

Brown University; and, more recently, Jeff Todd Titon's blog on sustainable music). Such a survey would also assist those interested in learning more about applied ethnomusicology as the anthology lacks a comprehensive bibliography, providing instead the references for individual chapters. It would also be exciting if there were a volume on applied ethnomusicology aimed at both the scholarly and broader communities, engaging musicians and community members by including community members' writings or reflections, perhaps offering their perspectives on applied ethnomusicology or the impact of the research and researcher. Although I anticipate future dialogic writings within the field of applied ethnomusicology, this anthology offers an insightful sampling of the issues, challenges, and considerations in which ethnomusicologists around the world are engaged. 🍁

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Through the twentieth century, the guitar held a very important place in North American music across many genres, including blues, country, pop, rhythm and blues, folk revivalism, and rock. Studies such as Steve Waksman's *Instruments of Desire: The Electric Guitar and the Shaping of Musical Experience* or Andy Bennett's and Kevin Dawe's collection *Guitar Cultures* (both 2001) give the guitar a great deal of analysis in this context. This is a history with which most of us who study popular music or New World vernacular forms have at least some familiarity. But what about the guitar in North America before the age of recording? And what can be said about where the guitar is going in the twenty-first century, as globalizing trends expand and deepen further?

Jeffrey Noonan's *The Guitar in America: Victorian Era to Jazz Age* and Kevin Dawe's *The New Guitarscape in Critical Theory, Cultural Practice and Musical Performance* do much to answer these questions and provide insight into both a very under-documented and ill-understood past, as well as a complex present.

Of the two, Noonan's book is narrower in focus, and thus easier to summarize. Noonan studies the guitar's Victorian history in America and the process by which a genteel, gut-stringed European instrument became the steel-strung acoustic and electric instrument that North Americans now most commonly play. Noonan acknowledges that in the twentieth century the guitar was a vernacular and mass culture instrument, associated with folk cultures, repressed or impoverished minorities, and mass-mediated rebels or outsiders. However, his research reveals that projecting this role back into the nineteenth century is a grievous error. From the time of the guitar's first wave of popularity in the U.S. in the 1830s, it was a parlour instrument, much like the piano: played in middle-class households, using a design and playing techniques taken from European models. Playing a cultivated repertoire from sheet music and often accompanying the voice, cello, and flute, the gut-stringed guitar was an instrument for socially aspiring American families, and while it had its respected teachers and players, it remained a parlour and salon instrument and made inroads onto elite concert stages only with difficulty.

As Noonan notes in his introduction, the nineteenth-century guitar was neither a truly elite instrument nor a

folk instrument, and thus its history is murky and poorly documented. In part because of his source material, the book focuses a great deal on the "BMG" (banjo, mandolin, and guitar) movement, which was popular in American cities from the 1880s to the 1920s, when "plectral orchestras" enjoyed a vogue. A number of BMG magazines were published during this era, providing sources for Noonan's study. The magazines also document how the guitar was "Americanized" through this movement. The guitar lent some of its refined status to the other two instruments, while at the same time being transformed, in design and playing technique, through its association with the banjo and mandolin.

Chapter one chronicles the earliest history of the guitar in the United States from the colonial period through the 1880s. The guitar came to North America largely with Spanish and French settlers, who played a five-course version of the instrument. It was a peripheral instrument until the 1830s, but evidence of guitar recitals in the American colonies dates from 1730, and evidence of teachers and extant method books exists from the early 1800s. Chapter two begins outlining the book's main theme, the guitar's role in America's BMG movement. Beginning in the 1880s, an integrated industry involving instrument manufacturers, music magazine publishers, and teacher/performers built up around these three instruments, targeting literate amateur music enthusiasts who played in orchestras made up of plucked stringed instruments. The aim of many in the BMG industry, especially Samuel Swain Stewart (of the famous S. S. Stewart

Banjo Company), was to raise the banjo to the guitar's refined status, which meant the guitar remained an important associated instrument. A number of BMG magazines, including *The Cadenza*, *The Crescendo*, *Banjo and Guitar Journal*, and *The F.O.G. Journal*, flourished from the 1880s into the 1920s. These sources provided Noonan with sheet music, columns on technique, discourse on the social and aesthetic meanings of these instruments, as well as documentary evidence of changes and innovations in instrument manufacturing.

Chapter three, "The Guitar in the BMG Movement," explains how the guitar ended up in an ambivalent position in American culture during the early BMG years. S. S. Stewart is discussed as an influential instrument manufacturer and publisher who sought to elevate the banjo above the guitar, while other instrument makers and BMG magazines remained committed to the guitar's genteel status and its rare ability among portable instruments to play solo. Chapter four discusses the influential players who acted as key models for guitarists during the BMG movement. Many of these were Spanish or Latin-American (Luis T. Romero, Manuel Y. Ferrer, Charles de Janon), although some American-born guitarists achieved notoriety as teachers and performers. Noonan notes that European and Latin-American guitarists remained crucial in keeping the guitar popular in America, though they were viewed with suspicion as ethnic outsiders.

Chapter five, "Transitions," documents the growing gap between the guitar as a solo classical instrument and as an accompanying popular instrument. High

quality classical arrangements were being written and performed by American virtuosos like William Foden, but few in the US could play his compositions, even if they were arrangements of minstrel or vaudeville tunes. Guitarists were more often accompanying mandolin orchestras (which were in vogue around 1900), or they were playing very simple first-position arrangements of classical and parlour melodies. However, the guitar remained a refined and respectable instrument as long as it was being played by someone with a modicum of musical literacy.

Chapter six surveys the guitar as a symbol and icon in American culture during the Victorian age. Noonan explores the many ways that discourse, art, and photography in BMG magazines portrayed the guitar as the instrument of love, romance, Medievalism, overt emotionalism, feminine virtues, and, by its association with European and Latin-American players, an instrument of exotic and vaguely threatening foreigners. Chapter seven, "A New Instrument," is a fascinating survey of the guitar's transformation in the early decades of the twentieth century. As the guitar was adapted to mixed ensembles involving the banjo and especially the mandolin, guitar makers like Orville Gibson began tinkering with the guitar's design to make it more like the other two instruments. Guitars with steel strings, F-holes, different kinds of bridges and body shapes all made their appearance. The various experimental guitars, including multi-neck "harp" guitars, are shown in pictures and drawings. Gibson's arch-top guitar (the forerunner of true jazz guitars) was played by a number of

musicians who were also mandolin and banjo players (Nick Lucas, Eddie Lang) and who applied similar plectrum-based playing techniques. Noonan calls this period the guitar's "American moment," when the instrument, and the way it was played, broke away decisively from European models, and this "new" instrument would become popular in jazz, country and blues, while having no obvious classical application.

In chapter eight, "The Wizard and the Grand Lady," Noonan shows that the old Victorian norms of gut-stringed playing did not simply disappear. Two American guitar heroes, William Foden (1860-1947) and Vahdah Olcott-Bickford (1885-1980), dominated the BMG scene between the 1900s and the 1920s. Foden was dubbed "The Wizard" for his dazzling, virtuosic technique, and Olcott-Bickford was renowned for her sensitive and musical renderings of difficult European repertoire. Both were inspiring soloists, though much of their living was made through teaching, writing for BMG magazines, and arranging. However, both faded into obscurity by the 1930s, probably in part because of the BMG movement's collapse and because of the increasing bifurcation of American culture into highbrow and lowbrow spheres. As Noonan points out, the refined guitar music of middle-class parlors did not fit well into either domain. Finally, chapter nine, "The Old World Reclaims its Instrument," discusses the rise of Spanish guitarists Miguel Llobet and Andres Segovia and their impact on the guitar in America. Segovia, particularly, modernized the classical guitar's technique and repertoire, and as his paradigm became

dominant among classical guitarists, America's BMG-era guitarists and their music lost the interest of new world musicians.

Noonan concludes his book by noting that the BMG movement did much to shape the guitar, as an instrument, in American rather than European terms. However, its attempt to elevate the guitar, banjo, and mandolin to the aesthetic level of the violin or piano on American concert stages was a failure. The movement began and ended as a middlebrow musical movement mostly for amateurs and aspirants. Noonan argues throughout the book that the BMG movement in the United States represented an uneasy marriage of elite aspirations, art, and commerce. Its attempt to provide refined repertoire for amateur guitarists and ensembles led mostly to the publication of low-quality pseudo-classical material. Its leaders, often instrument makers and businessmen as much as musicians, did not create a sufficient infrastructure for the classical guitar to flourish.

Noonan's study illuminates a period of American musical history that has mostly been forgotten, but comprises an important link in making the guitar the quintessential American instrument. As a popular-music scholar, I found that the book deepened my sense of the popular and genteel cultures of the nineteenth century, and changed my understanding of the guitar's role in North American culture prior to the twentieth century. Admittedly, Noonan's overwhelming reliance on BMG magazines as source material limits what we learn about the guitar during this era, since comparisons with the banjo and mandolin are a

constant theme and may not represent the actual concerns of guitarists at the time. Moreover, the main text does not engage very much with existing studies of Victorian music or the guitar, although significant historical and theoretical writing on these topics is cited and discussed in the endnotes. Perhaps this is meant to keep the text uncluttered, since the book is quite readable and could work for a general readership. Scholars of both the guitar and Victorian musical culture will find value in this text, while undergraduates and guitar enthusiasts will have little difficulty navigating it.

Kevin Dawe's *The New Guitarscape in Critical Theory, Cultural Practice and Musical Performance* considers the guitar in a contemporary, global context. He coins the term "guitarscape," in relation to Appadurai's theory of "scapes," in order to frame his topic of the guitar as a many-faceted phenomenon. The contemporary guitarscape includes players, repertoires, playing techniques, instrument designs, instrument manufacturing, global markets, media discourse about guitars, various guitar cultures around the world, and so on. For Dawe, the guitar is a "technology of globalization," with all the diversity, inequality, and ambivalence that attends the globalization project.

The book aims at breadth, and the first chapter sets this up engagingly by describing ten "lives" of the guitar through the performances of selected musicians (England's Robert Fripp and Fred Frith, India's Kamala Shankar, America's Dominic Frasca, Steve Vai, and Sharon Isbin, Ivory Coast's Lionel Loueke, Turkey's Hasan Cihat Orter, Canada's Erik Mongrian, Indonesia's I Wayan Balawan). The diverse techniques,

sounds, genres, and meanings associated with these players hint at the global life of the guitar which Dawe wants to analyze. The subsequent three chapters set up the theoretical and methodological parameters of the study. For Dawe, surveying guitarscapes requires perspectives from political economy and anthropology as well as organological studies. Geography and material culture figure in as well, since guitars are sometimes built and adapted from local cultural needs and the availability of material. The circulation of guitars, guitar-related technology, and guitar-based genres across borders and regions is discussed.

By chapter five, "Materiality and the Virtual Guitar," the analysis is in full swing, exploring the guitar as an object of significance, and as something increasingly virtual, as it is used as a prop in video games and in internet simulations. Dawe devotes a chapter to "The Sensual Culture of the Guitar," covering everything from the guitar's symbolic resemblances (to both a woman's body and a phallus), to the experience of feeling and smelling the guitar's wood, its vibration against the body, and the role of the guitar's physical presence in shaping bodily posture and comportment. The chapter on "Gender and Sexuality in the New Guitarscape" explores matters of identity, power, and subjectivity in the experiences of female and queer guitarists. By Dawe's own admission, the chapter is more of a survey of research to date on these topics; gender and sexuality in this chapter are limited to female and queer topics, with masculinity and heteronormativity bracketed.

Most compelling is his chapter on “The Power and Agency of the Guitar,” exploring the instrument as a vehicle for protest and subterfuge; as a prosthesis, becoming part of iconic players as tool, symbol, and legend; and as a national symbol, focusing on Spain’s use of the guitar in music, literature, art, and dance. Finally, the guitar’s power is assessed as a sacred or cult instrument of sorts, with legends surrounding players like Robert Johnson and Jimi Hendrix turning the guitar into “enchanted technology.” The last full chapter, “Guitars, Travel, and Translation,” explores the issues surrounding the guitar’s global dissemination, and particularly the problems of cross-cultural encounters through the guitar. This leads into discussions of non-Westerners who play hybrid styles or play both Western and non-Western genres, as well as Westerners who play guitar in non-Western contexts (his primary case study is guitarist and erstwhile ethnomusicologist Bob Brozman). Throughout, Dawe questions how the guitar works as a “cultural translator,” and, indeed, if anything is culturally translated in the musical collaborations that he surveys.

The New Guitarscape is a rigorously researched and carefully theorized book, and Dawe approaches his topic with a pleasing self-reflexivity and balance throughout. The book’s scope is ambitiously broad, and Dawe chose not to anchor the book around a small number of case studies. As such, the book stitches together diverse topics, literatures, perspectives, guitar players, and musics like an eclectic, unfolding tapestry. I have to confess a measure of

surprise that, as both a guitarist and a scholar, I found this book more taxing to read than I expected, perhaps because the topics – guitar and “guitarscape” – are all that unites its many parts, and each part alone comprises a complex study. The book is written at a high academic level and will be appreciated mostly by graduate students and scholars with both a strong interest in the guitar and a substantial background in some area of musical study. Dawe’s writing is erudite, thoughtful, and coherent throughout, and he is an able guide through the complicated and sometimes thorny issues that guitar cultures around the world engender.

Taken together, Dawe’s and Noonan’s books provide significant additions to the literature on the guitar, and demonstrate the instrument’s abiding appeal, while delineating its many transformations in design, use, and meaning. 🍀

Le chant liturgique juif éthiopien. Analyse musicale d’une tradition orale. Olivier Tourny. 2009. Paris : Éditions Peeters, 236 pp.

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Olivier Tourny se livre ici à un exercice passionnant de réflexivité qui consiste en l’examen approfondi de sa propre démarche scientifique à travers l’analyse musicale de la liturgie juive éthiopienne. Ce travail donne le jour à une version remarquablement remaniée de sa thèse (1997), dont le résultat est non seulement agréable à lire mais facile