

received helped shape their musical pathways.

Beyond these considerations of the drumscape, part of what is so striking about the *Cambridge Companion* is the plurality of approaches that the authors take to their subjects. There are chapters from music educators that attend to drum kit instruction, pedagogy, and learning. There are authors who view drumming through a philosophical lens as an embodied practice. And there is a heavily analytical chapter by the music theorist Scott Hanenberg on the cycles of patterns in “complex meters and irregular grooves” that had me scrambling to my Pixies catalog to see where many of their songs fit (if I’m applying the models correctly, I believe they are particularly fond of “punctuated irregular cycles”). There are also chapters that extend beyond the Anglosphere to provide valuable stylistic histories of the drum kit in Brazil and Colombia.

Taken as a whole, *The Cambridge Companion to the Drum Kit* is commendably diverse in its contents, and combined with Brennan’s *Kick It*, the two books provide an excellent overview of the burgeoning academic area of drum studies. Each book demonstrates, in informative and enlightening ways, the crucial place of the drum kit in popular music’s various histories. As practitioners and scholars probe further into the drum kit’s different musical, cultural, and social meanings, they can thank *Kick It* and *The Cambridge Companion* for taking drumming seriously and ensuring that the drum kit begins to receive the attention and consideration it has long deserved. 🍀

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The word “global” in juxtaposition with musicology (as in the subtitle of the book under review) has two divergent associations: it could refer to the study of Western art music (WAM) beyond Europe’s borders, or it could signal recent efforts to decentre WAM in music education and scholarship. Colonialism rears its head in either case: rather obviously so in the global spread of WAM, but paradoxically also in attempts to decentre WAM, for if a global music history is written *by* and *for* the West, such a project runs the risk of simply perpetuating colonialism. Martin Stokes has noted the difficulties in coming to terms with the colonialist legacies of Western music scholarship (from *vergleichende Musikwissenschaft* to sound studies) as we attempt to forge a “global academic

conversation about music history” (2018: 10). *Listening Across Borders* does not do much to further that conversation; the essays are predominantly about teaching WAM in diverse geographical contexts, and while they are thoughtful and informative, on the whole they do not really address the issues and concerns raised by Stokes.

In his introduction to the book, Christopher Lynch places the situation of music education in the “global classroom,” within the wider context of struggles for international influence in the field of higher education. This contest has played out, on the one hand, as stiff competition among Western universities for the huge numbers of international students (University of Toronto, for example, is currently the academic home to more than 15,000 students from China) and, on the other hand, as a race to set up “branch plant” operations abroad (e.g. Tianjin Juilliard school). “As such institutions vie for students, money, and power,” Lynch writes, “it is natural to wonder if universities are interested in global cooperation or global dominance” (3). Despite his worries about the underlying impetus, Lynch remains hopeful that “listening across borders” (to WAM) will not colonize students, but rather will make them better global citizens. The various essays in the volume, however, raise as many questions on this issue as they answer.

The book’s ten chapters are grouped as follows: Part I, “Creating Global Citizens” (with contributions from authors writing about their experiences in Taiwan, Italy, and Australia); Part II, “Teaching with Case Studies of Intercultural Encounters” (China, Canada, USA); and Part III, “Challenges and Opportunities” (India,

Brazil, Jordan, South Africa). This grouping seems rather arbitrary, as the essays are quite different from one another. The word “classroom” in the subtitle indicates that they all have some kind of pedagogical focus, but beyond that the approaches are variously historical, analytical, polemical, and practical.

The opening chapter, by Jen-Yen Chen, relates the author’s experiences teaching WAM at National Taiwan University in Taipei. Chen notes that any transcultural exchange produces “stark tensions among competing value systems and worldviews” (11). Complicating factors in Taiwan include ongoing tensions between the nation’s Austronesian aboriginal and Han Chinese populations, the long history of colonization of the island, and current fraught relations with the People’s Republic of China. Shaped by his own experiences as a Taiwanese-born but US-raised and -educated musicologist (with a PhD from Harvard on 18th-century Viennese sacred music), Chen writes that culture cannot “fall cleanly into one of two neat categories, ‘ours’ and ‘theirs.’ Rather, the two inevitably taint one another in a productive manner” (16). In support of his view, Chen cites touching excerpts from undergraduate essays that place the students’ understanding of Mozart and his music in terms of their own personal musical and cultural experiences in Taiwan.

The second chapter, by Italian violinist and musicologist Giuseppina La Face Bianconi, concerns how music appreciation (or “listening didactics” as she terms it) can help to foster the well-being of immigrants to Italy and of international students at the University of Bologna. The focus here is not exclusively on WAM; she cites the example of a seminar that was held

to teach primary school pupils and their families about Roma music and culture as a way of addressing systemic discrimination that Roma face in Italy (as elsewhere). A secondary theme in Bianconi's essay is that WAM, far from exerting a dominating cultural influence, is in danger of dying out. She cites the case of Italian and German students in her university music classes who are innocent of any knowledge about WAM, or indeed any repertoire other than current pop music. "Having no knowledge about [WAM] would be tantamount to dooming it to decay and slow disappearance," she writes, in defence of why her department is "insisting on offering frontal lessons about the history of the so-called musical canon" (32).

The contribution from the ethnomusicologist Andrew Alter, which concludes Part I, concerns his efforts to use both Western and Indian solfège systems in the musicianship classes he has taught at two universities in Australia. This is one of the more practical essays in the book, as it presents a number of specific solmization exercises that can be used to develop a cross-cultural understanding of the concept of modality.

Part II opens with the one co-authored essay in the volume, by Annie Yen-Ling Liu (from Soochow University in Suzhou, China) and Blake Stevens (from College of Charleston in South Carolina). The authors examine the influence of a collectively authored, state sanctioned music appreciation textbook on pedagogical practices in Suzhou. The textbook presents information on Chinese music, WAM, and world music (everything not covered by the first two categories). Unsurprisingly, it pushes a number of overt socio-political agendas, such as the superi-

ority of Chinese music (which has proven its strength by absorbing Western music), and the importance of music in instilling national spirit. The authors offer many interesting examples of the ways in which the presentation of WAM in the textbook has been shaped to align it with current cultural policies in the People's Republic of China.

The second essay in Part II is Mary Ingraham's "Listening to Intercultural Encounters in Canadian Music." In the Canadian context, interculturalism is usually associated with Quebec's response to federal multiculturalism policies, but that is not the sense in which Ingraham uses the word. Instead, intercultural refers here to hybrid musical works "in which sounds ... may be blended or juxtaposed but where voices may remain 'traceable'" (67). The specific case study Ingraham presents is on the opera *Iron Road* (2001), with music by Chan Ka Nin and a libretto by Mark Brownell, about which Ingraham has written in detail elsewhere (2017). In this essay, she describes a pedagogical exercise in which students listen to a Cantonese opera excerpt and to the Prologue from *Iron Road*, then answer a series of questions about the excerpts. The general point Ingraham makes is that music can be a means to foster in Canada "our understanding of indigenous and immigrant communities whose perspectives on events might have differed from the governing English or French communities" (73).

Part II concludes with W. Anthony Sheppard's essay "Learning from Bartók: The Promises and Perils of a Globalized Music History." The jumping off point for Sheppard's essay is Bartók's trip to Biskra, Algeria, in June 1913 to collect Arab folk music; Bartók is held up as "a virtuosic lis-

tener across cultural borders” (88) (despite the fact that Bartók made outrageous generalizations based on a superficial familiarity with this music). Sheppard describes a course on 20th-century music that he teaches at Williams College in Massachusetts, concentrating on cross-cultural encounters and music globalization. The course is organized geographically, looking at the influence of the music of Japan, Java, India, Africa, etc. on Western music from Mahler to the Beatles and Philip Glass. He then problematizes his own approach by noting that Western music is presented as historically rich and non-Western music as an ahistorical resource to be extracted, and that the work of a handful of Western composers is given equal weight to the music of entire countries and continents. In asking how to make our pedagogical practices more radically global, Sheppard suggests several strategies, including teaching music history courses “that do not include European and American music at all” (94).

Part III features two essays by migrant musicologists teaching outside of their native country and two authors writing about music education in their homeland. All four authors note problematic aspects of teaching WAM in places where its position is particularly marginalized and fraught with neo-colonial associations. The first essay in this section is by Philip Taylor, a British musicologist who taught for three years (2012–2015) at KM Music Conservatory (KMMC) in Chennai, which was founded in 2008 by the Indian composer A. R. Rahman, well known for his soundtrack to the film *Slumdog Millionaire*. KMMC operates in partnership with Middlesex University in London and offers courses in both Indian music and

WAM. Faculty for the WAM courses are from Europe and the United States, while the students are mostly from wealthy middle-class Indian families. The spectre of the Raj hovers over the entire enterprise; as Taylor notes, KMMC is located just a few miles from Fort St. George, the first permanent trading post of the East India Company.

Anna E. Galakhova’s essay is an autobiographical sketch, drawing on her experiences as a Russian-born, English-educated musician who has been teaching WAM in Amman for the past three decades, during a period of increasing Westernization in Jordan. Despite the inroads made by English-language pop music among young people in Jordan, only traditional Arabic music and WAM are taught in the official school curriculum. The author cites several instances of some of the difficulties that she has experienced as a music educator in Jordan, where in strict Muslim circles music is *haram* (forbidden by Islamic law).

Pablo Sotuyo Blanco opens his essay on teaching music history in Brazil with a quotation about how reluctant students are to engage with music history: “Few students care for anything but playing, singing, or composing. Theory is irksome to them ... and history they regard as a superfluity and fatuity” (120). Those words were written by Frederick Niecks in 1900; Blanco later (129) quotes the writer Mario de Andrade saying almost the exact same thing in Brazil 35 years later ... *plus ça change!* Blanco’s essay serves up a comprehensive critique of music history pedagogy in Brazil: it is Eurocentric, out of touch with student interests and abilities, and taught by underqualified professors with a lack of institutional support.

Undaunted, he then proceeds to suggest a comprehensive plan for a revitalized music history pedagogy in Brazil from primary to university levels. Unfortunately, however, he notes that the prospect of any improvement in the situation is likely doomed by the neoliberal privatization of Brazilian universities by the current federal government: “the elimination of music history from music curricula in higher education can be expected” (132).

Bad though the situation is in Brazil, it is exponentially worse in South Africa. Madimabe Geoff Mapaya scathingly notes that the curriculum remains “unashamedly Western and still colonial in that it privileges Western classical music” (151) and that “music education in South African universities is unequivocally inappropriate for the African situation” as it is “misaligned with the dominant South African musical praxis” (152). A focus on music notation literacy and sight-reading skills is of little use for music students wishing to excel in repertoires where those practices are irrelevant. Of necessity, African music students wishing to educate themselves in genres other than WAM or jazz turn to community music schools or online music instruction. Mapaya laments the waste of South African taxpayer funds on university music programs that are outdated relics of the apartheid era. He writes with passion and conviction, and his essay concludes the volume on a singularly sobering note.

Listening Across Borders is available in paperback and hardback formats, and as an eBook on VitalSource’s excellent Bookshelf digital platform. It is the first offering in a new series from Routledge, titled “Modern Musicology and the College Classroom,” under the general editorship of James A. Davis, the co-editor of the

present volume. Despite the reservations expressed here, the book is an important contribution to the proliferating music history pedagogy literature and will be of interest to anyone curious about international trends in the field. 🌟

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Comment appréhender et déconstruire les frontières érigées par des siècles d’idéologies, de préjugés et d’habitudes entre musiques classiques et populaires ?

Depuis l’émergence du numérique, notamment, notre manière de consommer et de créer s’est transformée en favorisant le métissage et l’omnivorité. Toutefois, aussi paradoxal que cela puisse paraître, l’effacement de la frontière entre le classique et le