uncovers an "underrepresentation of women guitarists" in her sample (54).

There is no question that a majority of the videos in Pegley's sample featured male electric guitarists. There is also little controversy in Pegley's consequent assertion that such an unbalanced representation probably follows from broad-based cultural proscriptions against female work with technology, including with the electric guitar. However, the conclusion Pegley subsequently reaches about what she describes as a related abundance of female electric bassists in her sample is that "one could read [their] interest in playing the [electric] bass as a strategy to supply the ensemble's glue without appearing as the primary figure" (55). To my mind, this seriously minimizes the myriad celebrated contributions of female "virtuoso" electric bassists *and* electric guitarists. This is not to suggest that the broader point Pegley pursues here is therefore moot. There are, indeed, fewer female "shredders" than male "shredders," for instance, and the number of male virtuoso bassists in the rock pantheon is exponentially higher than the number of female virtuoso bassists. And this imbalance is *undoubtedly* a product of cultural conditioning. But can the argument be reformatted to acknowledge the important, and widely celebrated, contributions of female virtuosos like Me'shell Ndegeocelo, Jennifer Batten and Lita Ford? Perhaps not, but I challenge future researchers to try.

Pegley's and McDonald's books provide irrefutable evidence that a strong body of academic research on Canadian popular musics, and musicians, is finally emerging from within Canada. *Coming To You Wherever You Are: MuchMusic, MTV, and Youth Identities* and *Rush: Rock Music And The Middle Class (Dreaming In Middletown)* demand the attention of Canadian and American scholars and students alike, and not just as an indication of the way that popular music studies are done in Canadian institutions. These two books demand our attention as nothing more or less than deft popular music studies *per se*. Pegley and McDonald have written insightful, engaging, and purposeful books. Their studies clear a number of engaging analytic pathways for future researchers to follow, regardless of where they live and teach. I, for one, look forward to watching them do so.

Experiencing Ethnomusicology: Teaching and Learning at European Universities. Simone Krüger. 2009. Farnham: Ashgate. x, 244pp, bibliography, index, musical figures. Cloth.

BY MARGARET WALKER

In a recent article, distinguished ethnomusicologist Bruno Nettl suggests that "the practice of critiquing the discipline [of ethnomusicology] … is part of the identity of this field" (2010:85). This is arguably quite true, yet self-critique is closely linked with self-examination, and reflecting on what we do and why should also be seen as part of the field's identity. British scholar Simone Krüger's recent book *Experiencing Ethnomusicology: Teaching and Learning at European Universities* takes this disciplinary inclination for introspection and applies it to an examination of how ethnomusicology is taught in post-secondary education. Building

on the principle that "musical transmission is a reflector and generator of social and cultural meaning" (1), Krüger undertakes an ethnographic study of the transmission of ethnomusicology in programmes at selected institutions in the United Kingdom and Germany. Through ethnographic research carried out over six years at fourteen British and two German universities, Krüger sets out to answer questions such as "How does the transmission of ethnomusicology at universities impact on the way that a local and global sense of music is experienced and imagined by students?" and "What do students learn when ethnomusicology is transmitted in the university classroom?" (1), with the goal of presenting a model for ethnomusicology pedagogy in higher education.

Krüger organizes the book into four sections framed by a Prologue and an Epilogue. Part One, "Disciplining Ethnomusicology," functions as an introduction and includes two chapters. Chapter 1, "Transmitting Ethnomusicology: Expressing Progression," begins with an overview of university ethnomusicology programmes in the UK and Germany, and then moves to a brief section evaluating some of the available world music textbooks. The overview provides a broad comparison between institutions and also some very interesting data on perceived merits and weaknesses of world music surveys, area studies, and theory and methodology courses. Chapter 2, "Transmitting Ethnomusicology: Expressing Culture," contextualizes the study through a brief history of ethnomusicology and how it has been taught in the past. The author then explains and sets up the tripartite framework (listening, performing, and constructing) on which the rest of the book and the proposed teaching model are organized. Parts Two, Three and Four then present the study's data within this configuration. Probably drawing on her background in semiotics, Krüger builds her argument towards this tripartite pedagogical model by dividing each of the main sections of the book again into three chapters that present her detailed ethnographic data, build her argument, and gradually move towards the proposed pedagogical model. The text is liberally illustrated with direct quotes from students and teachers, which focus largely on the voices and experiences of undergraduates, but also include the opinions of such eminent scholar-teachers as Neil Sorrell and John Bailey, and occasional statements from graduate students.

Part Two, "Listening to Ethnomusicology," comprises Chapters 3, "Listening to Music: Experiencing Identity," 4, "Listening to Music: Experiencing Authenticity," and 5, "Listening to Music: Experiencing Democracy." Based on the often ingenuous reactions of British and German undergraduate students, Krüger uses these chapters to lay the foundation of what will become the subtext of the book: the claim that the experience of sonic difference will teach young people to be more accepting of difference as a whole. The numerous and sometimes quite lengthy citations from the students are in themselves interesting as they evoke reflection on one's own teaching. Indeed, I often found myself wondering how my own students would articulate their reactions to the musics they hear in my classes. Krüger's critiques of the students' reactions to unfamiliar musics and

of their perceptions of authenticity are also worth contemplating, but I found some of her summaries of the student comments in Chapters 3 and 4 somewhat disturbing. She describes many of their responses and opinions as "ethnocentric," "chauvinist," "prejudiced," and "just shocking" (66). This data, however, lays the ground for the claims of Chapter 5, which set out to illustrate "the relationship between the transmission of ethnomusicology and its capacity to enhance more democratic views in students" (89). Student comments in this chapter are suitably more open-minded, but the type of surveys or the comparisons of individual "before and after" reactions that would have supported the argument that this change were generated by listening to music from other cultures are not provided.

Part Three, "Performing Ethnomusicology," is less idealistic and more informative, and thus much stronger. Beginning with an explanation of the importance of performance in ethnomusicological research and understanding, Krüger then categorizes the kinds of "hands-on" opportunities available in ethnomusicology programmes into three types of experience and levels of learning. Chapter 6, "Performing Music: Discovering Material Culture," looks at students' experiences through occasional or casual contact with unfamiliar instruments by means of demonstrations in lectures or intermittent special workshops. Chapter 7, "Performing Music: Discovering Expression and Form," moves to an exploration of the role and impact of regular instruction, ensemble playing, and performance in ethnomusicological education. Krüger found that although students enjoyed seeing and trying instruments in lectures, and often felt inspired after workshops, it was only in the context of ongoing instruction that they were able to learn some of the structural and expressive aspects of music itself, rather than just reacting to the immediate visual and timbral appeal offered by workshops. Dealing with the "music as music" (135), however, tended to encourage some students to apply the same practice techniques and conceptual frameworks they used in their Western performance study, which contributed to deflecting attention from the music's cultural context. Performance anxiety was often also part of students' experience with more serious study, an emotional concern that Krüger felt noteworthy enough to warrant a separate chapter. Chapter 8, "Performing Music: Experiencing Emotion," is thus an "excursive" (110) chapter that steps out of the tripartite organization to discuss the various levels of enjoyment and anxiety that accompanied musical experience. Although some of the discussion here is interesting, the point of the chapter is not entirely clear. That "emotional experience played a significant role to students [sic] when performing ethnomusicology" seems hardly surprising; surely no one would believe students would experience emotions while playing some musics and not others. Chapter 9, "Performing Music: Discovering Value," happily returns to the role of performance in ethnomusicology with an examination of the uses of musical participation in ethnographic research. Although the book omits any acknowledgment that there are musical cultures and contexts in which outside involvement in perform-

ance is inappropriate, Krüger's assertion that "artistic understanding" leads to "social understanding" is broadly applicable enough to be accepted as an ethnomusicological axiom.

After the clarity and significance of Part Three (with the possible exception of Chapter 8), Part Four, "Constructing Ethnomusicology," is oddly vague and sometimes troubling. Chapter 10, "Transcribing Music: Exploring Musical Structures or Reinforcing Eurocentrism?" purports to examine the issue of transcription, but in spite of hoping that certain transcription projects "led students to think from an emic perspective, whilst focusing on those musical aspects deemed important to the people whose musics are being transcribed" (157), offers little to explain precisely how this might be accomplished. Chapter 11, "Composing Ethnography: Strategies, Impact and Change," is less controversial; certainly writing ethnography is the goal of most ethnomusicologists, but the data and presentation here are weak. This is disappointing as the transformation of the experiential and procedural knowledge gained from performance into descriptive and analytical prose is perhaps the heart of ethnomusicological scholarship. Yet, although the reader is reassured to hear that reading existing ethnomusicological discourse "helped students to develop and shape the explanation of their results" (180), such information seems hardly momentous. Furthermore, statements such as "the ethnographer writes herself into the ethnography, entering a process of actively recomposing the self" (173) and "ethnomusicologists generally believe that one of the best ways to understand other people and their musics is through exposure" (173) seem grandiose and unsupported. Do we all believe this? Do we really all actively recompose ourselves when writing? Perhaps we do, but broad assertions like these cry out for the type of reflexive examination and self-critique supposedly also typical of ethnomusicologists (see Nettl above). Chapter 12, "Mediating Fieldwork Experience: Ethnomusicological Uses of Film and Video," is more solid and provides an overview of the ways in which both teachers and researchers use video to impart a more direct connection to context, living musicians, and field experience. This data again evokes reflection and assessment; I have long been aware of how much more often I use video in my classes than my musicological colleagues do, so it was intriguing to read possible reasons for this. The chapter ends, however, with another idealistic assertion that after watching ethnomusicological videos, students "no longer distinguished between us and them" and "discarded the dichotomy between self and others" (p. 208).

The Epilogue, "Modelling Ethnomusicology Pedagogy," is a good summary of the book's tone as well as content. The model itself (Figure E.1, 211) is clear, logical, and possibly very useful. It is quite true that in the experience and transmission of ethnomusicology, various modes of instruction in university programmes mediate music as sound and music as culture through listening, performance, and construction. Krüger's placement, within this pedagogical pie graph, of the teaching methods and assignments many of us frequently use, such as performance ethnography or transcription, is reasonable and also

somehow reassuring. The emphasis on performance could certainly be disputed, as bibliography, theory, and general engagement with the field's historical and current discourse would all seem subsumed under "Ethnography." Yet, the model may prove most useful as a rubric for evaluating course design and curricular planning. One can envision balancing activities from different areas within a course and perhaps aiming for a gradual move through the undergraduate years from the top right "slice" of the graph (analysing sound) to the bottom left (actual ethnography). Like most theories, however, it formalizes what is already being done, and Krüger's recommendation that one "new direction" should be to "blend the analysis of music as culture and musical sound" to avoid reinforcing ideas of "difference and otherness" simply reiterates disciplinary truisms (212-214). Her penultimate discussion of composition is then, like the sections in the body of the book on emotion (Chapter 8) and transcription (Chapter 10), strangely out of place. In arguing that composition should be an integral part of ethnomusicology pedagogy, she explains that it "takes on a further deeper dimension [than performance?] at a cognitive level through the need for intellectual internalisation of sonic structures" (216). Privileging internalisation smacks of Cartesian dualism and surely claiming that composition is somehow cognitively superior to performance and improvisation is an ultimate Eurocentric assumption. One also wonders what precisely "composing World Musics" consists of and what it really has to do with the contextualized study of human music-making that we call ethnomusicology.

This is an odd way to lead into the final words of the book, which emphasize democracy, hybridity, acceptance, and ultimate propose that "students' active involvement in experiential learning within a culturally and musically inclusive and non-elitist environment," will lead to more democratic values such as, "inclusion, equality, and world peace" (220). This seemingly idealistic suggestion that ethnomusicology classes can save the world runs through the book as a type of thesis, and remains entirely unexamined. In spite of stating that she takes a "critical self-reflexive stance towards [her] own, personal experiences" (5), Krüger does not engage with this or any of her other assumptions about what ethnomusicology is or how it should be taught. This is curious, as her "voice" is certainly present and she clearly identifies her methodological and organizational choices. *Experiencing Ethnomusicology* is thus a paradoxical study; on one hand it is informative, detailed, and potentially quite useful, but on the other, it is ideologically uncritical. Furthermore, although the myriad citations from students were for the most part interesting and evoked reflection, it would have been illuminating to hear more from the teachers. It would have been especially informative, moreover, if Krüger had engaged in some dialogic research and asked veteran ethnomusicology professors like Neil Sorrell and John Bailey for their reactions both to her model and to her claim that ethnomusicology, properly taught, will lead to a more democratic world. Perhaps they would agree, as one could argue that, like her model formalizing what is already being done, she is after all only making public a belief many

of us tacitly hold. If so, this is something surely worth reflecting upon.

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Shadows in the Field. New Perspectives for Fieldwork in Ethnomusicology. 2nd Edition. Gregory Barz and Timothy J. Cooley, eds. 2008. New York: Oxford University Press. 325 pp, bibliography, index. Paper.

BY BEVERLEY DIAMOND

The first edition of *Shadows in the Field* broke new ground in that it was the first and, to date, only anthology[1] devoted to the topic of fieldwork in a discipline that generally regards ethnography as central to its mission. The "shadows" of the title refers to the elusiveness of cross-cultural understanding, but also implies the ethnographer's position as a sort of inverse image of the people with whom s/he works, or even as a more intrusive agent of surveillance, "shadowing" others to learn about them. Ethics are implicated from the title on down through the chapters, even though the co-editors subscribe to the laudable and benign view of their former teacher Jeff Todd Titon that ethnomusicology is about getting to know people making music. A number of core themes were covered: human relations, including self-other boundaries (Kisliuk, Babiracki, Beaudry); modes of cross-cultural understanding including theory (Titon); fieldnote making (Barz), and performance (Rice); and the relationship of fieldwork and fieldworkers to both past and future (Bohlman, Noll, Shelemay). The co-editors' groupings differed somewhat from the ones I just presented; they placed the papers in three sections with titles that are, for me, not very useful: Doing and Undoing Fieldwork, Knowing and Being Known, and The Ethnomusicological Past, Present and Future.

The second edition, reviewed here, is significantly more important than the first. It is pioneering in its very questioning of what the "field" means, what roles we assume in contemporary research and indeed, how fieldwork connects with the rest of life. Almost half of the articles are new although all but one by William Noll are included from the first edition. There are no longer any sub-sections, probably in recognition of the many interwoven issues resonating among the themes in these chapters. One subset addresses the "where" of fieldwork, exploring how, on one hand it may be "home" for the ethnographer as well as away (Stock and Chenier, Wong), or it may be "home" for the students in one's class but not for oneself (Cohen). The Stock and Chenier article also reflects usefully on the potential of collaborative fieldwork.

Another chapter contests the divide between media and face-to-face encounters. The field may be virtual as well as real (Cooley, Meizel and Syed). The three co-authors in this significant