

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

## REFERENCE

Nettl, Bruno. 2010. "Ethnomusicology Critiques Itself: Comments on the History of a Tradition." In *Music Traditions, Cultures, and Contexts*, edited by Robin Elliott and Gordon E. Smith, 85-99. Waterloo, Ontario: Wilfrid Laurier University Press.

**Shadows in the Field. New Perspectives for Fieldwork in Ethnomusicology.** 2<sup>nd</sup> 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<sup>1</sup> 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 (Bohman, 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

contribution each used the internet in distinctive ways. Syed did preliminary research online, checking out virtual lessons and connecting with other sitar players; Meizel's study of American Idol raised issues of ephemerality and ethics; Cooley's study of Hawaiian surfer culture used both online and face-to-face resources and ultimately led to reflections on earlier technologies (letters, phone calls, etc.) as forms of mediation.

Performance as a research mode, explored by Rice in the first edition, is now nuanced by Berger's exploration of a phenomenological approach to studying popular music performance, by Kippen's article about the specific situation of trying to acquire/maintain an independent perspective while studying with a master musician, and by Wong's exploration of her own experience as a taiko drummer unto whose body constructs of gender and race are mapped.

Perhaps the most prescient change in the second edition is a greater emphasis on advocacy and what is now being called "applied" ethnomusicology. This subject was already signaled by Kay Shelemay in her exploration of how scholars are implicated in the transmission process, often serving the interests of the communities with whom they work in preserving, memorializing, and mediating traditions that are valued by their collaborators. Shelemay's former student Judah Cohen recasts the same topic as he explores the project on Syrian music in New York in which he participated as a student researcher twenty years earlier. Wong's exploration of working from within, with full knowledge of the political potential of performance in social justice, is equally a powerful exam-

ple. The kingpin of articles on advocacy, however, is the final chapter by Anthony Seeger whose vast public sector experience with archives, record companies and policy makers is reflected in his views about the possibilities of fruitful advocacy but also the dangers of being naively drawn in to support causes that may be fundamentally contrary to one's own ethics and responsibilities.

I have used the second edition of *Shadow in the Field* in grad seminars and find it fascinating to note which articles resonate the most with my students. While there is variability, of course, a factor that seems consistent is that students relate to personal experience and to vulnerability. Those authors who risk putting their own fears and concerns on the line are hugely appreciated. In a decade when "reflexive" work is less popular than it was twenty years ago, this is worth noting. 🍀

#### NOTE

1. There are, however, an increasing number of fieldwork accounts in ethnomusicological monographs.