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The New (Ethno)musicologies. Henry Stobart, ed. Europe: Ethnomusicologies and Modernities No. 8. 2008. Lanham, MD; Toronto; Plymouth: Scarecrow. 226pp. Paper, \$44.00.

Music Traditions, Cultures and Contexts. Robin Elliott and Gordon E. Smith, eds. 2010. Waterloo, Ontario: Wilfrid Laurier University Press. 340pp. Paper, \$42.95.

BY DAN BENDRUPS

In 2010, prominent North American ethnomusicologist Timothy Rice called for greater attention to theory in ethnomusicology, spurring a detailed and healthy debate (Rice 2010). This review presents an appraisal of three recently published texts that, in different ways, relate to the development of ethnomusicological theory across a range of places (particularly European and North American), musics and contexts. Published between 2007 and 2010, these books provide an overview of ethnomusicological thought at a particular point in time, one decade into the twenty-first century. They are introduced here in chronological order, followed by some comparative discussion of their content.

Aubert: *The Music of the Other*

This slender publication presents the

collected thoughts of Geneva-based archivist and anthropologist Laurent Aubert. Aubert is known for his work at the Musée d'ethnographie in Geneva, where he is attached to the department of ethnomusicology and curates the museum's musical instrument collection. Aubert also has a long history of engagement with "world music" production, having contributed to the production of numerous CDs in conjunction with labels such as AIMP and Ethnomad/Arion. While widely published in French, this book introduces his writing to an English speaking audience. The book has been translated with some regard for Aubert's authorial voice, preserving turns of phrase and modes of expression that are idiomatic and evocative, but which also require the reader's patience in places. This writing style invests the work with a sense of Aubert's own perspectives on the issues under consideration. The inclusion of a short anecdotal "Forward" by fellow archivist, record producer and ethnomusicologist Anthony Seeger helps orient the book towards a North American readership.

The Music of the Other contains eleven short chapters, each providing a different perspective on issues relating to ethnomusicology, world music, and the place of music more broadly in social and cultural discourses in the West. The tone of the work, while highly theoretical, is also discursive: Aubert speaks from his own experiences, rather than through extensive reference to other ethnomusicologists' writings, though particular works of interest to the author have been singled out at different points in footnotes. From the outset, Aubert's tone is provocative and intentionally confrontational. In the

"Preface," he signals a deliberately activist stance, stating: "I subscribe completely to the remarks of John Blacking when he wrote: 'Ethnomusicology has the power to create a revolution in the worlds of music and music education, if it follows the implications of its discoveries and develops as a method'" (xi). Chapter 1, "The Elsewhere of Music: Paradoxes of a Multicultural Society" extols the power of music: "Music is indeed never insignificant. It is simultaneously a strong and unifying means of communication and a revealer of identity within the abundance of models that characterise our society" (1). He problematizes the notion of identity (2) and writes at length on the relationship between notions of authenticity, value and aesthetic quality – constructs that are very familiar to a contemporary ethnomusicological audience. This discussion is not situated in a framework of ethnomusicological theory, however, drawing instead on a scattering of philosophical and anthropological reference points (Plato, Segalen, Dumont, Sartre, Derrida) to frame the discussion.

Subsequent chapters continue in this vein, problematizing such key concepts as listening and hearing, boundedness, tradition, genre, nostalgia, exoticism, orality, and the recording and production of world music. A special place is reserved for the topic of transcultural music education, where Aubert talks at length about his own and others' observations and experiences of learning the musical practices of other cultures (Chapters 10 and 11). In these and previous chapters, Aubert makes effective use of case-in-point examples drawn from a select handful of other ethnomusicolo-

gists' work in a wide range of cultural contexts, but mostly ones that feature music that is in some way perceived as traditional.

The Music of the Other covers a wide range of topics in a relatively condensed space. Many of Aubert's observations resonate with established lines of thought in the discipline of ethnomusicology more broadly, and it is at times unclear exactly who Aubert's target audience is. Many of his assertions concerning the value of music, or the value of musical diversity, are widely agreed upon by ethnomusicologists, and it is my impression that the audience with most to gain from this work is one that is perhaps less familiar with the discipline. Indeed, for an uninitiated reader, Aubert's evocative language would likely foster stronger engagement with issues that are central concerns of ethnomusicologists. However, it is unlikely to be of use as an undergraduate or graduate textbook due to its general nature; it would be difficult to link to specific learning outcomes. While it is clear that the chapters in this book represent Aubert's developing perspectives over a period of time, the translation does not make clear exactly what that timeframe might be. Seeger's "Prelude" notes that the volume draws together insights from different publications, and it would have been useful if cross references to Aubert's previously published works in French were provided in order to properly contextualize the work. This said, the issues and problems that Aubert raises are of ongoing relevance to the discipline of ethnomusicology, and this book is therefore useful in providing a fresh perspective.

Stobart: *The New (Ethno)musicologies*

This book contains a series of articles that were originally presented at the 2001 conference of the British Forum for Ethnomusicology. As editor Henry Stobart notes, the conference occurred shortly after the 9/11 attacks on New York and Washington, and the magnitude of this impacted not only on the conference but also on the development of the book chapters that ensued (1). The book is infused with a sense of a discipline in flux. This is compounded by the diversity of disciplinary perspectives that the individual chapter authors bring to the work including musicology (Sampson, Cook), anthropology (Bigenho), popular music studies (Holt) and ethnomusicology in a range of interdisciplinary contexts. Each of these authors either provides a perspective on ethnomusicology (what it is, what it should be) or positions themselves in relation to ethnomusicology (either inside or outside the discipline), with a variety of thought provoking outcomes. In many cases, this positioning reflects attitudes towards the discipline, or perceptions held about the discipline, rather than examinations of particular research practices or topics. The title itself problematizes the notion of disciplinary boundaries, in a manner that might seem provocative to those ethnomusicologists who deliberately situate their work away from musicology. This in itself is quite novel, as it is unusual for a work situated in ethnomusicology, especially one that includes submissions from key ethnomusicologists, to seek out a theoretical position in which the discipline itself is called into question (an exception being Kingsbury 1997). One clear strength of

this book's approach to the discipline is reflected in the way in which it opens up new areas of discourse—including the notion of abolishing the discipline. However, much of this discussion is conjectural, based on each individual researcher's perceptions or assertions. Like Aubert's book, this gives *The New (Ethno)musicologies* a discursive tone, perhaps preserving the tenor of the papers as they would have been presented verbally. These perspectives are multi-directional and in some respects contradictory, resulting in a lively and engaging read.

Problematising the discipline of ethnomusicology is a key concern of this book, expressed quite directly in the introduction, and reflected in a debate concerning the definition of ethnomusicology as a discipline, field or method (4). Chapters by Nicholas Cook and Phillip Bohlman provide heavyweight reading in this area. The positioning of ethnomusicology in relation to musicology and anthropology seems to be a characteristic of much further discussion. Jim Sampson's chapter "A view from Musicology" seeks a reconciliation between musicology and ethnomusicology, while Michele Bigenho's chapter "Why I'm Not an Ethnomusicologist: A View from Anthropology" asserts disciplinary separation, based largely on the author's perception that performance-oriented aspects of ethnomusicological practice can engender "the hidden assumption that it is not really work if someone is so dangerously 'inside'... [and] that one may be having too much fun to do anything of theoretical significance" (30-31). Subsequent chapters by Laudan Nooshin, Caroline Bithell and Tina K. Ramnarine serve to reinforce that ethnomusicolo-

gists come to the discipline from a variety of backgrounds, and stay there for a variety of reasons that are not necessarily to do with the positioning of ethnomusicology as a discipline, but rather, a response to finding appropriate answers to particular types of research questions.

Performance is a theme that runs through a number of chapters in this book. Some authors provide rich descriptions of the ways in which performance participation has informed their professional practice, in some cases underwriting their approach to ethnomusicology. In contrast to Bigenho, Tina K. Ramnarine states: "The conviction that performance is inextricably bound up with processes of social life and that the practice of music offers a route for taking ethnomusicological knowledge into wider social spaces is shared by many ethnomusicologists" (86).

Another theme that transects this book is the search for new research paradigms. A good example is Abigail Wood's appraisal of the internet as a site for fieldwork ("E-Fieldwork: A Paradigm for the Twenty-First Century?"). An advocate for the serious consideration of the internet as a place for fieldwork, Wood sets out to describe how such fieldwork might be undertaken. While cyberspace is an established area of negotiation in anthropological fieldwork theory, Wood's discussion locates "E-Fieldwork" squarely within a music research context through the examination of peoples' online musical lives, established through the medium of messages posted to a subscriber group mailing list. Ultimately, Wood suggests ethnomusicologists engage with web-based fieldwork, observing that internet-based musical activity now constitutes

“an important facet of day-to-day life in many musical spheres” and is therefore connected to real-life cultures (185).

Ultimately, the range of opinions and topics presented here prevents the development of any particular pathway towards a “new” ethnomusicology. However, the book reveals that neither is there any real contentment with the status quo of the discipline, and that the questions surrounding the purpose and definition of ethnomusicology (questions which underpin the very origins of the discipline) continue to be raised.

Robin Elliott and Gordon E. Smith: *Music Traditions, Cultures and Contexts*

This most recent of the three books reviewed here is also a collection of essays, this time assembled as a festschrift in honour of Canadian ethnomusicologist Beverley Diamond. Contributors include students, friends and colleagues in Canada, as well as others who have engaged with Diamond in the USA and Europe. In keeping with the dedicatory function of the book, the first two chapters include enlightening and engaging biographical and autobiographical information about Diamond (Chapter 1), as well as the work of her spouse, composer Clifford Crawley (Chapter 2). The editors relate this section to Diamond’s own role in advancing a biographical approach in ethnomusicological theory and method (1). These chapters provide a window through which the reader can perceive how Diamond’s personal life and professional accomplishments intersect, revealing a strong link between her experiences growing up and living in Canada and her approach to her work. She is also candid

about her own questions concerning academic work. With regard to pedagogy, for example, she recalls: “When I went to McGill, I went through huge crises about whether I was more interested as a teacher in conveying information or stimulating thinking. I still think that’s a difficult issue. What is it we’re teaching?” (11).

As can be expected in a festschrift, subsequent chapters, mostly by other North American academics in ethnomusicology and popular music studies, make reference to Diamond’s influence in the field, before then relating that to some aspect of their own work. In some cases, this leads to the representation of research topics that are already available elsewhere in the public domain, but it is appropriate for them to reappear here, recontextualized in relation to both Diamond as a scholar, and Canada as a locus of ethnomusicological work. Bruno Nettl, for example, praises Diamond’s contribution to articulating “the specialness of the musical cultures of Canada” (85) as something fundamentally distinct from the USA and Western Europe. This said, it could equally be argued that Diamond’s work reflects not just the “specialness” of Canadian ethnomusicology, but also rather, the specialness of Diamond as a key contributor to the field.

Like the other books reviewed here, *Music Traditions, Cultures and Contexts* includes a number of chapters exploring ethnomusicological theory. Alongside Nettl’s chapter entitled “Ethnomusicology Critiques Itself,” chapters by Ellen Koskoff (“Is Fieldwork Still Necessary?”) and Kay Kaufman Shelemay (“Toward a History of Ethnomusicology’s North-Americanist Agenda”) problematize key issues of disciplinary method and scope. Dia-

mond's collaborator in Finland, Pirkko Moisala, provides a discussion of music education and survival in two minority communities in Finland – an area of some interest to Diamond – and the book is rounded out by compatriots Rob Bowman and Jocelyne Guilbault writing on their core topics of funk and Trinidadian soca, respectively. Touchingly, the book ends with a chapter of reflections from many of Diamond's students, including artistic responses to Diamond's influence in both text and graphic design. A résumé of Diamond's copious academic output concludes the volume.

While the three books reviewed here have very different purposes, as well as different geographical and disciplinary origins, they share some interesting characteristics that bear relevance to the state of ethnomusicological theory at this time. Most notably, all three books contain writings in which authors reflect broadly and deeply on their own experiences and perspectives as music researchers, drawing themselves into the narratives they present. I use the term “music researchers” quite deliberately here, as not all of them are ethnomusicologists per se, and some reject the label of ethnomusicology outright. While the acknowledgement of such “shadows” is not a new phenomenon in ethnomusicology, it is nevertheless more prominent in these three books than might otherwise be expected. In some cases, the authors take themselves completely out of the shadows and into the light of day, often in conjunction with the expression of provocative or possibly confrontational opinions on what ethnomusicology is. While such positioning is rarely informed by extensive theorizing, it has the potential to contribute to

ethnomusicological theory by provoking responses and reactions from others, whether in print or in their own professional practice.

For myself, I certainly intend to use extracts from each of these books to inform future coursework in ethnomusicological theory and method, though it is unlikely that much of this material will filter into my research practice, which is located in cultural and geographic contexts that are largely absent from these particular publications. Indeed, one key challenge to ethnomusicology articulated in these three books is the disjuncture between how theory and field relate to each other, and how fields within ethnomusicology are defined. These publications demonstrate convincingly that the boundaries of the field, and within the field, are less solid than they may seem, sustained in no small part by the manner in which the authors choose to sustain them. Disciplinary definitions that seem vital to some are dismissed or disregarded by others, and yet they all manage to communicate effective and representative portrayals of music in culture, or music as culture, reaffirming in no small measure the value and ultimate purpose of ethnomusicological research. 🌻

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