

Review

Solís, Ted, ed. 2004. *Performing Ethnomusicology: Teaching and Representation in World Music Ensembles*. Berkeley, Los Angeles and London: University of California Press.

Performing Ethnomusicology is a collection of thirteen essays and three interviews by world music ensemble directors who discuss their experiences with Javanese, Balinese, Middle Eastern, Arab, Klezmer, Filipino, Japanese, Trinidadian, Chinese, African, and Latin American music ensembles. The authors are a mix of indigenous artists and ethnomusicologists who teach in institutions ranging from UCLA and Wesleyan to the New England Conservatory of Music and the College of William and Mary, and even the Chinese University of Hong Kong and University of London. These essays are brought together by Ted Solís, who leads marimba and Javanese gamelan ensembles at Arizona State University.

There is an amazing consistency across the essays at the same time that each brings unique ensemble experiences and perspectives to light. The articles are all highly personal, reflective, and reflexive, and address a range of issues: pressures, student expectations, Orientalism and exoticization, appropriation and ownership, authenticity and representation, benefits and dangers of ensembles, adaptation and development of learning objectives and teaching methods, and creativity and improvisation. The authors all describe how they came to be ensemble directors, followed by discussions of their students, the music and cultures represented, and/or themselves as teachers, performers, and cultural "representatives" in the academic institution and community, questioning the relationships between each of these elements.

The book is divided into four parts and begins with "Sounding the Other: Academic World Music Ensembles in Historical Perspective," which provides an overview of world music ensembles in American higher education. The opening essay by Trimillos is an excellent starting point, for he traces the developments in American higher education that gave rise to the increasing popularity of world music ensembles. He then describes his experiences leading Filipino and Japanese ensembles in order to self-reflexively examine the director's role and to reflect on the construction of his identity by students and audiences. Finally, he steps back to theorize three types of ensemble teachers (indigenous artists, ethnomusicologists, and foreign practitioners), each in terms of authenticities, delivery of musical and cultural knowledge, personal relationships to the tradition, styles of teaching, and institutional imperatives. The questions Trimillos raises and the issues he addresses permeate and frame most of the remaining chapters. The next article is an interview with Javanese ensemble instructor Hardja Susilo, in which Susilo speaks of adjusting to the academic context and modifying teaching goals and techniques to help American students to "think Javanese" as well as "play Javanese." Sumarsam's article traces the study of gamelan in US ethnomusicology programs, focusing on Wesleyan's program.

Averill's essay concludes the first section, examining four roles of the ensemble (in fieldwork as part of participant-observation; as a training ground to prepare for ethnomusicological research; in a liberal arts education; and as public education) in the context of his steel pan ensemble at Wesleyan and the development of an ensemble program at New York University. He provides a postcolonial critique of world music ensembles, suggesting the impossibility of striving for authenticity in such ensembles and justifying his preference for a dialogical approach in which he "privileges the space of the encounter rather than the mastery of the codes" (101).

The second part, "Square Pegs and Spokesfolk: Serving and Adapting to the Academy," is about the challenges of performing a non-mainstream music within an academic institution. Vetter argues that the Western ensemble paradigm, designed for members already "of the tradition," is not necessarily appropriate for world music ensembles. In particular, although students and departments expect a formal end-of-term concert, Vetter questions the appropriateness of having students with only a few weeks of ensemble lessons represent a culture to a passive audience for whom the concert may constitute their entire exposure to the culture in question. Harnish focuses on four questions: "1) How does one become a director? 2) How does one teach the music? 3) In what context does one present the music? 4) How does one adapt to the institutional environment in which one finds oneself?" (126). Witzleben describes Chinese

and Javanese music ensembles at the Chinese University of Hong Kong in order to compare and contrast them with American ensembles.

Part Three, "Pathworkers, Actors, and Ambassadors: Representing Ourselves and Others," is about the issues inherent in representing cultures to students and audiences. Racy's interview focuses on his dual role as performer and researcher, together with his dual role as individual artist and cultural representative and the interrelationships between such roles. Locke, who directs an African ensemble, discusses the ever-present issue of race. While recognizing that world music ensembles have the potential to be exploitive and perpetuate unjust power relations, he frames the world music ensemble as a tool for confounding racial expectations and stereotypes, resisting globalization's cultural gray-out, and counteracting Orientalism. Netsky speaks of klezmer and Yiddish music ensembles at the New England Conservatory of Music, where all musics are viewed as material for improvisation and the development of individual musical creativity. The unique feature of Marcus's essay is his description of the role of the University of California at Santa Barbara's Middle East ensemble in the local community, where it affirms cultural and personal identities within heritage communities while educating non-heritage audience members about cultures and music of the Middle East.

Finally, Part Four, "Take-Off Points: Creativity and Pedagogical Obligation," addresses pedagogical negotiations, decisions, and innovations arising from issues addressed in the previous sections. Rasmussen speaks of the interrelationship between performance, research and teaching, and their place in academic promotion and tenure. She also provides a critique of the representative aspect of ensembles, describing conflicts between her own teaching strategies and those of native guest artists. Solís considers his marimba ensemble to be better used as a space for developing ensemble cohesion and collaboration through musical interdependence than as a culturally representative ensemble. He explains how he addresses the needs and abilities of a range of students, focusing on "exuberance over precision," and how his ensemble provides a counterpoint to the conventional Western art music concert tradition. Kisliuk, together with her graduate student, Kelly Gross, write of the ensemble as a space for embodying knowledge. They conclude that to be true to BaAka aesthetics, the University of Virginia ensemble has to make the music its own, even if the result then doesn't sound "authentically" BaAka. Hughes concludes the anthology by exploring when and how to provide creative opportunities for American students in world music ensembles by examining the role of improvisation and creativity in a broad range of cultures. As a fitting afterward, there is an interview with Mantle Hood, whose theory of bimusicality as a means of coming to unique musico-cultural insights precipitated many contemporary world music ensembles in American ethnomusicology programs.

Although there is considerable overlap amongst the essays in terms of questions raised and issues addressed, the overlap is not really redundant but rather a rich perspective on the incredible variety of world music ensembles, the issues inherent in them, and the different directions in which ensemble leaders take them. This book will obviously be of interest to any world music ensemble director; but it will also be useful to those developing music curricula in which world music ensembles are anticipated to play a part. Moreover, this book will be of interest to all ethnomusicologists, whether involved in world music ensembles or not, because there are few other places where the issues, problems, concerns, methodologies, philosophies, and values of ethnomusicology as a discipline are so clearly and inevitably visible and intertwined. The ensemble is a unique venue for bringing together one's work as a fieldworker, musician, and scholar.

I myself am not an ensemble director, nor have I ever participated in a world music ensemble. However, as an ethnomusicologist interested in educational development in higher education, I gravitated to the title. I found the personal, reflective quality of the book gripping and thought-provoking while remaining very accessible. There is now ample room for more research-based inquiries into the ensemble-related questions and issues so clearly laid out in these essays.

Heather Sparling