,

and islands influential in the history of the study of dance and choreography.

The third article, *How Musical is the Citizen?*, written by Martin Stokes, follows in John Blacking's footsteps and updates or situates Blacking's classic book *How Musical is Man?* (1973), focusing on current themes in ethnomusicology from recent years. Stokes' text resembles a new introduction to the old classic.

The more practical and less history-driven part of the book begins with Chapter Four, written by Jerome Lewis. In his article, *Why Music Matters? Social Aesthetics and Cultural Transmission*, Lewis (p. 71) suggests that 'music appears to have greater resilience than language' and uses the BaYaKa people in Central Africa to illustrate this. His point is that music is well adapted to groups wishing to communicate collectively. As an example, he uses groups situated thousands of kilometres apart, recognising the communication built into the music. Lewis points out that evidence suggests that music both transmits and structures as well as maintains society over time. Ann R. David reflects on her two fieldwork periods and projects on Polish dancers in London and Hindu ritual practices, respectively. Reading about ethnographic work on dance and choreography is refreshing for an academic who does not follow studies of dance quite attentively. David compares her previous experience, where participation was considered essential, with the latter which prohibited the researcher's direct involvement, analysing the bodily experiences of each work. Through this set up, she provides a glimpse of how neural pathways and bodily proprioception provide us with in-depth knowledge gathered through, by, and in our bodies. In the article she can open up for us what the embodied practices might mean and how this has been seen in historical and current trajectories, while also raising a question

regarding the importance of understanding the body's place in ethnographic work.

Barley Norton, on the other hand, offers researchers doing ethnographic fieldwork refreshing ideas about the possibilities offered through filmmaking and how it can be used as a medium in research. Norton (p. 121) points out that 'ethnomusicology with the film is part and parcel of doing better ethnomusicology', but at the same time, film has remained a marginal research tool. Ethnomusicologists have tended to use film as a documentation that only supports written text, an illustration of sorts. To change this outlook, Norton challenges us to think about what film could offer to our ethnographic work and presents different film strategies and montages.

In the second part of the book, Rachel Harris views the possibilities offered to ethnomusicology by soundscape studies in light of her fieldwork on Central Asian–Chinese and Islamic sounds. She worked with Uyghur Turkic Muslim communities in Xianjiang, Kazakhstan, and Kyrgyzstan. I first questioned how Harris' use of data gathered via the internet and social media platforms could provide her with the necessary data on soundscapes. She used this data in addition to traditional fieldwork confidently, and understandably considering the potential danger that such data collection could cause if conducted traditionally. Harris (p. 149) explains that she found out that 'a focus on sound more broadly defined gave [her] greater freedom to think about a whole range of sounded and listening practices related to the expression and embodiment of Islamic faith and ideology'. She points out that the Islamic soundscape includes both ways of listening and bodily practices as well as temporal and spatial properties, which Muslims use to transform the public into private spaces.

In the eighth chapter, Carole Pegg examines the concepts of self and personhood among the musicians and shaman of southern Siberia through the lens of the performative body. Catherine Foley, however, focuses on the *sean nós* dancers of western Ireland. Both open up interesting ideas about performance and the body as part of it. These chapters are followed by a chapter by a Greek researcher, Maria Koutsoba, the only scholar residing outside the British Isles, despite her links to British universities. In her chapter, she focuses on traditional dance in Greece. The book concludes with Peter Cooke's chapter on music and patronage in the royal court of Buganda, which is now part of Uganda.

Even though anthropology and ethnomusicology have been and remain to an extent gendered disciplines with more male professors and researchers, it is nonetheless bracing to see that the gender balance amongst

the authors is well maintained. The articles within the book are also sure to offer something interesting to all academic readers. Overall, the multiple perspectives that the book brings forth are a needed addition to the field of ethnomusicology and the anthropology of music and dance. Such books, representing this variety of disciplines and perspectives, are not often seen. Yet, the multiple perspectives nonetheless accompany and fill in gaps that other perspectives might have. Therefore, ignoring the emphasis on British academics, this book offers a much-needed addition to the academic bookshelf.

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