

**Experiencing Ethnomusicology:
Student Experiences of the Transmission
of Ethnomusicology at Universities in the
UK and Germany**

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SUMMARY

Using ethnographic research—and attendant methods of participant-observation and informal interviewing—at twelve universities in the UK and Germany, *Experiencing Ethnomusicology* studies the transmission of ethnomusicology, while exploring the ways in which students experience and make sense of their (world) musical encounters. Discussions begin with the contexts and broader organisational structure of higher education in which ethnomusicology is transmitted. Drawing on the voices of ethnomusicologists, the first chapter illustrates the ideological and social practices that inform the disciplining of ethnomusicology and its transmission to students at universities. Subsequent chapters focus on student experiences of the transmission of ethnomusicology and world musics. Specific emphasis is placed on how students make music meaningful and useful in their academic and personal lives, and what and how they learn when ethnomusicology is transmitted in the university classroom. This starts with discussions about students' listening to world musics and ethnomusicologists in order to shed light into their constructing and articulating of sociocultural identity, ideas of authenticity and a heightened sense of democracy. The following part explains student experiences of performing ethnomusicology, and assesses students' change of attitude and perspective, while drawing conclusions on the politics of representation and appropriation of world musics in the performing of ethnomusicology. Focusing subsequently on activities involving the composing of ethnomusicology, the final part discusses students' recreation of world musics in the form of transcriptions and creation of ethnography, whilst reflecting on the ways in which composing ethnomusicology transforms students' senses of self and others. The conclusion presents a pedagogy for ethnomusicology that resonates with a music education of the 21st century, drawing on previous discussions to illustrate some of the possibilities of a globally, contemporary and democratically informed sense of music.

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APPROACHING ETHNOMUSICOLOGY

Ethnomusicologists often suggest that musical transmission is a reflector and generator of social and cultural meaning. A musical tradition *is* its transmission by which people actively construct and maintain cultural norms and practices. Studying musical transmission can generate an understanding of the ways in which people make music useful and meaningful in their lives. Ethnomusicologists thus often study the transmission processes of particular musical traditions, while drawing conclusions that link aspects of the means and dynamics of musical transmission to people's shared patterns of musical concepts, beliefs, behaviours, institutions and technologies.

Themes in ethnomusicological literature often involve the processes of interpersonal musical transmission through which musical competence and ability is acquired. For example, John Blacking (1973) provides an account of musical transmission in the context of developing shared musical competence in African society. Others focus on achieving more specialised musical competence, notably Paul Berliner (1978) who provides a detailed description of mastering the *mbira* among the Shona in Zimbabwe. Timothy Rice's (1994) ethnographic description of learning the Bulgarian bagpipes, or John Chernoff's (1979) account of learning West African drumming similarly concentrate on the acquisition of practical musicianship, whilst drawing cross-cultural comparisons. Other examples in ethnomusicological literature include Daniel Neuman's (1980) research conducted into student-teacher relationships in India (Neuman 1980), and Jonathan Stock's (2002a) descriptions of lifelong, pupil-directed learning in Shanghai opera.

Ethnomusicological research into musical transmission seems to be numerous and varied. Yet in all these writings, ethnomusicologists share a common concern with understanding musical transmission within its sociocultural context, and discarding the idea that a musical tradition is transmitted intact and static from one generation to another. Studying musical transmission thus often involves considering other kinds of processes that impact on and shape people's experiences and perceptions.

The scope of my research

My research shares this same concern of studying musical transmission in the context of human life. In approaching the transmission of ethnomusicology as the focus of research, the context is marked by the musical culture of ethnomusicology academia, particularly in the UK and Germany. Yet ethnomusicological research into institutionalised musical transmission 'at home' is rare. One of the first ethnomusicologists to study a Western institution was Henry Kingsbury (1988) in *Music, Talent, and Performance: A Conservatory Cultural System*, an emphasis followed later by Bruno Nettl (1995) in *Heartland Excursions: Ethnomusicological Reflections on Schools of Music*. Yet while Kingsbury focuses on the transmission of Western art music in an American conservatory, and Nettl is mostly concerned with the representation of Western art music culture in an American school of music, neither of the two include in their discussions the transmission of ethnomusicology.

My research, by contrast, is concerned with the transmission of ethnomusicology in the West, seen from a perspective of cross-institutional (and, to some extent, cross-cultural) comparison. This research will thereby complement existing reflexive studies by focusing on the discipline's role in Western higher education, a setting that is increasingly important but far less richly researched than primary, or secondary or pre-school education. Aiming at description and understanding, rather than the rethinking of current educational practice, I will place specific emphasis on how *students* make music meaningful and useful in their academic and personal lives, and what they learn when ethnomusicology is transmitted in the university classroom.

The thesis title, 'Experiencing Ethnomusicology', is a particularly pertinent topic for research in the light of postmodern society. It attempts to assess ethnomusicology's and ethnomusicologists' impact on students' transformations, and thus these students' changes in attitude and perspective towards self and others. It will seek answers to questions pivotal in a 21st century musical education (for more general discussions on current educational thinking, see Claxton 2004; Beere *et al.* 2005; McGettrick 2005), 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? How does ethnomusicological transmission impact on

student experiences of self and other? How do ethnomusicologists shape students' cultural and musical experiences?

This research also addresses current concerns of UK government bodies in providing the best possible learning experience for students in higher education (see, for example, Wagner and Ramsden 2005; DfES 2003). It also addresses more recent calls for research that focuses more on disciplines themselves and is conducted by researchers within these disciplines, while situating students' learning experiences in the broader context of their overall life experiences (Prosser 2006).

A brief personal background

The idea for this research emerged during my final year as an undergraduate student in music whilst noticing a growing presence of ethnomusicology programmes at universities in the UK. At that time, I specialised in ethnomusicology, completing a longitudinal ethnographic study of world musics in Liverpool for my final year dissertation (which also won a university prize). This experience, combined with an earlier training in the practice and theory of education, infused me with a strong interest in further research that combined these two subjects, and specifically to conduct research into the transmission of ethnomusicology at universities. I deemed this focus well-suited for a potential career in higher education, music education being an area well-established and -respected in German academia (*Musikpädagogik*), which is where I began my academic training.

Initially aiming to focus on the ways in which ethnomusicologists transmitted various subject-related matters (reflecting my established educational concerns), postgraduate studies in ethnomusicology led me towards thinking about the ways in which university students *experience* their ethnomusicological encounters, and what these experiences *mean* to them both musically and personally. This shifting focus resonated well with my own changing experiences as an ethnomusicology postgraduate. It also enabled me later to compare and contrast newly gained insights with my experiences as a lecturer in ethnomusicology. This focus also resembled more closely an ethnomusicological concern, namely the wish to form an understanding of the perspectives and experiences of the people whom I was interacting with and studying.

The research procedure

Most ethnomusicologists draw on an anthropological model of ethnography. This is both a research method for collecting data on cultural practice and experience, and a way of writing that represents people's subjective experience and behaviour. In my research, I have adopted this same methodology in order to approach ethnomusicology, and apprehend the ways that selected participants in the higher education environment construct, operate in, experience and make sense of the transmission of ethnomusicology. Ethnography—with its attendant methodology of participant-observation and informal interviewing—is deemed particularly suitable for gaining a *full* understanding of the more complex interactions that occur during musical transmission.

The research field

While ethnography about musical transmission is often locally or culturally specific (Stock 2003c:139), the inclusion of various universities across the UK has been deliberate so as to ensure breadth and contrasting situations for analysis. At the same time, I wished to draw some cross-institutional comparisons to two German universities in order to gain another level of understanding (see Figures N-1 and N-2).¹ Including the German perspective, albeit to a restricted degree, proved to be particularly useful in discussions on the differing historical and conceptual perspectives, and helped to contextualise the insights gained during research at universities in the UK. Drawing comparisons between both systems helped also to see and understand (what have become) my own ethnomusicological values and practices. A research visit at the University of Chicago, followed by interviews with numerous American ethnomusicologists during the 50th Annual Conference of the Society for Ethnomusicology enabled me also to contextualise my research results in relation to American ethnomusicology.

The choice of universities included in my research was strongly determined by logistical considerations and the institutionalised nature of this music culture, which resulted in somewhat formal ways of gaining entry. I assessed opportunities for

¹ The letter N in Figures N-1 and N-2 is an abbreviation of *nullae*, which is often used to represent 'zero' in Roman numerals, here denoting the prologue prior to Chapter I.

research visits via email sent to most ethnomusicologists in the UK and three music-ethnologists in Germany, asking for their willingness to inform and support my research. While some ethnomusicologists did not reply, many did. My research thus depended heavily on receiving invitations by ethnomusicologists. Further factors included, for instance, overlapping semester timetables, distance and accessibility, and financial constraints.

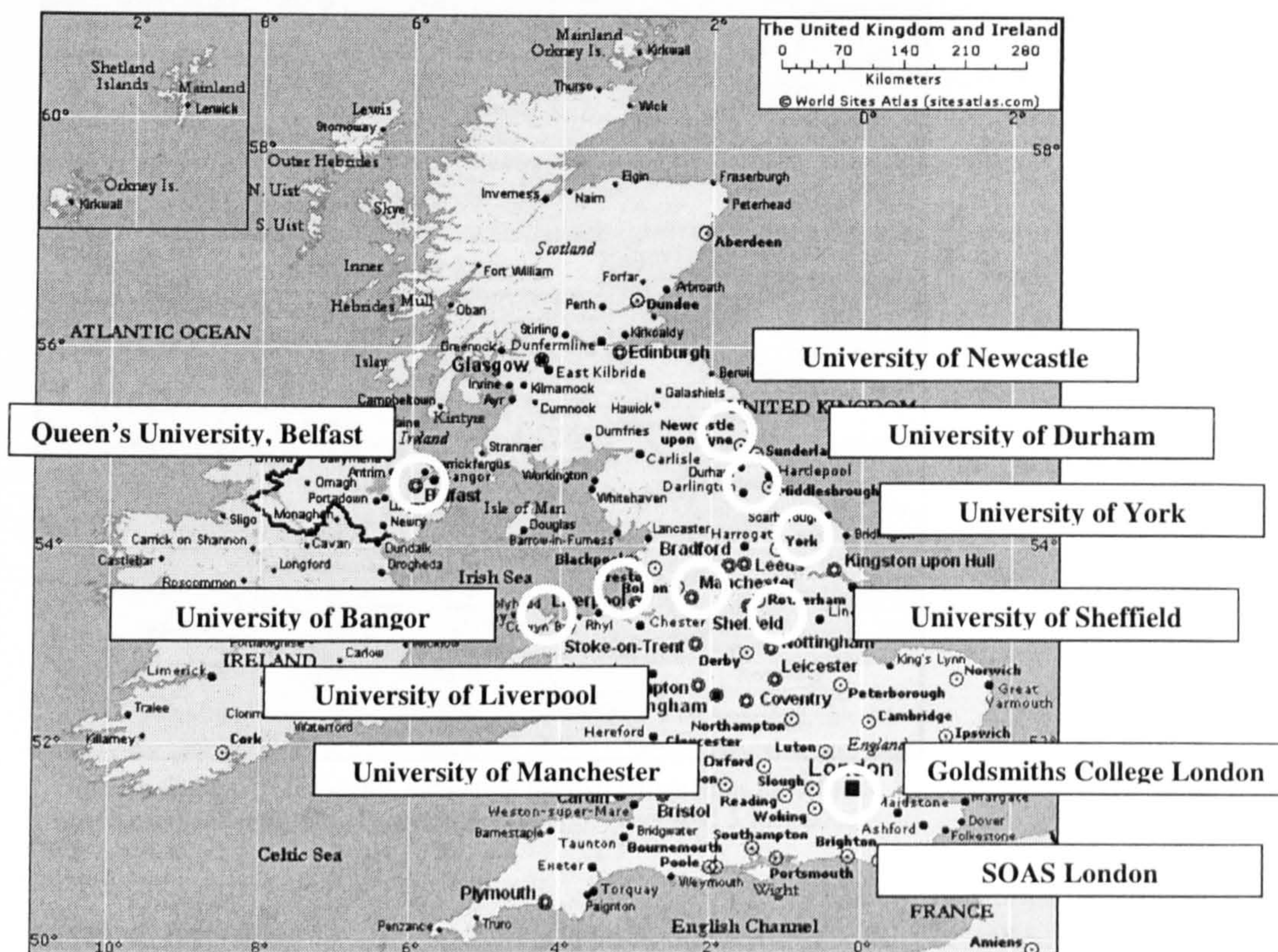


Figure N-1: Map of the United Kingdom, indicating the ten universities included in my research; Source: <http://www.sitesatlas.com/>; accessed 5 July 2006.

My research was also determined by the urban environment (see also Reyes Schramm 1979:308), resulting in more formal and frequent, rather than full-time and longitudinal research.² I was concerned with the risk of gaining only a superficial insight into students' experiences and perceptions, and with being unable to create a basis of common experience and mutual trust. As a result, I tried, whenever possible,

² Jonathan Stock, during his study on *Huju Traditional Opera in Modern Shanghai*, found it equally impossible to conduct full-time research. The urban space inevitably determined the arranging of meeting times for observations of performances and rehearsals, and the conducting of more formal interviews. Similarly, making use of performance as a tool for research was not practicable in Stock's research into Chinese opera (Stock 2003b:205-227).

to socialise with students outside the formal university environment, and paid heightened attention to every detail and person I encountered.



Figure N-2: Map of Germany, indicating the two universities included in my research; Source: <http://www.sitesatlas.com/>; accessed 5 July 2006.

Research methods

During my research visits, I was the primary tool for collecting data, as ethnography is a direct result from human, and thus social and cultural interaction (see also LeCompte and Schensul 1999a). I conducted—through exposure to and involvement in the transmission of ethnomusicology—a programme of participant-observations of classes that included lectures, seminars, tutorials, world music workshops, and performance practice (Appendix II provides a summary of observed sessions). I observed in detail the settings and events, people and materials, and wrote up fieldnotes during each observed class. Instances, in which I actively participated, such as performance classes, were written up immediately after the event. Here, I paid increasing attention to student discourse in order to understand the nature and depth of their subjective musical experiences, and the meanings attached to them.

Additionally, I often videoed classes, workshops and performance practice, collected photographs and images of musical instruments and ensembles, and assembled a stack of course descriptions, module booklets, websites, and other print materials that revealed insights into the ethnomusicology curriculum at universities. This proved particularly useful at a later stage for recalling particular situations or abstracting photographs from digital video recordings. Reflections on my own teaching practice as a part-time lecturer in ethnomusicology at Liverpool, Manchester and Bangor provided further data and a level of personal experience as a primary transmitter of ethnomusicological perspectives and material.

I also participated in the ethnomusicological culture in a broader sense by attending national and international conferences of the British Forum for Ethnomusicology and the Society for Ethnomusicology. Here, I encountered an interesting range of reactions: some ethnomusicologists dismissed my research as unnecessary or tangential; some conveyed a sense of unease and concern, and noted that they were usually the ones who observed others; and some ethnomusicologists admitted to being fascinated by the topic and its potential results. I also participated in and observed (albeit only as a 'lurker') SEM members' online discussions, whereby some contributions have found their way into my writings.

Data collection was also complemented by formal interviews with ethnomusicologists, and more conversational discussions with students (Appendix I). The latter typically focused on students' experiences of (any and all facets of) activities related to the transmission of ethnomusicological knowledge. Interviews were conducted both individually and in small groups, and followed up with more recent telephone and internet interviews. Here, discourse emerged from students' narrative stories and responses, which was often rich in detail and allowed students to define the research agenda. As this was very time-consuming, my subsequent data analysis encompassed approximately sixty hours of audio recorded interviews. Outside the formal environment, I socialised with some students, yet this was problematic at times, as some students wished immediately to disappear after classes.

During more formal and semi-structured interviews with ethnomusicologists, I found out about scholars' concepts, beliefs and perceptions when transmitting ethnomusicology to students, and how this related to their own understanding of ethnomusicology (see Appendix II for details about interview schedules). (At some

universities, I also conducted interviews with other scholars, including a principal, a head of school and a popular music scholar.) In preparing the interviews, I developed a broad conceptual framework, which included questions, such as: What are the distinct characteristics and subject matters of ethnomusicology? How do you instil this into your students? How does your own research impact on what you transmit to students, and why? What is the general aim of music education? The interview questions were also adjusted according to unforeseen, interesting responses by ethnomusicologists.

Interviews were often held in the lecturer's office and at times also in the university's canteen or a local café. While the latter locations proved problematic when listening back to the audio recordings, I nevertheless recorded a total of thirty hours of audible interviews. I also found that some ethnomusicologists responded rather formally and raised particularly educational issues, such as lack of educational resources, the restraints of the formal education system, issues surrounding the formal assessment of world music performance, and the like, as they perhaps anticipated that this was what I wanted to hear from them.

In the following section, while acknowledging the criticism about 'trailing laboriously through a description of each individual before starting my main project' (Green 2002:11), I will nonetheless briefly introduce each participant, describe their particular circumstances, and provide some insight into my interview schedule at each university.

Introducing my participants

As highlighted earlier, prior to my research visits, I approached individual ethnomusicologists asking for their permission and support to conduct research into the ways in which they transmitted ethnomusicology to their students. Besides observing and participating in their classes and workshops, I often had informal conversations with ethnomusicologists, which I captured in the form of fieldnotes. In most instances, I conducted at least one interview for the duration of approximately one hour, yet this depended largely on the length and frequency of my research visits, and the willingness and availability of ethnomusicologists to participate in interviews (Appendix II provides a detailed interview schedule). As a result, I was cautious in

not letting particular voices dominate in my writings, particularly by ethnomusicologists, such as Jonathan Stock, Caroline Bithell or Andrew Killick, who I had interviewed more frequently than others.

In regard to interviews with students, I kept a fairly open mind as to how many students to interview, and how often the interviews would occur and last (see also Appendix I for a detailed summary of students included in my research). At those universities, which I visited for the duration of one week, including SOAS, Goldsmiths, Belfast, Köln and Rostock, or Durham (the latter I visited just for one day), I typically interviewed individual students just once, and only for the duration of approximately one hour. As a result, I gained less a sense of the personality and characteristics of these students, and often relied on my intuition during participant-observations of classes and workshops whilst also drawing cross-comparisons to my experiences at other universities.

SOAS

At SOAS, for example, I attended numerous lectures during which I met Emily V, a former Sheffield student, now undertaking Master studies in ethnomusicology. We became instantly friendly with one another, as we shared very positive experiences whilst studying at Sheffield. Our conversations revolved around our musical taste, and the impact ethnomusicology had on it. Emily frequently compared her experiences at Sheffield and SOAS, and noted particularly the anonymous, isolating nature of being a student at the latter. These conversations allowed me to gain a good insight into her concerns and perceptions of studying ethnomusicology at SOAS. Thus besides arranging a recorded interview, I was able to conceptualise Emily's interview commentary within the context of our more informal conversations, which were noted down in the form of fieldnotes. Here, I also arranged recorded interviews with ethnomusicologists David Hughes and Richard Widdess, both specialists in Asian, and more specifically Japanese and Indian musics.

Goldsmiths College London

I adopted the same technique at all other universities, which proved very effective in *making sense* of, thus finding meaning in, the data during the forthcoming writing stages. At Goldsmiths College London, for example, I met some postgraduate students on the MMus in ethnomusicology, whilst participating in and observing

numerous classes and practical workshops. This included two Greek nationals, Amaryllis and Stella who embarked on ethnomusicological studies upon the recommendation of their teacher when studying for a degree at a Greek conservatory (while Amaryllis seemed very keen to expose herself to new musical experiences and hoped to become a music teacher, Stella seemed less determined about her future plans and happy simply to 'be there'). Here, I also met an Iranian national Tinoosh who expressed a very serious attitude towards musical study and accomplishment on his main instrument *tar* (Tinoosh frequently commented that he may better have studied on a degree in musicology as this seemed closer to what he regarded as 'serious' musical study).

This further included a Basque national Argibel who, with a background in anthropology and percussion, felt that through studying ethnomusicology he could usefully combine both experiences, yet often emphasised his surprise and concern as to the extent of musical performance. I also met a Chinese national Sheng Shi who had previously completed a degree at Royal Holloway where she encountered ethnomusicology through Henry Stobart. (Deciding to go against her Chinese family's approval who regarded non-Western musics as not being worthy of study, Sheng Shi nevertheless decided to study ethnomusicology at postgraduate level.) All students' contributions and discussions during classes and workshops enabled me to gain some insights into their perceptions and experiences, which, after capturing my reflections in the form of fieldnotes, I was able to follow up during informal conversations in the local pub and during recorded interviews with each student individually. The latter occurred at the end of my visit, which allowed some time to build a level of trust crucial for gaining deeper insights into students' experiences.

The research visit at Goldsmiths emerged to be significant during the writing of Chapter III, particularly when discussing notions of 'learning to perform' as a research technique in ethnomusicology. Here, I found that my data collection was insufficient for a thorough representation of students' experiences, so that, at a later stage, I arranged a further interview with Argibel (who by now had completed his studies whilst being back in the Basque country), and two interviews with James and Natalie (who were currently studying on the MMus, and who I was put in touch with by John Baily). Besides gaining further insights into students' perceptions, the experience of interviewing two students whom I had never met before proved to be

significant, as this highlighted the difficulty of contextualising James' and Natalie's commentary, whether in the context of their personality and identity, or in the context of their educational experiences. This part of my research reassured me that even short visits at universities were significant for gaining a sense of the personality of my participants, and the contexts in which their experiences were embedded. At this university, I also arranged a recorded interview with ethnomusicologist John Baily, a specialist in Afghan music and active performer of Afghan music. During the later writing stages, I felt it particularly important to arrange a follow-up (telephone) interview with John Baily so as to ask specific questions in regard to using learning to perform as a research technique in students' postgraduate studies.

The Queen's University of Belfast

During my research visit at the Queen's University of Belfast (QUB), I met and became friendly with Terrie, an undergraduate anthropology student from Northern Ireland who also selected some modules in ethnomusicology. Terrie had a serious accident, which hindered her to continue a professional career as a hair dresser, and thus decided to return as a mature student to higher education, and particularly to study for a degree in anthropology due to her interests in other cultures. Another student, whom I also socialised with outside of university, was Sally, a mature Irish national who completed a so-called 'conversion degree' and embarked on postgraduate PhD research with strong interests in music therapy and community music participation. Sally's contributions were particularly interesting as she was able to reflect back on her undergraduate experiences (and provide insights from a relatively critical perspective) of the transmission of ethnomusicology, and the ways in which her studies helped her to open up her limited concept of musical ability and talent. During postgraduate seminars in ethnomusicology, I also met Gordon, another mature student, whose contributions during classes emerged to be interesting and significant for my understandings of students' perspective. This included Gordon's interesting reflections on the ways in which 'learning to perform' helped him to embark on new life experiences in search for his own Irish roots. Here, I also conducted recorded interviews with ethnomusicologist Hae-kyung Um, a specialist in Korean music, and Kay Milton, the Head of School of Anthropology.

The Universities of Köln and Rostock

At the University of Köln, I experienced some difficulty in setting up interviews, as students seemed immediately to disappear after lectures and classes. I nevertheless managed to speak to some students more spontaneously, for example, just before the start of a lecture when I engaged in some exchanges with students who I sat next to. This also included more informal conversations with postgraduate students before and after the *Kolloquium*, particularly when I joined the group, including the ethnomusicologist Rüdiger Schumacher, on an 'excursion' to a local beer garden. Here, I found it impolite and unsuitable to record the group's conversation, and instead captured my experiences in hindsight in the form of fieldnotes. As a result, my writings do not contain specific quotations by individual students encountered at this particular university, which differs to my research visit at the Hochschule für Musik und Theater Rostock, where I was able to arrange a recorded interview with Jana and Constanze. Both students brought a very Eurocentric perspective to their experiences of world musics, and conveyed some elitist views about their specialisation in the German art music tradition. This view seemed to be reconfirmed during my participant-observations of classes in ethnomusicology, as I found that many students seemed to take a rather lax and ridiculing attitude towards their new listening encounters. At both universities, I arranged formal interviews with ethnomusicologists, including Rüdiger Schumacher in Köln, a specialist in Balinese music, and Britta Sweers in Rostock, whose specialism revolves around the British folklore movement (among other areas). At the latter Hochschule für Musik und Theater Rostock, I also conducted interviews with the principal Hartmut Möller, and popular music scholar Wolfgang Schmiedt, which provided interesting insights into the problems surrounding the introduction of newer music disciplines into the Western art music-dominated conservatory.

The University of Durham

At this university, I conducted only one research visit due to logistical and financial restraints, during which I observed and participated in an undergraduate class on ethnomusicology and met Emily P and Alex. Whilst my in-class observations enabled me to gain a general sense of students' negative attitudes towards the ethnomusicologist's theoretical discussions, the interview helped me to contextualise my observations and to test my intuition. Both students majored in Western art music

and conveyed an open mind towards the study of ethnomusicology, yet preferred a stronger focus on world musics as subject matter and more depth in studying these. These insights revealed to be significant in informing parts of my discussions on the subject matters for study in the first chapter. At this university, I also conducted one interview with ethnomusicologist Andy Nercessian, whose specialism revolves around Armenian music (among others).

The University of Bangor

At those universities, which I visited repeatedly and over a longer period of time, including Bangor, Sheffield (where I conducted longitudinal research due to my own postgraduate studies), York, Newcastle, and Liverpool and Manchester (where I held teaching positions), research interviews were (in many, but not all, cases) conducted repeatedly. At the University of Bangor, for example, I conducted repeated research visits and participant-observations of classes, followed by numerous interviews with Laura and Alison, as well as Carolan, Matt and Barbara. Laura and Alison, who were recommended by the ethnomusicologist, were both third year students who had over the years selected all available modules in ethnomusicology. It is not surprising then that particularly during the earlier interviews, both students expressed highly positive experiences towards their studies, yet interestingly, both students decided *not* to pursue postgraduate studies in ethnomusicology.

Indeed, during our repeated conversations, I was able to gain some trust and found out about Alison's expectation of studying more traditional musics and her strong dislike of the ethnomusicologist's frequent inclusion of political issues when introducing, for instance, music in Corsica and South Africa. Alison also frequently commented on the information overload experienced in courses on world musics, and spoke vigorously about her experiences in the local *samba* school. Alison loved to be 'different', although it was Laura who dressed more alternatively and had personal experiences of Africa, yet she seemed more timid and less vocal in our discussions. I tried to combat this by specifically addressing Laura so as to ensure that she contributed to our discussions. Wherever their voices are included in my writings, I have clearly marked whether this was Alison's or Laura's contribution, or whether it was both students commenting similarly on the issues at stake.

Carolan (an Irish female with strong interests in ethnomusicology), Matt (a young male with strong interests in Iraqi *ud* music who also had family there) and Barbara (a mature student who had previously lived in Papua New Guinea) were first year undergraduate students who I met during and spoke to after formal classes. It is interesting to note that during the academic year 2005/06, I continued a second round of research due to my own teaching position at the University of Bangor, during which all three students were taking my classes, which helped me to gain further insights into their attitudes and contextualise the data gained during interviews in 2003. During my first round of research visits at this university, I also conducted a range of interviews with ethnomusicologist Caroline Bithell whose specialism centres predominantly on Corsican musics.

In regard to students included in my research during 2005/06, it is particularly noteworthy to mention that at this latter stage in my research, students were selected for discussing only *certain* aspects of my thesis, especially when I recognised a gap or lack in collected data, yet wished to follow up certain aspects so as to provide fuller descriptions and representations of students' experiences. As a result, I arranged interviews with Samantha and Kevin, two final year undergraduates, in order to discuss their experiences of preparing a musical transcription on a module, which required all students to present a transcription in-class. The in-class presentations served as a further source for my research, whilst drawing on the experiences of Delyth (a second year undergraduate), Jennifer (a third year undergraduate) and Barbara (the previously mentioned student).

This was equally true for arranging interviews with certain students that dealt specifically with their experiences conducting and writing up ethnographic research. Here, I spoke to five first-year students, including Leeroy who wrote about the Philippine music culture, Laura who conducted research into the culture of music students at Bangor, and Charlotte researching the experiences of an online Tom Jones' fan community. Two other students, Hannah and Ruth, were approached on the basis of their active musical participation in the studied music culture, which included the Christian community in Hannah's, and a brass band in Ruth's example. This was complemented by the experiences of two further students, Victoria and Tim, informed by more informal conversations about their research into a local folk club and a brass band. In one instance, I was also able to draw on the experiences of

second year student Lisa whose in-class commentary during the course *Music in Africa* seemed particularly revealing for my discussions in Chapter II.

The University of Sheffield

Whilst all previously mentioned interviews were conducted individually or in pairs, I also conducted regular interviews with a small group of first year students, yet this proved particularly problematic when I found that certain students tended to dominate the informal discussions. For example, at the University of Sheffield, one such group consisted of Graeme, Jessica, Angela, Oli and Sarah, whereby I found Graeme to be very forthcoming, whilst some of the other students had to be prompted to make ready contributions. On the other hand, this experience provided interesting insights into the extent to which students assimilated into their peer group by adhering to the opinions of the 'group leader', which was particularly important in my discussions on musical taste in Chapter II. Nevertheless, led by my desire to listen to all students' voices, I was able to arrange follow-up interviews with Jessica and Angela, who seemed very timid in the group discussions, yet relatively forthcoming during individual conversations. Here, they felt more comfortable to share issues and concerns that they wished me to treat confidentially, yet which helped me to contextualise and make sense of other comments that were briefly mentioned (at a surface level) during our group conversations. The contributions by students are made clear in my writings by either referencing the group as a whole (yet only when there was group consensus on a specific issue), or otherwise by clearly labelling students' individual voices.

Whilst all five students had little experience of world musics prior to their university studies, I also met with other students who brought with them some experiences of world musics. This I encountered during a programme of regular interviews with Melinda and Chris (both, individually and jointly), and individual interviews with Rachel, all of whom studied on the same programme as the group of students previously mentioned. Whilst Melinda frequently expressed negative opinions of non-Western musics, which was seemingly brought about by her Chinese upbringing and the ways in which such musics are often condemned in Chinese culture, both Chris and Rachel conveyed strong appreciation for 'other' cultures and their musics. Both expressed a liking for languages and travelling, and conveyed more 'alternative' lifestyles. This was particularly useful in gaining comparative

perspectives and insights into students' active constructing of identity, an issue that informed my discussions in Chapter II.

At the same university, I also conducted interviews with students who studied at a more advanced level, such as Rachel, Celia and Stephan, who I met during my participant-observations in a module on the *Music of East Asia*. In our conversations, I focused their commentary (through asking specific questions) on their overall experiences during the previously mentioned first year introductory and the currently studied module, which provided a further level of insights for comparison. I also arranged interviews with 'fellow' postgraduate students, including Yue and Shih Hua, both Chinese nationals who were studying on a Masters programme and later, as in Yue's example, pursued doctoral research; Richard, who conducted research into the British brass band culture; and Carla and Lindsay whose reflections informed particularly the final chapter that includes discussions on writing ethnography at doctoral level. In this section, I have also written myself into the discussions, whilst drawing on my own, self-reflexive stance as a postgraduate research student. At this university, I also frequently interviewed ethnomusicologist Jonathan Stock, a specialist in Chinese musics (and also my PhD supervisor), and Andrew Killick, whose specialism involves Korean musics.

The University of York

At the University of York, I observed and participated in an undergraduate project entitled *The Music of Indonesia* for the duration of the summer term, during which I arranged regular research visits whilst participating in instructor-led classes and 'hands-on' *gamelan* workshops. This allowed me to observe the student group's attitudes and behaviours towards the studied music culture and transmission methods, which was complemented by arranging interviews with two students, Jo and Sophie. Interestingly, Jo (whom I interviewed twice) played and performed on the Japanese *shakuhachi* as his main instrument on a predominantly Western art music course. His interest in East Asian culture, more generally, also led him to select the project on Indonesian *gamelan*, whereby during our conversations I gained a sense of Jo's (as compared to fellow students) perceptions towards the 'other' in music, which later revealed to be an important aspect in my discussions. Sophie, by comparison, aspired to continue her studies by gaining a postgraduate teacher qualification and working as a music teacher. She thus brought a very open mind towards her musical studies and

selected courses so as to expose herself to a range of musics and approaches. These insights into Sophie's aspirations revealed to be particularly significant in discussions on musical taste and other issues in my thesis. At this university, I conducted one recorded interview with ethnomusicologist Neil Sorrell, a specialist in Javanese gamelan music.

The University of Newcastle

For the duration of one month, and whilst conducting regular research visits at the University of Newcastle, during which I observed and participated in undergraduate lectures and seminars on world musics, I met Leah-Beth, who I may best describe as a confident, young woman with an elitist view on musics and strong dislike towards world musics. During one recorded interview, I gained a sense of Leah-Beth's (theatrically illustrated) condemnations of the practices and beliefs of 'other' cultures encountered during the lectures. Having participated in these classes, I was able to relate to and contextualise Leah-Beth's strong opinions, yet at the same time also gained a sense that Leah-Beth misunderstood (and thus 'fitted into' her own worldview) some of the issues raised in-class by the ethnomusicologist. This became particularly apparent when I met Jennifer, a mature postgraduate research student, who raised (during informal conversations before and after classes, and one recorded interview) my awareness of the effect of age on students' perceptions and understandings, an issue that particularly informed my writings in the second chapter of the thesis. I also conducted one recorded interview with ethnomusicologist Goffredo Plastino, whose specialisms revolve around Mediterranean musics (among others).

The Universities of Liverpool and Manchester

During the time of my research, I was further able to draw on my own experiences whilst teaching on undergraduate world musics courses at the Universities of Liverpool and Manchester. For example, during a module on *Music and Semiotics*, I was able to observe, in my capacity as lecturer, (and later to make fieldnotes of my observations) a student group's perceptions and experiences of various world musics, which proved significant for my analyses and interpretations in regard to authenticity. This was followed up by a very brief interview with one undergraduate student Craig to gain further insights onto his particular perceptions of

'authentic' musics. Whilst many of those Liverpool students who selected world musics for their undergraduate studies were majoring in popular music (the School of Music is divided into studies in Western art music and popular music, whilst the latter forms the Institute for Popular Music), at the University of Manchester, all students majored in Western art music.

This provided interesting insights for comparison, particularly when I found that the Manchester students brought strong Eurocentric preconceptions to their study of world musics, as opposed to the Liverpool students' very open-minded and welcoming attitudes. Also, the contextualised study of musics seemed more alien to the Manchester students who seemingly struggled to come to terms with conducting and writing ethnography. Here, I became particularly interested in the ways in which this experience impacted on their perceptions, which I explored during a brief interview with Jonathan, Liz and Thomas, all of whom were classically trained pianists with a very 'high' opinion of Western art music, yet whose experience of ethnomusicology impacted on their attitudes and perspectives in quite positive and eye-opening ways, an issue discussed particularly in Chapters II and IV.

Other

In addition to the aforementioned interviews at twelve universities included in my research, I also arranged recorded interviews with Debby, an English music teacher who completed a degree in Western art music at Birmingham Conservatory, and two German postgraduate research students at the Hochschule für Musik Hannover, Florian and Martin. I met Debby through my partner, both working in the music department at Merchant Taylor's School in Liverpool. In a prearranged recorded interview, I was particularly interested in Debby's hindsight reflections on encountering world musics during her studies at Birmingham Conservatory, which revealed the ways in which she (and her fellow art music students) regarded the world music ensembles as not serious and 'a bit of fun'. During our discussions, I also noticed how her perceptions had changed since she started working as a music teacher, issues that particularly informed my discussions in Chapters II and III.

Florian and Martin, by comparison, who I had met during the 50th Conference of the Society for Ethnomusicology in Atlanta (and whose email addresses were included in the conference pack), agreed via email to be interviewed at a distance,

with Florian being in Ghana during fieldwork research, and Martin being in Köln in the Southwest of Germany. Having met both participants personally, both during their presentations of their research and in a social context outside of the conference, was particularly helpful in contextualising my insights gained prior and during the interviews. Here, I was especially interested in deepening my understanding of their specific approaches towards conducting and writing ethnography, which helped to shape my discussions in Chapter IV.

Report writing

For the writing of the thesis, I relied less on a review of literature for direction—this merely informed my discussions and helped to find meaning in participants' expressions—, and instead applied an inductive, bottom-up approach. I deemed this particularly suitable for understanding the experiences and perspectives of *students* without the focus being hampered by any predetermined hypotheses. The structure of the thesis thus 'emerged freely' (that is, without prior determining of headings and subheadings) from grounded data analysis and interpretation.³ Both processes of analysis and interpretation started immediately (and intuitively) upon entering the music culture during data collection (in year II), and were followed by more formal analytical processes that involved the transcribing, reading and coding of piles of collected, text-based data (in year III). During the writing process, I constantly re-organised data around emerging themes, followed (in year IV) by abstracting more theoretical conceptualisations that formed the basis of the thesis' structure.

More specifically, forefronting certain themes over others involved a systematic process of triangulating between my own experiences, students' and ethnomusicologists' voices, and the literature. Certain themes, although rich and significant for consideration, have been omitted, or only briefly mentioned, as they were deemed tangential to a representation of my participants' perspectives. It must

³ It must be noted that the term 'emerged freely' is problematic, as the conceptualisations made in this thesis were surely modelled by my very personal and unique ways of understanding and sense-making. For this reason, the term has been used here to describe my efforts deliberately to distance myself from any prior determining of headings and subheadings. This is also true for the use of the widely applied tripartite model of listening, performing and composing, which emerged as a suitable framework only *during* the course of my analyses.

be (re)emphasised here that in my ethnographic report, I wished to portray the views of students (and, to some extent, ethnomusicologists) and what is important to *them*, rather than selecting themes on the basis of relevance to certain predetermined research questions. In this way, I have been able to determine whether a specific situation, event or comment revealed to be a 'good' example, and was thus included in my writings. This also reflects the *implicit* validity in my ethnography.

The process particularly involved my intuitive noticing of certain issues, either through observations, interviews or literature. For example, during one of my courses in world musics, I invited two fellow postgraduate research students, Mohammadreza Azadehfar and Carla Ribeiro, to lead sessions on Iranian and Portuguese music, as these were close to their own national identity. After the sessions, which I did not attend myself, I noticed changed attitudes among my students, who, when asked about their experiences, commented on their immense enjoyment, and went further to convey a perception of the guests being more knowledgeable, as they talked about their 'own' music. (Yet, in fact, my students had no real idea about the background of both guests. Carla, for instance, taught Portuguese *fado* for the first time, and this was not really 'her' music.) I found indeed that students drew comparisons to my own credibility, as I presented musics from around the world with which I had no personal exposure.

This experience sharpened my focus during continued research at other universities to see whether there existed a general tendency to perceive a 'native' teacher as being more knowledgeable, and thus credible. In addition, I searched for suitable literature to help explaining this phenomenon, or to see whether scholars in the field had already addressed similar issues. (Here, I found particularly useful the application of cultural theory as proposed by Clayton *et al.* (2003), and ethnomusicologists' reflections in Solís (2004a).) During continued research, I recognised that such perceptions indeed existed across a larger student population, and that the literature supported similar claims. This process of triangulating (and thus validating) first intuitive impressions or ideas (these emerged, as already mentioned, not just from personal experiences, but also during interviews with students and ethnomusicologists, and whilst engaging with relevant literature) was applied to *all* themes forefronted in the thesis.

My writing style is typically ethnographic, enabling me to combine descriptive and theoretical discussions, and to take a critical self-reflexive stance towards my own, personal experiences. Clearly labelling shifts of voice allowed me to present and contrast the views of participants as opposed to my own interpretation and understanding. This also helped conveying a sense of the quality of my interactions with students and ethnomusicologists by making the methodology explicit and describing the ways in which I learnt from them, while terms and terminology were explained whenever these occurred. Translations from German into English were in some instances adjusted so as clearly to convey the meanings of the German language to an English audience. The ethnographic writing style was particularly useful for presenting students' emic perspectives and experiences.

In my writings, the use of participants' contributions depended on the emerging topics and issues, which were often extremely varied and diverse, as I asked ethnomusicologists and students very broad and general questions so as to avoid the danger of hampering their narratives by any predetermined hypotheses. It is not surprising, then, that this led towards my rather inconsistent use of participants' voices, as these appear whenever and wherever their commentary related to the issue or theme discussed in my writings. This is particularly evident in Chapter I 'Disciplining Ethnomusicology' and Chapter II 'Listening to Ethnomusicology', which bring together the voices of most ethnomusicologists and many students for quasi cross-institutional and -cultural comparisons.

This particular use of voices reflects my deliberate attempt to display a range of similar or dissimilar comments, all tied together by a particular theme or issue. Here, I wished to emphasise the fascinating fact that there was general *consensus* across universities, or alternatively to juxtapose opposing views and perceptions. As a result, I have paid less attention to introduce the reader to individual participants in these chapters, an approach I instead adopted more rigorously in Chapter III 'Performing Ethnomusicology' and Chapter IV 'Composing Ethnomusicology'. The latter allowed a picture of my participants to emerge more gradually whilst providing whatever information is necessary to the discussion as I went along.

Finally, and upon receiving a recent email from Goffredo Plastino, I was also reminded of the fact that my ethnographic representations are, as typical for ethnographic research, a snapshot in time. My ethnographic portrait of student

experiences of the transmission of ethnomusicology at twelve universities in the UK and Germany is thus specific and unique to the times and locales at which I conducted research:

By the way, since our last discussion for your PhD, I've changed my opinions on what and how to teach quite a lot. [personal email communication, Goffredo Plastino, 28 June 2006]

Ethical considerations

Ethnographic research involves people, and thus necessitates ethical considerations. While I gained formal permission from ethnomusicologists for all research sites, during my visits, I aimed at being of little disturbance to ethnomusicologists' and students' day-to-day routine, and viewing myself as a guest. Yet I often found that the nature of the educational institutions in question brought numerous advantages to my presence as a researcher. To ethnomusicologists and students I had an understandable role, so that there was no need for lengthy explanations about the reasons of my enquiring: conducting research into a Western music culture revoked stereotypical portrayals of the 'typical' researcher in music cultures *not* from the West; my sharing of sociocultural identity with participants of the music culture annulled problems that may otherwise have obstructed the progress of my research; my student-learner position seemed to make ethnomusicologists and students feel more comfortable. (At one university, however, I encountered a humorous situation when the ethnomusicologist introduced me as 'Inspector'. This may mean that ethnomusicologists felt uneasy with my researcher presence, yet refrained, for whatever reason, from commenting on this.)

Whilst these aspects brought significant advantages, I also attempted to bring politeness, sensitivity and proper demeanour to my undertakings in order to establish and maintain good interpersonal relationships with the people whom I encountered. This included, for example, through critical self-reflection, taking stock of how I was perceived by ethnomusicologists and students. In one instance, I discontinued research as the ethnomusicologist seemingly felt uncomfortable or at unease with my researcher presence. This also included ensuring participants' rights by informing them about the purpose and aims of my research. For example, I provided information about the way in which results would be used in the PhD thesis, and

potentially subsequent publications. I informed both ethnomusicologists and students that they could be veiled by anonymity (yet this was only desired in one instance, resulting in the use of a pseudonym). This also included ensuring confidentiality, as in some instances, I developed closer relationships with students who shared 'secrets' and personal opinions, which I excluded from my writings.

In some instances, participants expressed an interest in reading my thesis (or parts thereof). Their feedback was considered carefully, particularly in regard to the representation of their perspectives. This included, for example, making available Chapter III to John Baily due to the significant emphasis on 'learning to perform'. In response, he replied as follows:

I have now read your chapter, which I found very interesting.... I would like you make the 'crack up' on page... a bit less obvious, so you could avoid identifying the student's cultural origin.... It is true that the issue of anxiety in the performance is not something I have thought much about till you drew it to my attention. I suppose a further response is that it *is* an examination and any examination is bound to be stressful and anxiety provoking. In our department undergraduates are being examined in terms of performance a lot, so I perhaps take it for granted. It's not clear from your account to what extent performance is actually assessed in other programmes, undergraduate or postgraduate. [John Baily, personal email communication, 11 August 2006]

The first point raised by John Baily led to a relatively quick adjustment in my writings, whilst the second issue in regard to performance assessment remains to be further explored. In other instances, for example upon showing the final part of chapter III to Ruth whose voice features in this section, I received a very specific reply, asking me to adjust some of the quotes for clarification, which I have undertaken in the revised version of the thesis. The point here is that participants were given the opportunity to comment on written drafts of my thesis so as to ensure an accurate representation of their voices.

At the same time, I considered reciprocity, which included verbal and written acknowledgements (in form of cards, emails and an acknowledgement at the start of this thesis), small gifts, and support in students' studies, among other things. For example, Sophie at the University of York wrote an assignment on the use of *gamelan* in school music education, for which I provided some material that was otherwise hard to come by. Towards the end of visits, I contemplated how most

appropriately to leave 'the field', yet this seemed to be less critical as my research visits were often short and frequent, rather than longitudinal.

Finally, I have aimed to write the thesis fully and honestly without changing or altering the results and findings to suit my own theoretical perspectives. Throughout, I aimed at consistent accreditation of participants' citations, and described my experiences at universities thoroughly and realistically. The success of my research truly depended on the willingness of participants to share their experiences and perceptions, which in turn led me to be flexible, non-dogmatic, polite and sensitive, and to establish the healthy professional and personal relationships so crucial for ethical ethnographic research.

Experiencing Ethnomusicology

In approaching ethnomusicology, I will consider *students'* experiences and perspectives within the broader organisational structure of higher education, and discuss these in relation to the particular ways in which ethnomusicology is transmitted at universities. Introducing the contexts will be at the heart of Chapter I (Disciplining Ethnomusicology), which will illustrate the ideological and social practices that inform the disciplining of ethnomusicology, and its transmission to students at universities. Asking questions, such as 'How is the transmission of ethnomusicological knowledge constructed and negotiated by its scholars?,' this chapter will illuminate the ideologies, intentions and musical imaginations of ethnomusicologists, and introduce the formal structures of ethnomusicology courses at universities so as better to understand the nature of their formal transmissions.

The subsequent Chapter II (Listening to Ethnomusicology) will 'listen to' student voices during their listening to world musics and ethnomusicologists in the university classroom. This chapter will illustrate students' often complex and entwined listening-based experiences as they try to make sense of particular educational encounters, while situating these within the broader social and cultural contexts in which they are embedded. How does students' listening to ethnomusicology reflect their constructing and articulating of sociocultural identity? What role does the notion of authenticity play in students' listening encounters? How does listening to ethnomusicology transform students' attitudes and perspectives?

Following this will be a discussion on students' performance encounters whilst studying at university. Chapter III (Performing Ethnomusicology) will illustrate student experiences to better assess the ways in which performing ethnomusicology at universities led students towards changes of attitude and perspective. In what shape and style did the performing of ethnomusicology occur in universities, and why? How did the different kinds of performing of ethnomusicology impact on student experiences? How did these experiences transform students' concepts and ideas? This chapter will also draw some conclusions on the politics of representation and appropriation of world musics in the performing of ethnomusicology.

Chapter IV (Composing Ethnomusicology) will discuss students' creative musical activities that built upon the recreation of world musics and ethnomusicological texts. The chapter will thus illustrate how transcription may lead students towards deeper cultural experiences, and perhaps even an emic perspective towards the music culture whose music is being transcribed, while contrasting this to the ways in which students often appropriated world musics into Western musical paradigms. Subsequently, the chapter will discuss students' strategies during the composing of ethnography, and the factors that shaped these strategies. How did students represent music cultures in their ethnographies? How did the composing transform students' sense of self and others?

The Epilogue (Modelling Ethnomusicology Pedagogy), while drawing on all four chapters, will advocate the need for and propose a model for ethnomusicology pedagogy that resonates with education at tenets for the 21st century. Discussions will consider transmitting musics as social and sonic experience; transmitting ethnomusicology through *doing*; composing world musics; and challenging ethnomusicology's 'traditional' subject matters. Considering new directions in the transmission of ethnomusicology, the epilogue will come to a conclusion about the ways in which ethnomusicology pedagogy may promote a globally, contemporary and democratically informed sense of music.

DISCIPLINING ETHNOMUSICOLOGY

'Disciplining ethnomusicology' refers to the ideological and social practices of scholars and the ways in which they govern their behaviours and ideologies within the discipline of ethnomusicology (see also Bergeron and Bohlman 1992; Nettl 1999). Since the emergence of ethnomusicology, its scholars have represented both a conservative stance towards ethnomusicology's history, concepts and methods, and at the same time more liberal perspectives in opening up the subject matters for study (see also Everist 1999). During the discipline's development, ethnomusicologists have challenged the very processes of canonising the *what* as the acceptable object for study, rejected a Eurocentric methodology that rendered musics in other cultures as normative Western texts, discarded a reliance on analysis that might permit a misreading of other musics and ignore their intrinsic meanings, and repudiated a system of musical values (Bergeron 1992).

Instead ethnomusicology is disciplined largely by the body of ethnographic writings that has resulted from its methodological hallmark of reflexive participant observation during fieldwork. Ethnomusicology's canons are thus the very concepts, methods and values inherent within the discipline. This particular way of disciplining ethnomusicology, I suggest, impacts on and reflects ethnomusicologists' transmission of ethnomusicological knowledge in higher education. This is the main concern of this chapter, which aims to illustrate the ideological and social practices that inform the transmission of ethnomusicology to students at universities. During my research into the 'disciplined' transmission of ethnomusicology, two prominent themes emerged, namely notions of progression, and concepts of culture.

The first idea of progression seems clearly to resemble the ways in which ethnomusicologists organise the transmission of ethnomusicology. This same idea also reflects cultural concepts in the West, and particularly the functioning of the Western education system. The latter concern with culture, by contrast, is indeed deeply anchored within the specific disciplining of ethnomusicology. Here, ethnomusicology is concerned with the study of music within the context of human life, instead of focusing on music as sound alone. Keeping in mind the emphasis on ethnomusicology's very essence as an *approach* to the study of all musics, in this

chapter, I will illuminate (whilst focusing exclusively on taught provisions) the ways in which ethnomusicologists negotiate and renegotiate means of transmitting ethnomusicological knowledge to students in higher education, while placing particular emphasis on the voices of ethnomusicologists to make sense of their concepts, beliefs and ideas.

Transmitting Ethnomusicology—Expressing Progression

During my research, I frequently found the transmission of ethnomusicology at macro and micro level to be steeped in ideas surrounding progression in learning that necessitated separatist and specialist approaches. In the following sections, I will discuss these particularities, starting with ideas of progression as reflected in the division between undergraduate and postgraduate studies, which typically progressed from simple to complex, and covered somewhat distinct, specialist subject matters and methods. This was equally reflected in the progression of courses and division of course contents at undergraduate level, and postgraduate level respectively, issues discussed in the subsequent section. Following this will be a brief illustration of ethnomusicologists' use of textbooks, which equally resonated with the concept of progression in students' learning from undergraduate to postgraduate level.

Beforehand, however, I will introduce some of the overarching key findings of my research at universities in the UK and Germany, noting the frameworks of study available there in the areas of world musics and ethnomusicology. The subsequent section will then categorise and classify world musics and ethnomusicology courses both at undergraduate and postgraduate level, while frequently drawing on ethnomusicologists' voices in order to illuminate their curricular choices. At the same time, I hope critically to reflect on the differing courses available, while drawing on relevant ethnomusicological and educational discourses.¹

¹ In my writings, the terms 'course' and 'module' are used interchangeably to refer to a 12-week (or similar), subject-specific set of classes that form one aspect of students' undergraduate or postgraduate studies. The terms 'course of study' and 'study programme' refer to the whole degree programme both at undergraduate and postgraduate level, leading towards the qualification of, for instance, a BA, MA or PhD.

Ethnomusicology and the higher education systems in the UK and Germany

During my research at universities in the UK, I found that there seemed to be a constant growth of programmes of study in ethnomusicology and world musics. These were most frequently situated within music departments, or less frequently integrated in anthropology departments, but also at times resembled a self-contained ethnomusicology department. In the UK, the higher education system differentiates between undergraduate and postgraduate level of study, and accordingly students can select from a range of different courses. At undergraduate level, music students typically study towards a BA (Bachelor of Arts) or BMus (Bachelor of Music), of which there exist numerous permutations. An undergraduate course of study usually takes three academic years or levels, each of which is generally divided into two semesters, with level 1 (year 1) constituting a foundation for subsequent study, and levels 2 and 3 requiring higher conceptual and critical thinking in students.

During each semester, students often study certain compulsory courses and may also select other optional courses. The range of compulsory and optional courses is typically down to the discretion of individual departments, and can vary significantly between different universities, often depending on staff specialisms. Upon successful completion of individual modules, students gain credits, which vary usually between 15 credits (for 12-week courses), and 30 credits (for courses or projects lasting two semesters, such as dissertations).² A final-year dissertation of 10,000 words is often an optional course. Upon accumulating 360 credits in total, students qualify for the award of their degree.

The modular system also requires students to undertake a significant amount of independent study. For instance, a 10-credit undergraduate module is designated to entail 100 hours of study. I found that at many universities in the UK, the actual contact time was extremely limited, perhaps to just one hour per week over twelve weeks, while the remaining 88 hours were dedicated to independent study, which ranged from set weekly readings and ongoing portfolio tasks, to conducting fieldwork, essay writing and exam preparation.

² Note that the credit number may differ across universities, and it was not uncommon for courses to bear 20 and 40 credits.

At postgraduate level, students typically study towards an MA (Master of Arts) or MMus (Master of Music), which also exist in various permutations. Often, an MA in Ethnomusicology focuses on the transmission of concepts and ideas related to the discipline of ethnomusicology, while the MMus enables students more directly to engage with the world's musics, generally through extended performance, composition or dissertation writing. At SOAS, for example, the MA thesis 'tends to be related to a specific geographic area... or a theoretical issue related to an area' (David Hughes, SOAS, 11 November 2003). These courses of study are typically modular in structure, and require students to accumulate a total of 180 credits during one year (full-time). More advanced students may study towards an MPhil (Master of Philosophy), which is gained through independent research.

The highest qualification is the PhD (Doctor of Philosophy), a qualification gained by undertaking research over three years (full-time), and writing a dissertation of around 80,000 words. Many institutions require students to attend formal research training sessions, as well as completing the dissertation, and some allow the inclusion of composition or performance in the final assessment. Students undertaking research and preparing a thesis, performance and (more rarely) composition, are individually supervised by an ethnomusicologist. Postdoctoral pathways are available in form of (competitively funded) national Research Fellowship schemes, yet this depends on the success of research grant applications by individual scholars. Other academic pathways lead via Lectureship and Senior Lectureship towards Readership and Professorship, which can be achieved through internal promotions, or, in the case of vacancies, the university's official job application process.

At universities in Germany, the discipline is (besides *Ethnomusikologie*) often called *Musikethnologie* (music-ethnology), while some programmes are also dedicated to the study of *Vergleichende Musikwissenschaft* (comparative musicology). Most typically, these programmes of study are situated within music departments. More generally, the German higher education system differs significantly from that of the UK as universities are tightly governed by a *Ministerium* (ministry for education; there is one in each *Bundesland*, or state), thus higher education is 'a purely governmental matter' (Rüdiger Schumacher, Köln, 22

July 2004) with ministries negotiating a *Studienordnung* (study rules) that determines the ways in which universities implement the curriculum.³

Here, an undergraduate course of study is called *Magisterstudium* (Master study) and leads to the so-called *Magisterprüfung* (a final examination in order gain a Master's degree; at a German university, this is the first degree) and the preparation of a *Magisterarbeit* (master thesis). Thus a *Magisterstudium* is classed as undergraduate study, whilst a Masters in the UK constitutes a postgraduate course of study. A *Magisterstudium* consists of a *Hauptfach* (a main/primary subject) and a *Nebenfach* (a secondary subject), together with *Zusatzfächer* (additional subjects). Such a course of study lasts typically nine or more semesters, yet students commonly prolong the total study time beyond this.

The course of study is structured into *Grundstudium* (foundation study) during the first 2 years, completed by a *Zwischenprüfung* (intermediate examination), and *Hauptstudium* (main study) during the remaining years, completed by the aforementioned *Magisterprüfung*. The *Magisterprüfung* can (if taken in the *Hauptfach*, such as music-ethnology) consist of a final dissertation of 60 pages in length, and a 4-hour examination and 45mins oral examination. While courses in the *Grundstudium* are often fixed and the same for all subjects, thus providing a solid foundation in musical studies, courses in the *Hauptstudium* depend on students' choices, whereby they may specialise in different areas, selecting main, secondary and additional subjects as they progress.

Contact hours, time for independent study and assessment requirements can differ significantly between courses. Certain compulsory courses qualify students for a *Leistungsnachweis* (evidence of achievement), and involve more commitment to study and formal assessment, often in the form of an oral examination of 45 minutes, together with a written report. Students may also study on courses that qualify them for a *Teilnahmeschein* (certificate of attendance), which often include less contact time and no formal assessment.

At higher level, which may be compared to postgraduate studies in the UK, students who prepare a *Magisterarbeit* (master thesis) and those undertaking doctoral research can attend *Kolloquien* (colloquia, best described as seminars), offered at the

³ Diese auf privates Engagement basierende Universitätsstruktur, die fehlt uns ja völlig. Das ist ja bei uns ne rein staatliche Angelegenheit. [Rüdiger Schumacher, Köln, 22 July 2004]

discretion of the ethnomusicologist. At this level, there is no explicit requirement for students to attend lectures and classes, and they instead focus predominantly on undertaking research and writing a thesis. As in the UK, students' process of research and writing is typically supervised individually by the ethnomusicologist. After successful completion of their *Magisterarbeit*, students can similarly undertake doctoral research (called *promovieren*), often lasting several years and leading towards the *Promotion* (doctorate; PhD).

During the doctoral process, the *Promovanten* (graduates) must write a substantial thesis and pass a formal *Examen* (examination), after which they may embark on a position as academic assistant (*Assistentenstelle*) for six years during which it is usual to write a larger habilitation treatise (*Habilitationsschrift*), defended in front of faculty members. This postdoctoral *Habilitationssystem* (habilitation system) determines whether an assistant can gain the status of professor, and the permission (and only now full rights) to undertake academic work, including independent teaching and research supervision. This system, according to Rüdiger Schumacher, will gradually disappear in many *Bundesländer* during forthcoming years. Instead the doctorate and 'second book' will then suffice to gain a *Professur* (academic post with professor status).

Comparing the higher education systems of both the UK and Germany to one another, it appears that the (modular) system in the UK seems to be less rigorous than the (traditional, non-modular) German system. Yet at the same time, universities in the UK seem more self-regulated, while the German system is *Bundesland*-specific ministry-regulated, which means that structures across and within German universities are less standardised. Postgraduate students in Germany appear less supported as compared to universities in the UK where 'we would use supervisors and tutorials... to check how much students are learning' (Jonathan Stock, Sheffield, 10 November 2003). Ethnomusicologist Britta Sweers equally conveyed that:

The difficulty in Germany is, if you really want to become good, that you have to do much by yourself; you have to develop some kind of self discipline and develop your own concept. That means you also have to challenge yourself much more, and cope with your strengths and weaknesses. I think that this is the strength of our system: who

gets through here, is usually very good! [Britta Sweers, Rostock, 25 November 2003]⁴

Another difference between both systems occurs in the area of performance practice. In Germany, there exists an underlying separation between the academic (*wissenschaftlichen*, best also described as theoretical) study of music and performance training. At the University of Köln, for example, participation in ensembles is merely desirable,⁵ whereas the curriculum at the Hochschule für Musik und Theater Rostock more typically centres on performance studies. According to Rüdiger Schumacher, performance studies has until recently never played a substantial role at universities as 'praxis is – within the academic study of music – also still a little scorned because it is said that this is the responsibility of music colleges, but not of... universities' (Rüdiger Schumacher, Köln, 22 July 2004).⁶

For this reason, 'it is not typical that there are ethnomusicologists at music colleges [which] in Germany are always more praxis-focused. Academics are the minority [and] are only among music pedagogues' (Hartmut Möller, Rostock, 25 November 2003).⁷ In the UK by contrast, music performance is not just the domain of conservatories, yet also strongly features in universities, as Jonathan Stock explained:

We've done this (MMus, MPhil & PhD levels with 50% performance) for quite some years already. In fact, there are now only a few UK Universities without performance options in among their higher degrees.... It is similar at undergraduate level in Britain too, where students may select probably somewhere around a third of their modules from musical performance options, sometimes more than that in the final year. Since these are options—performance is normally required at a lower level than 1/3—not so many of the degrees have

⁴ Und das Harte hier in Deutschland ist, wenn du wirklich gut werden willst, mußt du selber sehr viel machen; du mußt ne Art Selbstdisziplin entwickeln, und für dich ein eigenes Konzept entwickeln, d.h. du mußt dich auch sehr viel starker mit dir selber auseinandersetzen, mit deinen Stärken und Schwächen. Und ich bin der Meinung, das ist die Stärke unseres Systems. Wer hier durchkommt, ist eigentlich auch ziemlich gut. [Britta Sweers, Rostock, 25 November 2003]

⁵ 'Teilnahme am Collegium musicum vocale et instrumentale wird dringend empfohlen.' Studienordnung der Philosophischen Fakultät der Universität zu Köln für das Fach Musikwissenschaft (Haupt- und Nebenfach) mit dem Abschluß Magisterprüfung vom 10. Juli 2003, 29/2003

⁶ Praktizieren ist keine Priorität, nein, das ist auch erst in den letzten Jahren.... Bis dahin hat sich ja gerade die deutsche Musikethnologie mit der musikalischen Praxis sehr schwer getan.... Praxis ist auch immer im Rahmen der Musikwissenschaft eigentlich immer noch n'bißchen verpöht, weil man sagt, das ist die Aufgabe der Musikhochschulen, aber nicht... der Universitäten. [Rüdiger Schumacher, Köln, 22 July 2004]

⁷ An deutschen Musikhochschulen ist das gar nicht typisch, daß es Ethnomusikologen gibt.... Eine Musikhochschule in Deutschland ist immer mehr praktisch ausgerichtet. Die Wissenschaftler sind in der Minderzahl und die gibt's auch nur bei den Musikpädagogen. [Hartmut Möller, Rostock, 25 November 2003]

the word 'performance' in their names, but that's because it is standard practice in music degrees in this country. [Jonathan Stock, email to SEM-List, 13 October 2005]

It is also interesting to note that, while conservatories in the UK focus predominantly on students' musical training, in Germany, the Hochschule für Musik und Theater Rostock, for instance (besides offering performance courses) also provides professional pathways in music teacher training. Principal Hartmut Möller commented on a general teacher shortage in schools in Mecklenburg (a *Bundesland* in Northeast Germany in which Rostock is situated) and across the country, and thus strongly advocated broad musical training (including popular and world musics) for music pedagogy students in order to enhance their employment prospects. Compared to universities and conservatories in the UK, *Musikpädagogik* (music pedagogy), particularly in the light of ethnomusicology features more strongly in Germany. This field of study 'is certainly an important area; to be able to expect music teachers' music-ethnological skills and knowledge at schools' (Rüdiger Schumacher, Köln, 22 July 2004).⁸ The specialised field of music pedagogy, let alone ethnomusicology pedagogy, by contrast seemed of little significance at universities in the UK.

Progression from undergraduate towards postgraduate studies

Another common characteristic between the higher education systems in the UK and Germany was evident in the concept of progression from undergraduate towards postgraduate studies, particularly in the separatist approaches towards transmitting ethnomusicology's subject matters. This may be explained by the fact that since ethnomusicology's first appearance in the 1950s in American academia, 'ethnomusicology' and 'world music' were predominantly treated as divergent emphases for academic study. This in turn shaped the curricular content of newly emerging courses, which either focused on theoretical and methodological discourse on ethnomusicology as a discipline, or on world musics performance, which later led to the emergence of more theoretical world musics courses. A similar bipartite separation is evident in universities in the UK and Germany, whereby world musics

⁸ Musiklehrerausbildung in Musikethnologie... in Hannover wird das gemacht... [und] ist mit Sicherheit auch ein wichtiger Bereich; musikethnologische Fähigkeiten und Kenntnisse von den Musiklehrern an den Schulen erwarten zu können. [Rüdiger Schumacher, Köln, 22 July 2004].

as a subject matter usually dominate the ethnomusicological share of the undergraduate curriculum (see also Appendix III).

Considering such world musics courses, it is interesting to note that at universities, these did *not* embrace the study of musical concepts, which is instead the most likely subject matter encountered in compulsory school education, thus *before* entering the higher education system. At schools, pupils typically learn to approach the world's musics through studying musical elements or concepts, which also resembles the ways in which the Western classical tradition is often transmitted (see, for example, Reck 1977; Wade 2004). Based on the concept of progressing musical development in pupils, musical elements (rhythm, melody, harmony and tonality) are typically 'parcelled up and channelled down' in a 'top down methodology' (Boyce-Tillman 1996:55). While such musical concept courses may be deemed more music-focused (or intrinsically musical) and musically inclusive, such courses may, however also reinforce an ethnocentric perspective on the world's music cultures, an issue also discussed in a later section.

In higher education by contrast, the courses in world musics that I observed started at the point where school education had finished; thus none dealt with musical concepts or elements, such as pitch and melody, rhythm and metre or structure and form. At universities in the UK and Germany, ethnomusicologists seemed to take a more critical approach, focusing instead on the world's musics, which literally embraced 'the various natures and functions of this music as it occurs in the world' (Floyd 1996b:2). Moreover, ethnomusicologists both in the UK and Germany have a strong anthropological orientation, thereby having recognised, often through first hand experience in the music culture they wish to understand, that not all cultures classify music and its components in the same way (if at all). The music concepts approach may therefore be deemed less desirable by some of them.

This emphasis on the critical study of world musics differs to undergraduate world musics curricula in the United States. There, it is often common to introduce large student populations without prior musical knowledge to world musics, so that the initial focus is placed on learning about musical concepts. (This also explains the focus on musical concepts frequently found in introductory world music textbooks written by American scholars.) At universities in the UK and Germany, by contrast,

undergraduate students already often possess high levels of musical competence so that musical concept courses would be too basic for many of these students.

The undergraduate curriculum in both the UK and Germany started with more basic and general courses on the world's musics at entrance level, and moved towards more specialist regional area or themed courses in subsequent years. Such courses in world musics typically resembled independent, self-standing modules embedded within a music degree programme, rather than an independent course of study, such as a BA in World Musics, or BA in Ethnomusicology.

The reason for the somewhat sporadic world musics curriculum at undergraduate level may be explained by the fact that ethnomusicology has not yet been established as a self-contained department at most universities in the UK and Germany, yet there are three noteworthy exceptions. At the School of Oriental and African Studies (SOAS), there is a strong focus on area studies, including also the study of language or other non-musical aspects of (so-called) Oriental (including West Asia, Central Asia, South Asia, Southeast Asia, and East Asia) and African cultures. To David Hughes, this specialist university offers 'the most extensive ethnomusicology provision for single- and two-subject undergraduate degrees in the UK' (David Hughes, SOAS, 11 November 2003).

At Queen's University, students may equally select all their courses on the world's musics for an undergraduate BA in Ethnomusicology, or BA in Anthropology. Another extensive provision in ethnomusicology occurred at the University of Köln where (during the *Grundstudium*) students can opt to devote their total study time to world musics and/ or ethnomusicology by selecting four modules (referred to as *Basiseinheiten*, basic units) in *Musikethnologie* (music-ethnology). Similarly, during their *Hauptstudium*, students can select all their courses, as well as their *Magisterarbeit* (Master's dissertation) on the world musics. Ethnomusicologist Rüdiger Schumacher explained that such an extensive provision is rather exceptional in Germany:

We [the University of Köln] are the only university in the country, which offers this course of study to this extent.... For the western part of Germany this will, as ever, remain the central point, also for the

education of research students. [Rüdiger Schumacher, Köln, 22 July 2004]⁹

While the world's musics resembled the predominant subject matter at undergraduate level, its alternative counterpart occurred in the form of ethnomusicology courses, which featured mostly at postgraduate level (see also Appendix IV). If included at undergraduate level, ethnomusicology courses usually occurred at Levels 2 or 3, necessitated by the more challenging theoretical concepts, and thus students' heightened level of conceptual and critical thinking posed in such courses.

At postgraduate level, most universities transmitted ethnomusicology's conceptual subject matters in independent and fully-fledged courses of study. Often entitled MA or MMus in Ethnomusicology, such courses usually centred on learning about the discipline's history, scope and subject matter, methodologies of fieldwork and participant-observation, emic/ etic perspectives, writing ethnography, and other theoretical concepts. Ethnomusicologist John Baily, for instance, explained that 'at postgraduate level, the emphasis is more on theory and method here.... This MMus is conceived as a foundation for doctoral work' (John Baily, Goldsmiths, 13 February 2004). Such taught Masters in ethnomusicology were often theory-driven, and in some cases constituted a direct foundation for students aspiring to doctoral studies in ethnomusicology.

There was one exception, namely the University of Sheffield, which offered an independent course of study in world musics, entitled MA in World Music Studies (Distance Learning). This course of study aimed at broadening students' horizons through exposure to a range of world musics and an in-depth look at one or more selected traditions, while also providing students with an understanding and application of ethnomusicological research methods, thereby blending studies in world music and ethnomusicology.

⁹ Und wir sind die einzige Universität im Lande, die diesen Studiengang in dem Umfang auch anbietet.... Für den westdeutschen Bereich wird das nach wie vor die Zentrale sein, auch für die Ausbildung des wissenschaftlichen Nachwuchses. [Rüdiger Schumacher, Köln, 22 July 2004]

Progression at undergraduate level

In the previous section, I have highlighted that world musics and ethnomusicology were treated (at least on the surface level) as alternative subjects for academic study at universities. While at undergraduate level most courses focused on world musics as their subject matter, such courses usually moved from general, introductory world music (geographic) surveys at level 1, via more specialised courses, such as regional area, themed (or occasionally, ethnomusicology) courses at subsequent levels 2 and 3 (see also Appendix III). Ethnomusicologist Caroline Bithell emphasised similarly the idea of progression from simpler to more complex courses in world musics:

...in choosing a topic, history is very important, present social reality is quite important, and politics.... So I think there is a place for thematic teaching, but only *after* having already got to grips with some of the whole-culture stuff, maybe to look at the thematic stuff a bit later. It depends... on the focus of the course, whether you are aiming to look at music, or music in people's lives. [Caroline Bithell, Bangor, 8 October 2003]

The latter thematic approach thus played a greater role in subsequent years of undergraduate study. The concept of progression also seemed to reflect ethnomusicologists' *approaches* towards transmitting ethnomusicology that often started with more formal instruction at entrance level, thereby reflecting behaviourist pedagogical approaches, and led towards more active and student-centred learning in subsequent years, thus representing constructivist pedagogical approaches. Ethnomusicologist Hae-kyung Um agreed that 'students in the first year, probably, they need more of the headings and direction of what is there, and what this whole thing is about; and in the 2nd and 3rd years... it's perhaps more complex' (Hae-kyung Um, Belfast, 18 November 2003). Forms of assessment similarly reflected the concept of progression, moving from smaller-scale introductory exercises in world musics to increasingly specialised, technical and critical studies, and perhaps to the completion of an original research project.

The concept of progression thus appeared to be deeply anchored in courses and assessment at undergraduate level, whereby types of world musics courses included more specifically: (a) world music surveys, which examined music less in-depth and as a worldwide phenomenon, thus taking a wide geographical focus or

perhaps discussed 'big cultures' chosen for their musical significance; (b) regional or area studies, which centred in-depth on one music culture; (c) themed world music courses, which resembled a combination of the previous types, and were organised under themes, such as gender, race, politics, media or musical concepts (see also Miralis 2002). Besides courses revolving around world musics, in a few instances, some universities also offered (d) ethnomusicology courses at this level, yet, as already suggested, this occurred less frequently, reflecting general 'disagreement over whether [an undergraduate] course should be primarily an introduction to the varieties of sounds and contexts the world over... or whether it should be... also an introduction to the history and methods of ethnomusicology itself' (Jeff Todd Titon, email to SEM-list, 23 September 2004).

It must be noted that the categorisation into four courses at undergraduate level did *not* occur consistently across universities. At the University of Köln, for instance, the curriculum built on and was fixed by a tripartite structure, including only regional, themed and ethnomusicology courses, which resembled 'the three pillars of individual courses', similar to a 'corset structure' (Rüdiger Schumacher, Köln, 22 July 2004).¹⁰ At many other universities, by contrast, I indeed encountered all four types of courses, which, starting with geographical survey courses, I will turn to in the following section.

Geographical world music survey courses

Geographical world music surveys were frequently found at level 1 (year 1), and aimed at introducing students to the wealth and breadth of selected music cultures of the world. Ethnomusicologists often suggested that such courses are particularly suitable for raising an interest among students. Caroline Bithell (Figure I-1), for example, commented that the aim of her course *Music Cultures of the World* is:

...an insight into, experience of, enjoyment of different musics from different parts of the world; encourage them to think more broadly about our attitudes to music, and seeing music as not such a fixed category.... Many students find that quite exciting and interesting... and hopefully carrying that across into other modules as well;

¹⁰ Das sind eigentlich die drei Hauptbezugspunkte: regionalspezifische Studien, überregional-vergleichende, zu... spezifischen Aspekten musikalischer Kultur, und... theoriebildende, methodologische Phänomene.... Das sind die drei Pfeiler der einzelnen Module. Und dadurch haben wir uns in der Thematik auch etwas festgelegt. Da bin ich an eine bestimmte Reihenfolge gebunden, hab mich also starker in ein festes Korsett gebracht, aber habe ja diese Korsettstruktur beabsichtigt. [Rüdiger Schumacher, Köln, 22 July 2004]

encouraging the interest in people... raise a humanitarian concern and to realise that it is real people. [Caroline Bithell, Bangor, 8 October 2003]



Figure I-1: Ethnomusicologist Caroline Bithell, delivering a first-year world music survey course *Music Cultures of the World*; University of Wales, Bangor; 1 October 2003

Yet transmitting to students the world's musics in such survey courses, some ethnomusicologists voiced concern that, to students, these new musics may sound exotic and strange, bizarre and unfamiliar. Ethnomusicologists were thus often faced with the task of stimulating students' interest and understanding in an unfamiliar music that may strike them as 'strange, out-of-tune, monotonously droning, tediously repetitive, or simply cacophonous... [and signals] whatever is alien, primitive, menacing, or in some way "Other"' (Killick 2000:3). At the same time, such models of world music education have seen increasing criticism for restricting ethnomusicologists to the provision of superficial examples, rather than leading students towards a full understanding and sincere appreciation of the subtleties inherent in these musics (Campbell 2004:xiii).

Ethnomusicologist Rüdiger Schumacher raised similar concerns about superficiality, commenting that world musics surveys represent 'a very broadly spread [form of] education, yet this is simply too flat. Within one semester one cannot

do very much.... One has put a nose into it, but that doesn't suffice!' (Rüdiger Schumacher, Köln, 22 July 2004).¹¹ He elaborated more specifically that:

If it was a course for [the purpose of], let's say general academic entertainment, then it would indeed be attractive, almost in the sense of a TV show, like a soap opera.... It generates relatively little insights because if one covers Southeast Asia in one week, nothing can be remembered. One cannot really say anything substantial... nothing that leads towards real understanding. One simply cannot manage that. And when there are far too many different [case studies], nothing gets remembered. Therefore I have from the start never done these world musics surveys. [Rüdiger Schumacher, Köln, 22 July 2004]¹²

In other instances, I also heard ethnomusicologists stating that they felt inadequately equipped to teach a geographical world music survey, for instance ethnomusicologist Neil Sorrell, who explained that, 'I am not at home in all these different cultures' (Neil Sorrell, York, 6 May 2004). David Hughes further explained that:

World music surveys... are very common in America, but they are not common here [at SOAS].... So doing a survey of the whole world, they were talking about traditions they have no first-hand experience of. They can't even pronounce the words.... But you know, not that I don't respect that, but that was only possible in the 60s when there weren't so many ethnomusicologists and not so many posts.... Still, it's kind of embarrassing for me to lecture on Bali, and there are at least two more people in London who know more about Bali than I do.... We are lucky here, there are seven of us [specialists], and we don't need to teach survey courses! So I don't need to lecture on something that I know nothing about. And yet, I still feel guilty when I lecture... on Japanese Buddhist music... because I don't know all of it from first-hand experience.... But still I think we are quite lucky here because we only teach traditions we know well. [David Hughes, SOAS, 11 November 2003]

¹¹ Das ist ne sehr breite, breitgefächerte Ausbildung, aber die ist einfach zu flach. Mit einem Semester kann man nicht viel machen.... Man hat mal reingeschnuppert, aber das reicht nicht! [Rüdiger Schumacher, Köln, 22 July 2004]

¹² Wenn es jetzt ein solcher Kurs wäre, sagen wir mal zur allgemeinen akademischen Unterhaltung, da wäre das durchaus reizvoll, im Sinne ja fast wie eine Fernsehsendung, so ne Serie.... Aber an Erkenntnissen bringt das relative wenig, weil wenn man Südostasien in einer Woche behandelt, da bleibt ja nichts hängen. Man kann eigentlich über nichts Substantielles sagen. Man kann Eindrücke vielleicht, oberflächliche Eindrücke vermitteln, aber nichts was zum wirklichen Verständnis führt. Das schafft man einfach nicht. Und wenn es dann zu viel verschiedenes ist, dann bleibt auch letztendlich nichts hängen. Deswegen hab ich also von vornherein gar nicht oder nie diese World Music Kurse gemacht. [Rüdiger Schumacher, Köln, 22 July 2004]

At the same time, other ethnomusicologists, notably Goffredo Plastino, felt that such survey courses create cultural and musical stereotypes, while others referred to the inherent dangers of confirming racist attitudes and tensions (see also Massey 1996:18-19,21), or discussed notions of canonising music cultures for study (see also Campbell 2004:xiii; Shelemay 2001:xiv).

Indeed the latter criticism seems worthy of further consideration as some ethnomusicologists in my research showed somewhat canonic selections, or alternatively criticised the dangers of canonising music cultures for study in their world music surveys. Ethnomusicologists Britta Sweers and Goffredo Plastino seemed to represent such a divided opinion, commenting respectively:

This is an introduction to world musics, thus there are some criteria, i.e. firstly, central things. That means... that I only do the highlights, specific things.... They should at least once have heard the word *mbira* as it is simply central, together with some important principles underpinning it. [Britta Sweers, Rostock, 24 November 2003]¹³

There is a tendency in ethnomusicology to have the 'classic'. The classic is the kind of musical repertoire an ethnomusicologist does consider within the community of ethnomusicologists – the classic.... It's the panpiping whistling music, Agbekor, and now we have Sardinian, Pygmy... and Bali and gamelan, the classic, and we have to study it exactly.... It is a canon, in fact.... But we should teach in a way that avoids any value judgements. [Goffredo Plastino, Newcastle, 16 March 2004]

Besides such considerations, I also often encountered a concern among ethnomusicologists that arose from students' suffering of a kind of information overload during their multifaceted and overwhelming musical encounters. Some ethnomusicologists have thus advocated a narrowing down of surveying 'big' cultures, for example Jeff Todd Titon, who conveyed, while referring to his well-known textbook, that:

In those days there were only two textbooks available: one by Bruno Nettl called *Folk and Traditional Music of the Western Continents*, and another by William Malm that chiefly covered Asia, Indonesia, China, and Japan. I thought those textbooks were superficial and unsatisfying in their treatment. I did not use them and I didn't know

¹³ Das ist ne Einführung in die Weltmusik, so es kommen einige Kriterien dran, und zwar einmal zentrale Sachen, d.h. ich mache in dem Fall nur die Highlights, die speziellen Sachen.... Sie sollen wenigstens einmal das Wort *mbira* gehört haben, weil das einfach sehr zentral ist, und halt einige wichtige Prinzipien, die dahinter stehen. [Britta Sweers, Rostock, 24 November 2003]

any ethnomusicologist who liked them.... The only kind of introductory textbook that I thought would have integrity was one that, instead of surveying a lot of music superficially, concentrated in some depth on the musical cultures of *a few* representative human groups. I proposed that I invite a small group of ethnomusicologists to collaborate with me on a textbook that would consist of case-studies. [Jeff Todd Titon, personal email communication, 15 May 2003]

While some ethnomusicologists clearly felt apprehensive about world music surveys, others strongly advocated the educational value of such courses, suggesting that broad surveys are better suited to a whole range of students who often bring high levels of scepticism to musics other than Western classical art music (see also Shahriari 2005). A more positive stance is equally reflected in the following self-reflexive statement by ethnomusicologist Judith Cohen who felt that a world music survey led her towards developing a completely new perception of the diversity and beauty of musical sounds around the world:

I was introduced to Cantometrics as an undergraduate when no ethnomusicology was taught in Montreal and I'd never heard the word, or imagined that music I liked to listen to was a discipline. It was one of those general world music try-to-cover-it-all courses which people increasingly put down for superficiality and which I loved, and opened innumerable new worlds for me. Some I followed up intensively, some less, some not at all. But I HEARD them.

The professor was a piano teacher with no advanced degree and no courses in ethnomusicology (Phil Cohen). He invented the course, and arrived at every class with a huge stack of LPs under his arm. The first thing he told us was "you don't have to LIKE it all, you have to LISTEN to it and try to understand it." He himself - who played only "classical" piano - would always stand transfixed when any LP was on, and his very body language made us all listen to try to hear what was so special about what he was hearing.

He said the same of Cantometrics, which he explained at length, with examples: he said it was brilliant and quite possibly very flawed, but that the point was listening and thinking, not deciding whether it or any other system or methodology would solve everything.

That was quite possibly the best course I ever had in my life, and I wouldn't exchange it as an introductory course for anything more "in depth". The WAY of listening and thinking about material created its own depth, so the breadth of material covered, which many would put down as leading to superficiality, was essential. There was no systematic sequencing either, we never knew what to expect from that

stack of LPs under his arm. [Judith Cohen, email to SEM-list, 13 October 2004]

For reasons such as this, many ethnomusicologists in my research offered at least one such course at introductory level in their university, also often reflecting on the fact that many students tended to enjoy studying such a broad, introductory and vastly interesting course. An introductory course in world musics 'definitely functions to broaden students' horizons as far as teaching music as a world-wide phenomenon and also showing them how various cultures produce music' (Jesse C., email to SEM-list, 14 October 2004). Such courses thus seemed suitable to stimulate students' interest in music of other cultures, and to raise their awareness about many different ways of making music. Even ethnomusicologist Rüdiger Schumacher, who seemed so sceptical about world musics surveys, stated that 'I have realised that under certain circumstances, one can awaken [students'] interest... in such a course... [for instance] in the framework of a summer university where one tries to awaken interest in potential future students' (Rüdiger Schumacher, Köln, 22 July 2004).¹⁴

For this same reason, ethnomusicologist Britta Sweers included one such course in order to provide students the opportunity 'to gain a general impression, also a listening impression of masses of musics... possibly many different things. This is rather like a 'colourful plate' [referring to a plate containing varieties of sweets, fruit, nuts, etc to be found during the Christmas season]... where everyone chooses something themselves, and takes something with them.... This is the best foundation education' (Britta Sweers, Rostock, 24 November 2003).¹⁵

Regional and area studies

Some ethnomusicologists regarded more in-depth discussion and exposure to fewer cultures or countries within a larger region as having greater educational value. Transmitting world musics in the form of regional area studies was seen as enabling students to become more completely immersed in the music, and its cultural

¹⁴ Aber ich hab festgestellt, man kann eigentlich unter Umständen Interesse wecken, wenn man so einen Kurs meinetwegen im Rahmen eines, wenn es das System, und es fängt bei uns ja vielleicht an, im Rahmen einer Sommeruniversität, wo man versucht, auch das Interesse bei möglichen künftigen Studenten zu wecken. [Rüdiger Schumacher, Köln, 22 July 2004]

¹⁵ Ich habe viele verschiedene Beispiele in der Vorlesung, damit sie mal einen allgemeinen Eindruck, auch Höreindruck kriegen von einer Masse an Musik... möglichst viele unterschiedliche Sachen. Das ist eher ein bunter Teller, wo... jeder für sich was rausgreifen kann, und irgendwas mitnimmt.... Das ist die beste Grundlagenausbildung. [Britta Sweers, Rostock, 24 November 2003]

meanings and functions, which occurred particularly in subsequent years, at levels 2 and 3. At the University of Bangor, for instance, I encountered an impressive range of undergraduate world music modules, designed so that students progressed from general study of world music at level 1, to more specific, regional world music study at levels 2 and 3. According to ethnomusicologist Caroline Bithell:

My colleague... teaches ethnomusicology in Welsh; I teach ethnomusicology in English. And we try to make sure that modules are parallel or equal: in the first year we probably have a lot in common in what we teach, including gamelan, flamenco, and so on.... In the second year, we develop our own specialisms, so I teach one course on the Mediterranean and Africa; he teaches one course on Wales and Ireland.... So we diversify a bit more in the second and third year. [Caroline Bithell, Bangor, 8 October 2003]

Equally at SOAS, second- and third year students 'will usually focus on the music culture of a selected area or areas: Africa, the Middle East, South Asia, Southeast Asia, or East Asia' (Handbook 2003/04, The Department of Music, SOAS). I encountered a similar model at Queen's University of Belfast with modules designed to develop from a more general geographical world music course at level 1 towards increasingly specific regional and other courses in subsequent years. This is very similar structurally to German higher education: while courses in the *Grundstudium* seemed fixed and the same for all students, thus providing a solid foundation in musical studies, courses in the *Hauptstudium* depended on students' choices of different regional areas in form of *Haupt-, Neben- and Zusatzfächer*.

Increasingly specialising, most such courses concentrated on one region or geographical area, while approaching music cultures more in-depth and often necessitating a higher level of intellectual engagement by students. In some cases, such courses developed from a general introduction to the region's culture and music towards more specialised case studies. In other cases, the sessions reflected a succession of different topics pertinent to that particular region. Caroline Bithell offered one regional course on the *Music in Africa* with the following rationale:

I wanted to go into depth rather than into breadth in general.... So I picked particular vocal styles and looked at them in detail.... The module as a whole aims to give students a general broad insight into African music, to give them a sense of the richness of styles of musical activity across Africa, and functions of music in particular parts of Africa, a sense of Africa as a living, vibrant place that is not

just jungle with... people banging drums in it. And also to show how in many parts of Africa, again my favourite theme of politics, how the political situation has impacted on music, how history has impacted on music. Again, Africa is a very rich continent, demonstrating all of that as well. [Caroline Bithell, Bangor, 15 October 2003]

During my research, I also often found that there clearly existed a symbiosis between ethnomusicologists' specialism and the foci of the regional and area studies they offered (see also Shelemay 2003). Ethnomusicologist Caroline Bithell, for instance conveyed that 'the courses that I teach are quite different to those that I went to, simply because I worked around my specialisms.... Here at Bangor there is a policy that ties together scholarship and research, and education' (Caroline Bithell, Bangor, 8 October 2003), a comment echoed by Rüdiger Schumacher who similarly conveyed that 'I have so far offered relatively little, or actually nothing, about Africa; that is not really my area' (Rüdiger Schumacher, Köln, 22 July 2004), while continuing:¹⁶

*My teaching emphasis is on the music of Asia, geographically taken; and thematically, the area of sacred music..., epic song and also music theatre... [as] my own research specialism is... Southeast Asia, Java and Bali. [Rüdiger Schumacher, Köln, 22 July 2004]*¹⁷

Ethnomusicologist Hae-kyung Um, more generally explained that:

Area studies depend on people's specialism..... This will probably evolve from there..., a kind a dialectical relationship between the people who are teaching there and what the institution could facilitate. [Hae-kyung Um, Belfast, 18 November 2003]

Most ethnomusicologists thus agreed that regional area courses often represented and were shaped by the ethnomusicologist's area of research and specialism. Yet not all research specialisms resembled suitable foci for an entire course, highlighted by Jonathan Stock who had just completed a book on Shanghai opera and felt that this area of exact research expertise was less suitable as a focus for an entire regional course (see Stock 2003a). Claiming that 'there is the research that we do generally, that informs everything we do in our teaching, and then there are

¹⁶ Ich hab bisher relativ wenig, oder offen gestanden eigentlich gar nichts zu Afrika angeboten; das ist nicht so mein Gebiet. [Rüdiger Schumacher, Köln, 22 July 2004]

¹⁷ Für mich [ist] der Lehrschwerpunkt die Musik Asiens, geografisch gesehen; und thematisch, der Bereich Sakralmusik..., Epengesang und auch Musiktheater.... Meine eigene Forschung in erster Linie natürlich Südost-Asien, Java und Bali. [Rüdiger Schumacher, Köln, 22 July 2004]

rather specific research subjects... that might only come up as a lecture', he further explained that:

Shanghai opera... might come up as a lecture now, or once a year... but probably won't turn into a whole module.... I suspect, given the kind of intake that we get, which is people with a classical music background, that if we put on a course on Chinese opera... we'd probably only get two or three students, but if we put on the music of East Asia, we might get nine or ten. So it's a more viable class size. [Jonathan Stock, Sheffield, 13 October 2003]

While regional area study courses accommodated students' deeper engagement with a particular music culture, some ethnomusicologists, notably Rüdiger Schumacher, felt that such courses still resembled some 'kind of survey... [of] big topics like Central Asia... or Bali... [which is] a small topic, but... again a survey of a very large and very rich music culture.... One could thus... be much more detailed' (Rüdiger Schumacher, Köln, 22 July 2004).¹⁸ For this reason, some ethnomusicologists advocated themed approaches to transmitting world musics.

Themed courses

Themed courses were typically organised around conceptual and critical foci, whereby course contents were designed on the basis of succession of (often independent) themes and issues. Ethnomusicologist Jonathan Stock, for instance, offered an undergraduate lecture entitled *Music and Identity*, which discussed different kinds of identity – of musicians, of musical genres or musical instruments. Whilst at SOAS, courses traditionally dealt with a specific region of the world, themed courses also featured more frequently, discussing topics, such as 'music, shamanism and healing; or music and religion' (David Hughes, SOAS, 11 November 2003). Thematic discussions also occurred increasingly in regional area courses.

Such courses may be a reflection of the ethnomusicologist's more direct engagement with particular concepts and ideas, past and present. Themes are indeed frequently introduced or re-introduced during national and international meetings of fora and societies, and in publications aimed at an exclusively ethnomusicological

¹⁸ Es sind ja auch insofern Überblickveranstaltungen.... Ich mein das sind schon große Themen wie Zentralasien, die ich nehme. Gut, ich hab jetzt in diesem Semester als Vorlesung *Musik in Bali*. Da könnte man sagen, das ist ein kleines Thema. Aber es ist in dem Sinne auch wieder ein Überblick über eine sehr große und sehr reiche Musikultur. Also man könnte bei sehr vielen Themen noch sehr viel starker auf's Detail gehen und das untersuchen. [Rüdiger Schumacher, Köln, 22 July 2004]

target audience and readership. Ethnomusicologists often suggested that course content changes reflected the shift in contemporary conference themes, whereby themes in such courses seemed to run two years behind the conference themes, perhaps taking that amount of time to be written up and published in order to appear on reading lists. Hae-kyung Um explained that:

It would be more useful... [to discuss] key-issues... which come out of a conference as a conference theme now and then. So these [themes] are... what we are most concerned about. [Hae-kyung Um, Belfast, 18 November 2003]

Such courses, while discussing theoretical concepts, such as identity, politics, dance, or 'epic song,... music theatre, or sacred music' (Rüdiger Schumacher, Köln, 22 July 2004), among others, typically required in students a higher level of coherent and independent thinking, and thus occurred most frequently at subsequent levels.¹⁹ At the same time, ethnomusicologists have increasingly argued that, unlike geographically oriented surveys, themed courses are more suitable in addressing the role music plays in people's lives and communities, thereby taking an anthropological approach. Goffredo Plastino clearly preferred discussing key issues surrounding the discipline of ethnomusicology, which he saw as encouraging students to think critically, and to broaden their outlook on musics (Goffredo Plastino, Newcastle, 16 March 2004). Other scholars have equally suggested that an organisation into themes may lead students not only towards deeper musical appreciation, but also towards an understanding of the 'cultural processes people construct by and through music' (Shelemay 2001:xv).

Themed courses also enabled cross-cultural comparisons, thereby unifying musics from different origins, and providing an inclusive framework for all musical traditions. This approach has also been regarded as a more integrated stance to the curriculum on the grounds of *relevance* (rather than musical 'goodness' or quality) to the topic in question (Boyce-Tillman 1996). At the same time, the organisation into themes also allowed for considerations of the dynamic nature of cultures, making it possible to 'capture the multidimensional, dynamic nature of music as it moves across time and space' as well as 'to trace cross-cutting musical currents' (Shelemay

¹⁹ Überregionale, vergleichende Kurse [sind] einem bestimmten Thema, einem bestimmten Gegenstand gewidmet.... Das können Epengesang sein,... oder Musiktheater, oder Sakralmusik. Rüdiger Schumacher, Köln, 22 July 2004]

2001:xv). Ethnomusicologist Rüdiger Schumacher, for instance included themed courses in the undergraduate curriculum at the University of Köln on the basis of:

...selecting a specific theme, a specific question, and making cross-regional comparisons. For example, in the last semester, I have offered a *Hauptseminar* about extra-European music theatre, well, the concept, the connection between music and theatre... to look at the concept of theatre [and ask] how is this eminent in different cultures. One usually gets strong contrasts, also in the presentation [performance]; on the other hand, one always has a connecting [theme], the question about theatrical characteristics. Thus it is not as loosely connected as in 'big' world music surveys. [Rüdiger Schumacher, Köln, 22 July 2004]²⁰

It is interesting to note that some ethnomusicologists in my research provided a pedagogical rationale for including also Western (art and popular) musics in such courses, often advocating that familiarity with music may help students to move into meaningful discussions of the issues at stake. Ethnomusicologist Andrew Killick, for instance suggested that 'it's dangerous to present too much stuff that's new at one time. If I want to bring out a theoretical point, I would rather do it by using examples that are already familiar' (Andrew Killick, Sheffield, 28 November 2003), a point echoed by Jonathan Stock, who, in his lecture on *Music and Identity*, 'thought to include Madonna songs because they are already familiar with them, and I thought that might make it a bit easier for them to have views and to form views on... how Madonna creates identity' (Jonathan Stock, Sheffield, 10 November 2003).

Both ethnomusicologists thereby cautioned the introducing and transmitting to students of too many new ideas and musics all at the same time, and so relying on more familiar musical examples in courses, which deal with academically more challenging and complex subject matters. At the same time, they advocated including diverse musical examples to reflect the discipline's inclusivity of subject matter, particularly in courses which deal with transmitting to students the discipline's concepts.

²⁰ ...sich ein spezifisches Thema, eine spezifische Fragestellung auswählt, und die unter Umständen überregional vergleichen kann. Beispielsweise im letzten Semester hatte ich ein Hauptseminar gemacht über außereuropäisches Musiktheater, also das Konzept, die Verbindung von Musik und Theater, das Theaterkonzept einmal betrachten, wie ist das in unterschiedlichen Kulturen ausgeprägt. Man bekommt dann sehr starke Kontraste, auch in der Präsentation; man hat auf der anderen Seite immer ein verbindendes, also die Frage nach dem Theatercharakter. Also es ist nicht so unverbindlich wie sonst im großen World Music Kurs. [Rüdiger Schumacher, Köln, 22 July 2004]

While I encountered strong support for themed courses during my research, there has also emerged some criticism. Some ethnomusicologists have suggested that thematic approaches with their range of multiple examples and case studies may seem bewildering to students, as 'it's all over the place at first...' (Hae-kyung Um, Belfast, 18 November 2003). Others have suggested that 'the music can be nothing more than an example' (Caroline Bithell, Bangor, 8 October 2003), while another criticism has been raised by Wade (2004) who suggested that issues or themes, such as politics, dance or religion are often too diverse and may mean completely different things to different people, who may not even think of their activities in this sense. There is also an implicit danger that such courses impart eurocentric perspectives on the world's music cultures, which may put into question the autonomy and sovereignty of music cultures not from the West.

There clearly exists both support for and criticisms about the various approaches towards transmitting world musics. At the same time, ethnomusicologists often advocated the transmission of theoretical ethnomusicological issues and concepts at undergraduate level. Yet disagreement seemed to exist about the appropriate balance of world musics versus ethnomusicology as subject matters for undergraduate study. Some ethnomusicologists, for example Goffredo Plastino, strongly advocated more theoretical studies, and I will turn to these in the following section.

Ethnomusicology courses

As noted in the previous sections, ethnomusicology courses (if included at all) occurred at higher levels of undergraduate study across universities in the UK and Germany, gradually taking over from world musics courses. At the University of Newcastle, however, I found this pattern to be reversed, whereby students first encountered an ethnomusicology course entitled *World Music: Issues and Approaches 1*, followed by a somewhat hybrid world music course entitled *World Music: Issues and Approaches 2*. Reversing the usual pattern of transmitting first the world musics and second ethnomusicology as a subject matter at undergraduate level, ethnomusicologist Goffredo Plastino explained that 'what they should understand at undergraduate level [is] the difference in methodologies... different practice, different ways of writing in ethnomusicology.... The first semester should be completely about ethnomusicological methods... [and] also about particular questions and issues in the

history and methodology of ethnomusicology. Semester two should be about general topics, such as music and gender, music and meaning, and so on' (Goffredo Plastino, Newcastle, 16 March 2004).

This course aimed to introduce students to the discipline of ethnomusicology, surveying its history, theories, methodologies and major writings from eminent scholars in the field. Students' first encounters thus clearly revolved around theoretical issues:

...that explain why and how Ethnomusicology is nowadays a complex and changeable discipline that deals with not only the so-called "music of the non-Western world" but also with popular music, western classical music, and music technology – using however peculiar concepts, methods and perspectives. [Module Outline Form *World Music: Issues and Approaches 1*, University of Newcastle, 2004]

At other institutions, by contrast, such as Durham, SOAS, Belfast, Köln and Sheffield, ethnomusicology courses appeared rather in higher years when offered at undergraduate level, or in some instances, indeed blended the study of world musics with theories in ethnomusicology. More generally, such courses clearly necessitated students to have a higher level of academic comprehension and critical thinking, often also requiring them to conduct a small, independent fieldwork project and write ethnography, thus balancing their reading with practical research experience.

While such theoretical ethnomusicology courses introduced students – during lectures and seminars, and through practice – to the core concepts of the discipline, only rarely were undergraduate students required to engage with ethnomusicological literature only. This only occurred at the University of Durham where a module entitled *Introduction to Ethnomusicology* entailed a focus on an exploration of the works of ethnomusicologists, both historically and today, while discussing theoretical models and the history of ethnomusicology. This 24-week course included not only an in-depth study of the works of Erich von Hornbostel, Curt Sachs, Alan Merriam, Bruno Nettl, Anthony Seeger, Martin Stokes, Ali Jihad Racy and John Blacking, but also studies of hermeneutics, copyright law, semiotics and nationalism theory (Music Department Handbook 2003/04, University of Durham). According to those I interviewed, this highly literary concentration was deemed extremely challenging, even bewildering, by students on that module (group interview, Durham, 23 October 2003).

This same approach was encountered at the University of Köln, yet to a far larger extent, with the content of two entire ethnomusicology courses *Einführung in die Musikethnologie 1 & 2* (Introduction to music-ethnology 1 & 2) following a historical perspective. Both courses included a far wider range of topics and subject matters for the historical study of ethnomusicology than courses at universities in the UK. The first course started in 1500 with European expansion and discovery, leading through romantic and imperialist eras to the beginnings of comparative musicology. This discipline was studied in great depth, illuminating its methods of transcription and analysis, classification and the origins of *Kulturkreislehre*. The course moved on to discuss the founding fathers of cultural anthropology in America (Boas, Malinowski, Radcliffe-Brown, Mauss), illustrating cultural-area-theory, discussing studies in Europe after 1945, and finally arriving at ethnomusicology and the anthropology of music, studying scholars like Charles Seeger, Mantle Hood, Alan Merriam and Richard Waterman.

The subsequent course followed with discussions about bi-musicality and the question of musical universals, moving on to neomarxist, cognitive and hermeneutic approaches to musical study. This was followed by ethnography and thick description, symbolic anthropology and performance theory, and structuralism and post-structuralism. The course also discussed the crisis of representation and writing-culture-debate, gender studies, postcolonial studies and black studies, cultural studies and the popular, coming to a conclusion about new directions, such as the music industry, world music and globalisation. Reflecting on students' informal comments, the course content seemed as comprehensive and encompassing as a theoretical ethnomusicology course could be (informal conversation, University of Köln, 22 July 2004).

Elsewhere, the solution was consciously to avoid in-depth ethnomusicological history and challenging terminology at undergraduate level. While many ethnomusicologists agreed that such courses often appeared too daunting, others felt that overly theoretical courses seemed irrelevant and uninspiring to students studying at this level who instead often expected to learn about world musics. While retaining some of the content, Caroline Bithell, for instance, felt a necessity to change the module title in order to avoid the term 'ethnomusicology' itself:

I changed the title of modules from 'ethnomusicology' to 'Music of ...'. A first-year module called 'Introduction to ethnomusicology'... sounded a little bit too technical to students, and they have this misconception that it is about organs because of the organology bit... so we just shifted the emphasis a bit, more than the content really... although I did start condensing some of the theoretical and methodological issues... not leaving them out, but to find different ways to do it. So, for instance instead of four lectures at the start about the aims and methods of ethnomusicology..., I changed some of these things into a seminar later in the course, after they had a few fireworks to keep them happy. [Caroline Bithell, Bangor, 8 October 2003]

Ethnomusicologists more generally agreed that theoretical ethnomusicology courses may best be reserved for students at postgraduate level as they often bring heightened levels of commitment and preparedness towards learning more challenging and intellectually stimulating subject matters. Here, I equally encountered the notion of progression from MA towards doctorate level, reflected in the move away from instructor-led transmission of ethnomusicological concepts and methods, and towards highly student-centred active learning through independent reading and research. In the following discussions, I will turn particularly to discussions of transmitted ethnomusicology courses at Master's level.

Progression at postgraduate level

Studies in the discipline of ethnomusicology, particularly its concepts, history and methods characterised students' experiences at postgraduate level, which resembled a direct progression from undergraduate predominant foci on world musics. Such ethnomusicology courses may be categorised into (a) theory courses, (b) praxis-oriented courses, or (c) a hybrid thereof, thus placing differing emphases on the study of pivotal texts in ethnomusicology, the practical preparation of students for doctoral research in ethnomusicology, or both.

The concept of progression at postgraduate level itself seemed particularly clear in these courses. Theory courses, for instance, often moved from generic, introductory discourse on ethnomusicology as a discipline towards more specialised, thematic discourse. For example, at Queen's University, Belfast (QUB), a course entitled *Key Readings in Ethnomusicology* 'started with a very historical [topic] and then went through different kinds of issues.... each issue built on the previous one

and accumulated knowledge' (Hae-kyung Um, Belfast, 18 November 2003). This idea of progression was equally significant in more praxis-oriented courses, which often moved from generic research training towards more specialist performance practice as a tool for research. The level of students' autonomy in the learning process also progressed as their studies became increasingly independent and self-directed, particularly while preparing a master thesis in the UK or *Magisterarbeit* in Germany, and most certainly during subsequent doctoral research.

Compared to undergraduate levels, postgraduate theory courses in ethnomusicology required from students higher levels of commitment towards independent and self-directed study, whereby the ethnomusicologist's role would merely be that of a facilitator in students' learning process:

For postgraduates, the process is a bit more theoretical: for example the new challenge within ethnomusicology, redefinitions of the field.... They read suggested texts about theories and music-specific cultures and issues.... It's more for students to read and come to the seminar to raise questions. So it's more independent and self-directed. [Goffredo Plastino, Newcastle, 16 March 2004]

As Plastino suggested, such theory courses in ethnomusicology typically introduced students to the ethnomusicological literature of eminent scholars in the field. This was similar at the University of Sheffield where an introductory module entitled *Postgraduate Readings in Ethnomusicology* aimed at (Figure I-2):

...introducing students to a cross-section of the literature in English for the discipline of ethnomusicology. The history of the discipline is surveyed followed by an examination of principal techniques and issues in current research. [Module Handout, *Postgraduate Readings in Ethnomusicology*, University of Sheffield, 2003]

Together with this introduction, students received a reading list, including references to perhaps six journal articles or book chapters per week, which they were required to read in preparation to each seminar discussion. Such literature listings were often subdivided by headings denoting the title of each session, such as: What is music?; Historical perspectives (comparative musicology, anthropology of music, ethnomusicology); Fieldwork; Insider—outsider views; Transcription and analysis. Besides selective literature on ethnomusicology's concepts, history and methods, such courses also often focused on more contemporary themes and issues, including

identity, language, gender and globalisation, to name a few examples. Although such theory courses were often reading-based, at the University of Sheffield, ethnomusicologist Jonathan Stock noted that the course had expanded over the years also to include technical training and more practical, hands-on sessions, such as those on conducting fieldwork, transcription and analysis.



Figure I-2: Ethnomusicologist Jonathan Stock, leading a seminar discussion with postgraduate students during the course *Readings in Ethnomusicology*; University of Sheffield, 8 December 2003

Including practical elements like this, many universities offered Masters' courses that were often conceived as a foundation for doctoral work in ethnomusicology. Besides one or two modules on theoretical issues in ethnomusicology, these degrees placed a significant emphasis on the practical skills required in ethnomusicological fieldwork. At Goldsmith's College, London for instance, the MMus in Ethnomusicology also included the 'performance of fieldwork', and the use of video as a research tool.

While most taught postgraduate courses revolved around theoretical and/ or practical issues and concepts in ethnomusicology, during my research, I also encountered *one* course of study, which was explicitly entitled MA in World Music Studies (through Distance Learning). This course, however not only focused on the study of world musics, but also on a thorough and distinctive training in ethnomusicology. According to the programme description:

World Music Studies has been designed to progress logically from an introduction to the study of world music and the research skills involved, through increasingly specialised, technical and critical

studies, to the completion of an original research project that contributes new knowledge to the field. [Course Description, University of Sheffield, 2005]

Equally, some postgraduate courses in ethnomusicology, for instance at SOAS, Goldsmith's and Durham, also included specialist topics in world music studies alongside theoretical courses in ethnomusicology. These were usually regional area or themed world music courses, and in some instances, such as at SOAS, included also courses in anthropology, language or performance. Elsewhere, however, the focus on particular world musics seemed less common at taught postgraduate level, which may be explained by the fact that ethnomusicology typically includes *all* musics within its remit, yet emphasises a specific *approach* to the study of musics. It is not surprising then that postgraduate courses in ethnomusicology focused most and foremost on ethnomusicology as a discipline, and in particular its paradigmatic concepts, history and methods.

Ethnomusicology's pedagogic instruments: *progression* in the use of textbooks

While the ethnomusicology curriculum clearly seemed to be steeped in the notion of progression, ethnomusicologists' use of world music textbooks and ethnographic texts similarly reflected this idea. At universities in both the UK and Germany, the requirements for students' literate engagement resembled a move from reading textbooks on world musics at undergraduate level or *Grundstudium*, and towards more theory- and method-based ethnomusicological handbooks or monographs at postgraduate level or *Hauptstudium*, thereby also necessitating increasing levels of critical and independent thinking in students.

At undergraduate level, I found that the tripartite categorisation of world music courses is similarly evident in world music textbooks, which were written in form of (a) world music surveys; (b) regional and area studies; and (c) themed approaches. At German universities, ethnomusicologists usually recommended English-language encyclopaedias, and selected German titles (see, for example, Oesch *et al.* 1992a, 1992b). While most textbooks concentrated on musics that may be deemed traditional and not from the West, it is also interesting to note that a thorough popular musics approach in ethnomusicological textbooks has yet to be

fully realised. Some ethnomusicologists have suggested that transmitting international and indigenous popular musics to students would be most appealing as this would lead them to engage with musics that seem already familiar (Shahriari 2005).

In discussing ethnomusicologists' use of textbooks, I will only refer to English publications, thus focusing mostly on the voices of ethnomusicologists in the UK. They often advocated the first type of textbook in form of a world music survey, as these often provided a road map focus and broad history review, while introducing traditional or 'roots' musics within their cultural contexts. At the same time, world music surveys also often included musical listening examples, and according to Caroline Bithell, 'students seemed to quite like the Elizabeth May book, and the Jeff Todd Titon book... [which] is quite nice because of all the CDs' (Caroline Bithell, Bangor, 9 October 2003).

Yet world music survey textbooks were also often criticised for their obvious limitations, particularly in the light of superficiality, also emphasised by Rüdiger Schumacher who suggested that such books 'contain a lot of very important and detailed investigations, yet because they claim to cover *everything*, they inevitably have shortfalls. This is particularly evident in the Garland's Encyclopedia; in some places, it is very nicely detailed and contains a lot of important information. Yet when one looks for detailed information, one recognises again and again, yes, there is nothing written about [selected topics]' (Rüdiger Schumacher, Köln, 22 July 2004).²¹ Reflecting particularly on the textbook *World Sound Matters* (Stock *et al.* 1996), David Hughes explained that 'the examples from Japan... are very poorly done, they are very misleading.... It just shows the difficulty of doing this' (David Hughes, SOAS, 11 November 2003).

Another criticism revolved around the implicit danger of canonising music cultures for study. Ethnomusicologist Jeff Titon, however, sees such claims differently:

I think... if 'Worlds of Music' has been canonical, it has been so in another way: it has taught generations of students to

²¹ [Solche Bücher] enthalten ne ganze Reihe von sehr wichtigen und detaillierten Untersuchungen, aber weil es den Anspruch hat, *alles* zu umfassen, greift es notwendigerweise zu kurz. Das ist besonders deutlich auch durchaus zu sehen bei der Garland's Encyclopedia; in manchen Stellen ist es wirklich sehr schön detailliert und enthält mit ner ganzen Reihe von wichtigen Informationen. Wenn man dann aber detaillierte Informationen sucht, dann stellt man immer wieder fest, ja, darüber steht nichts drin.... Es läßt sich nicht vermeiden, daß man Lücken hat. [Rüdiger Schumacher, Köln, 22 July 2004]

think about musical cultures in some depth... and... the ways in which individuals within musical cultures experience music... That is, it has been canonical in establishing a particular approach to the study of people making music. [Jeff Todd Titon, personal email communication, 15 May 2003]

By contrast to textbooks structured around a world music survey, textbooks resembling regional and area study approaches were often deemed more suitable by ethnomusicologists. In my own teaching, Wade and Campbell's (2004) *Global Music Series* was often used on the basis that each volume facilitated more in-depth study of a specific music culture. Reflecting ethnomusicologists' own specialisms, students particularly valued that these books were written by 'real' ethnomusicologists, which often made the music more 'real' and brought the music culture more alive to them. Such textbooks also enabled students to gain a deeper appreciation of ethnomusicological fieldwork in specific settings.

Writers of textbooks adopting a themed approach often emphasised that this permitted cross-cultural study and resonated with interdisciplinary, thus holistic approaches (Shelemay 2001:xiii). Such textbooks were also deemed suitable to enhance students' heightened levels of critical thinking. Yet at the same time, 'structuring the course as in Shelemay's *Soundscapes* may have the disadvantage that the music can be nothing more than an example' (Caroline Bithell, Bangor, 8 October 2003), and 'the book by... Kay Kaufman Shelemay has been heavily criticised [because] it is impossible to include so much in one book' (Rüdiger Schumacher, Köln, 22 July 2004).²² Ethnomusicologists thus frequently criticised the (musical) disconnected discontinuity, and also often the predominant focus on culture as opposed to actual musics.

Those textbooks that focus on musics as a primarily sonic art (see, for example, Campbell 2004; Wade 2004), thus resembling a musical concepts approach, have, however, also been criticised on the basis that 'music is at least as much about emotions, movement, and human interrelations as it is concerned with the manipulations of elements of sound' (Stock 2006:140).

Besides textbooks on world musics, at undergraduate level I also encountered textbook recommendations that focused on discussions about ethnomusicology as a

²² Auch das Buch von der... Kay Kaufman Shelemay ist auch sehr stark kritisiert worden. Das geht auch eigentlich nicht, alles in ein Buch reinzupacken. [Rüdiger Schumacher, Köln, 22 July 2004]

discipline, including for instance 'Nettl's *Twenty-Nine Issues and Concepts*, and Merriam's *Anthropology of Music*, I think are good ones' (Caroline Bithell, Bangor, 9 October 2003). Yet such books usually were employed more in subsequent years than at Level 1, this being due to their academic and intellectually challenging contents, as further conveyed by ethnomusicologist Jonathan Stock:

Bruno Nettel's *Twenty-Nine Issues and Concepts* works OK, but is quite complicated for a lot of people to take in and deal with in one year, even for native speakers, certainly also for myself.... Nettel doesn't treat his book as a textbook intentionally, so it's hard to read it as a textbook.... Although it's useful, however, Nettel's book is tricky to use as a kind of stand-on-its-own resource. [Jonathan Stock, Sheffield, 13 October 2003]

At entry postgraduate level, I found that ethnomusicologists often utilised introductory textbooks, which they deemed particularly suitable at the start of a course *briefly* to present to students the discipline's history, subject matters, methods, and other pertinent issues (see, for example, Nettel 1983, 2005; Myers 1992; Bohlman 2002). As courses at Master's level progressed, students were increasingly required to engage with more specialised texts that, for instance deal exclusively with the history and scope of ethnomusicology (see, for example, Nettel and Bohlman 1991; Shelemay 1992), the discipline's anthropological direction (see, for example, Merriam 1964), or the discipline's ethnographic methods (see, for example, Barz and Cooley 1997). At higher levels of postgraduate study, I also frequently encountered students' use of ethnographic monographs by certain scholars in ethnomusicology, including 'John Blacking (1973), Anthony Seeger (1987), Timothy Rice (1994), Paul Berliner (1981), or Thomas Turino (1993)' (Jonathan Stock, Sheffield, 13 October 2003). Here, ethnomusicological texts in form of ethnographic writings by eminent scholars in ethnomusicology featured most frequently on students' compulsory reading lists.

While ethnomusicologists clearly seemed to decide on *carefully* selected literature rooted in ideas of progression from simple to complex, some ethnomusicologists, however, pointed towards the problems encountered by the numerous students at postgraduate levels engaging with these texts whose first language is not English. For this reason, many ethnomusicologists 'find [themselves] thinking a lot how to make the ideas of ethnomusicology accessible to people whose native language is... very different from English... who are really having a hard time

trying to extract the ideas from the readings' (Andrew Killick, Sheffield, 3 November 2003). In regard to a book on ethnographic fieldwork approaches by John Van Maanen (1988) for instance, Andrew Killick raises another interesting point, particularly in classes of overseas students:

Van Maanen's book is good because it is humorous and colloquial, but only to a native speaker. To non-native speakers, the book is perhaps mystifying and confusing.... His attempts to make the book readable would make it less readable to those students.... Van Maanen also talks about different readers and writing styles, but at the same time, he takes it for granted that his readers will be native speakers, which is questionable because of the nature of anthropology. [Andrew Killick, Sheffield, 3 November 2003]

Overall, the transmission of ethnomusicological knowledge to students often reflected and represented notions of progression. This was equally clear in the separatist approach in which the subject matter was divided into world musics and ethnomusicology as alternative subjects for academic study, accompanied by a steady increase in theoretical discourse and intellectual challenge, and in the move from instructor-led towards increasingly student-focused pedagogical learning approaches as students progressed through their studies.

Another pertinent theme in the transmission of ethnomusicological knowledge emerged from ethnomusicology's concern with music in and as culture, while trying to understand how people make music meaningful in their lives. In the following part of this chapter, I will illustrate how this concern impacted on the transmission of ethnomusicology's history, subject matters, and methods. The latter aspect will also form a link to the subsequent chapters, all of which will revolve around ethnomusicology as an *approach* to the study of musics of all peoples. This tripartite structure (reflecting the use of three overarching types of method) resembles the 'disciplined' transmission of ethnomusicology itself.

Transmitting Ethnomusicology—Expressing Culture

Modern ethnomusicology is often signified by certain canonic approaches to the study of and writing about musics (see also Bohlman 1992a, 1992b), which ethnomusicologists wish to understand in and as culture (see also Merriam 1964).²³ This same focus seemed equally significant at universities in the UK and Germany where I often encountered a predominantly anthropological orientation to the study of ethnomusicology and world musics. Many ethnomusicologists indeed presented ethnomusicology as *part* of anthropology, thus constituting the anthropology of music:

Ethnomusicologists try to discover what people, music-makers themselves, think is part of their music, and why they are doing it, and what's it all about, what's at the heart of it for them. We are very easily distracted by details of notes and specialist stuff, that we as specialists can measure and weigh and compare, whereas in fact many of the people who are... creating music... it's about words, or feelings, or emotions.... I guess, in an ideal course, I would repeat all this stuff at the end to emphasise again that these are humans making music, and it's all about humanity, not really about the music. The end point is about humanity. [Jonathan Stock, Sheffield, 6 October 2003]

The anthropological focus even shaped and impacted on the title of a world music survey course offered to students at the University of Bangor on the basis that:

Ethnomusicology is part ethnology and musicology, so I want to keep the anthropological side strongly eminent in using the title 'world cultures'... avoiding the ambiguous term 'world music'. [Caroline Bithell, Bangor, 8 October 2003]

The strong anthropological orientation of ethnomusicology transmission at universities in the UK and Germany is particularly noteworthy as most ethnomusicology and world music courses, and courses of study are situated in Schools or Departments of Music. An exception occurs at QUB where ethnomusicology is situated within the School of Anthropological Studies, and described by the Head of School, Kay Milton, as the anthropology of music on the basis that:

²³ In this chapter, 'modern ethnomusicology' refers to post-1950s developments in the disciplining of ethnomusicology. The term 'modern' should *not* be equated to modernism.

I don't really worry about whether we'd call it anthropology or ethnomusicology.... It is clearly important that students of human society and culture learn about music... because it's a big part of some people's lives. And in a lot of non-Western societies it's a bigger part of their culture and everyday life than it is for many people in Western society. So I would say that an understanding of musical tradition... is important for anyone who has the study of human culture as their main aim. That's why I think ethnomusicology is actually better placed within an anthropology department than it is within a music department because I think it's important to understand [music] within its wider social and cultural context... the role that music plays in people's lives.... So I think ethnomusicology is important because music is a big part of human culture, and the study of human culture is what anthropologists do, so music is part of that. I don't think... it really matters whether you call it ethnomusicology or the anthropology of music... as long as it's there in some form. I think that's the important thing. [Kay Milton, Belfast, 19 November 2003]

According to ethnomusicologist Suzel Reily (Figure I-3), this has significant implications, namely that students without any musical background can study music both at undergraduate and postgraduate level, in contrast to those applying at QUB's School of Music who must pass an entrance examination consisting of performance, theory test and sight singing. This in turn affects module content (musical transcription or analysis for instance, are completely omitted) as well as the level of performance skill in world music ensembles.



Figure I-3: Ethnomusicologist Suzel Reily leading an undergraduate lecture entitled *Music & Identity*; Queen's University of Belfast, 20 November 2003

At the University of Köln, I encountered a more formally verbalised, yet seemingly similar anthropological emphasis, whereby the focus of *Musikethnologie* was first on context, and second on the types of musics studied: 'Subject of ethnomusicology is music in its cultural and social context. Thereby the music of Africa, America, Asia, Australia and Oceania form the field of work.' (study rules 29/2003).²⁴ Here I also noticed a more pronounced emphasis on the objective, logical, almost scientific study of musical elements, instruments, musical styles and genres. This kind of approach was characteristic of work in comparative musicology in the early twentieth century who 'focused mainly on the description of tonal systems, classification of musical instruments, and the implications of musical data for the study of cultural diffusion' (Barfield 1997:163). German ethnomusicologists indeed still derive much of their approach from that discipline with an emphasis on 'transcription and analysis of musical sound' (Rüdiger Schumacher, Köln, 22 July 2004).²⁵

This emphasis was expressed primarily in course descriptions that aimed to provide a comprehensive musical overview. The University of Köln course description for *Musik in Bali*, for example, illustrates this:

After a detailed study of Bali's cultural history and the fundamental characteristics of its music, these lectures will at first investigate the features of the numerous kinds of instrumental ensembles and their music in regard to instrumental line-up, tuning and function of instruments [and] in their ensemble playing, formation, repertoire, use and function. The musical overall picture will be completed through a detailed discussion of the different forms of vocal music making, particularly of sung poetry, as well as of the variety of dance and theatre traditions. [University of Köln, Annotated list of lectures summer semester 2004, page 3]²⁶

²⁴ Gegenstand der Musikethnologie (ME) ist Musik in ihrem kulturellen und sozialen Kontext. Dabei bilden die Musik Afrikas, Amerikas, Asiens, Australiens und Ozeaniens, die europäische Volksmusik und die Populärmusik das Arbeitsgebiet. [Studienordnung 29/2003]

²⁵ ...die alte, gut-deutsche Musikethnologie, die letztendlich noch auf die Berliner Schule zurückgeht, also viel wichtiger eben Transkription, usw, und Musikklanganalyse. [Rüdiger Schumacher, Köln, 22 July 2004]

²⁶ Am Anschluß an eine einführende Betrachtung der Kulturgeschichte Balis und der fundamentalen Charakterzüge der Musik werden in dieser Vorlesung zunächst die Merkmale der zahlreichen Instrumentalensemble-Arten und ihrer Musik hinsichtlich instrumentaler Besetzung, Stimmung und Funktion der Instrumente im Zusammenspiel, Formbildung, Repertoire, Gebrauch und Funktion untersucht. Das musikalische Gesamtbild wird vervollständigt durch eine detaillierte Behandlung der verschiedenen Formen vokalen Musizierens, insbesondere der gesungenen Poesie, sowie der Vielfalt von Tanz- und Theatertraditionen. [Universität zu Köln, Kommentiertes Vorlesungsverzeichnis Sommersemester 2004, Seite 3]

Music-ethnologist Rüdiger Schumacher indeed confirmed my observations, and explained that:

Musikethnologie is historically an area, which is of course closely connected with the early developments of comparative musicology.... Traditionally, a very strong emphasis on structural analysis of music as sound, and indeed a comparative perspective.... This has... already changed.... In my opinion, the anthropological direction has already become much stronger. At the moment here, it balances itself slightly out. [Rüdiger Schumacher, Köln, 22 July 2004]²⁷

Thus comparative musicology has become less influential on musical studies in German, and, in fact, European music ethnology (Bohlman 1992a:129). German ethnomusicologist Britta Sweers, trained in the Anglo-American tradition, often similarly 'shows the central points in the music... [as in] comparative musicology.... I prefer showing musical examples, transcriptions. I mean these are musicians; they can read music' (Britta Sweers, Rostock, 25 November 2003), while at the same time placing significant emphasis on the contextual study of musics, enabling students to gain a *relative* understanding of music cultures.²⁸

During my research, I found that the different emphases on anthropological approaches, or those deriving from comparative musicology, seemed also to model and shape the contents and methods pertinent to the transmission of ethnomusicological knowledge. For example, course contents about historical perspectives in ethnomusicology resembled an uneven emphasis on different periods in the history of ethnomusicology, such as the German tradition, the European folk tradition or the American perspective. At the same time, course contents often revolved around specific kinds of music, usually traditional non-Western styles,

²⁷ Musikethnologie ist von der Geschichte her ne Richtung, die natürlich mit den frühen Entwicklungen der Vergleichenden Musikwissenschaft sehr eng verbunden ist. Dadurch daß Mario Schneider die ersten Jahre hier war, und seine Schüler gewissermaßen auch in dieser Tradition ausgebildet worden sind, also insofern eine sehr, also von der Tradition her, sehr starke Ausrichtung auf Strukturuntersuchungen von Musik als Klang, und durchaus auch eine, ja, vergleichende Perspektive. In the Praxis hatte sich das eigentlich schon unter meinem Vorgänger doch deutlich gewandelt, der beispielsweise sehr enge Kontakte zu John Blacking hatte, usw. Da ist meines Erachtens auch die anthropologische Ausrichtung sehr viel stärker schon geworden. Das hält sich so'n bißchen jetzt die Waage. [Rüdiger Schumacher, Köln, 22 July 2004]

²⁸ Da ich auch aus diesem Anglo-Amerikanischen Raum komme, ist für mich eigentlich diese Mischung sehr, sehr wichtig, d.h. einerseits zentrale Punkte der Musik zeigen, also... ich denke mal, daas ist auch die deutsche Seite wiederum, also die Vergleichende Musikwissenschaft.... Ich zeige auch gern Musikbeispiele, Notenbeispiele. Ich mein, das sind Musiker; die können Noten lesen.... Und den Kontext finde ich eigentlich selbstverständlich.... Der ist, denke ich auch für die Musiker sehr wichtig... Material..., mit dem sie sich selber relativieren können... und relativ erleben. [Britta Sweers, Rostock, 25 November 2003]

which seems clearly rooted in the subject matters typically studied by comparative musicologists. Yet at the same time, I frequently encountered a considerable emphasis on students' *active* learning through musical participation, rather than just objective and passive knowledge transmission in formal ethnomusicology classes. Such transmission methods seem to resonate with the methods and approaches taken by most ethnomusicologists who—through their anthropological foci—often wish to understand the meaning behind music making through the *experiential* portion of the ethnographic process.

Such features observed in the transmission of ethnomusicology can indeed be traced back to the methods and subject matters pertinent in early comparative musicology, or alternatively be found in modern ethnomusicology's anthropological tendency. This I will turn to in the following section, starting firstly with discussions on the differing historical perspectives encountered in the transmission of ethnomusicological knowledge.

Looking back: historical perspectives in the transmission of ethnomusicology

Ethnomusicology courses, both in the UK and Germany, frequently contained studies on the historical development of the discipline of ethnomusicology. While at most universities, historical perspectives embodied one issue among other pertinent issues, in only few instances did an entire ethnomusicology course discuss historical perspectives. At Queen's University of Belfast, for instance, the course *Key Debates in Ethnomusicology* included four history-related sessions, whose topics included: (1) looking at the 'other' (as in earliest oriental music studies); (2) looking at 'self' and each other (as in comparative musicology); (3) pioneers in (American) ethnomusicology; (4) British ethnomusicology and British musicology.

More generally, I found that there existed broad agreement on the 'important' historical periods in the development of ethnomusicology. Yet at the same time, the transmission of topics relating to the historical development of the discipline of ethnomusicology seemed also strongly be shaped by ethnomusicologists' concepts and ideas, and country in which they transmitted ethnomusicological knowledge. This generally reflected a bipartite dichotomy in approaches, which I wish to call the German—American, and the German—European—American historical perspectives

on ethnomusicology. In the following section, I will illustrate how these viewpoints are transmitted by ethnomusicologists in the UK and Germany.

The German—American perspective

I have earlier mentioned that at German universities, there still existed a strong affinity to comparative musicology, particularly in the formal transmission of ethnomusicological knowledge. Almost half of the course *Einführung in die Musikethnologie 1* at the University of Köln, for instance, focused on transmitting this approach. The Freie Universität Berlin (at the time of my research) equally called its course of study *Studiengang in Vergleichender Musikwissenschaft* (course of study in comparative musicology).

In world musics courses, there also seemed to be a noticeable emphasis on classification, and a concern with the objective analysis of musical sound, while focusing on universal schemes, tracing the evolution of music, or mapping global culture areas (Cooley 1997:8). Students also learnt that methodologies involved the systematic collecting of (folk, exotic or primitive) musics, which was firmly based on field- and laboratory work, often referred to as ‘armchair analysis’ (*ibid.*). This is not to claim that German music-ethnologists are unaware of, or uninterested in, American anthropological emphases, yet besides an interest in anthropological approaches, the German tradition of comparative musicology seemed strongly to pertain among German music-ethnologists.

At the same time, in my encounters with American discourse, I found that American ethnomusicologists often described ethnomusicology’s history as a counter result to the focus of comparative musicology. At the University of Durham, the undergraduate course *Introduction to Ethnomusicology* reflected this concept by moving from discussions of early theorists (Erich von Hornbostel, Curt Sachs, Jaap Kunst) towards discussions of later theorists (Alan Merriam, Charles Seeger, Bruno Nettl, John Blacking, Ali Jihad Racy), which clearly marks a history that directly links German comparative musicology with American ethnomusicology. Ethnomusicologist Hae-kyung Um similarly conveyed that ‘ethnomusicology from the very beginning... has evolved from anthropology... but, of course... from comparative musicology’ (Hae-kyung Um, Belfast, 18 November 2003). This

resembled a somewhat bipartite emphasis on two periods in the history of ethnomusicology, namely German comparative musicology and (mostly) American anthropology of music.

At the University of Sheffield, during a session on historical perspectives in ethnomusicology, Andrew Killick, trained and experienced as a teacher at American institutions, provided a student handout entitled *American Ethnomusicology and the Berlin School*. The handout's title and content indeed reflected the view that, from an American perspective, disciplines other than comparative musicology had played a minor role in the emergence of modern ethnomusicology. Instead modern ethnomusicology emerged in American academia as a direct counter-development to German approaches. Thus both, the Berlin School and American ethnomusicology were transmitted as undeniably and directly intertwined, and according to this perspective, one is regarded as the direct result of the other. Philip Bohlman supports this claim and suggested that:

Ethnomusicology in the United States, in contrast [to European comparative musicology and folk music studies], found support for its activities primarily in the institution of the university. The collegial atmosphere and daily fare of the university, of course, demanded a recognition of differences, especially as the American university embarked on several decades of building international programs. Otherness therefore entered the curriculum of ethnomusicological study, where it was sanctioned by the institution and crafted by the many disciplinary languages of the academy. (Bohlman 1992a:129)

If such an approach was adopted by the ethnomusicologist, students learnt that since the 1950s, ethnomusicology, while drawing most frequently from American cultural anthropology, has moved away from a modern-era science paradigm and towards more *experiential* forms of fieldwork, away from classification, description and explanation of music structures and towards attempts to understand music as embedded within society and culture. The ethnomusicologist transmitted to students that this newly emerging anthropological study of all musics focuses on what music *means* to its creators and listeners. Modern ethnomusicology is thereby often regarded as having emerged as a direct counter result of early German approaches, and instead tries to make sense about music in and as culture.

The German—European—American perspective

While the previous historical perspective stresses the direct interrelatedness of comparative musicology and American ethnomusicology, ethnomusicologists, notably in Europe, also emphasised the notion of ‘hidden voices’, underlining the fact that the European contribution to modern ethnomusicology is mostly absent in current (and American-dominated) ethnomusicological discourse.²⁹ Some ethnomusicologists suggested that ‘ethnomusicology largely... coheres to the journal [*Ethnomusicology*], I suppose, and the society [SEM], at least in their [American] world view.... It means that people who are outside that get a little bit left out of the story.... I think it is more dangerous in the English language’ (Jonathan Stock, Sheffield, 13 October 2003). Others felt that such a ‘slightly linear approach... is not possible... to really trace the history of ethnomusicology... because it would be rather futile’ (Hae-kyung Um, Belfast, 18 November 2003). Rüdiger Schumacher similarly conveyed that:

There is [not] much discourse... which illustrates [the history of ethnomusicology] holistically... [and] reflects on or looks at the ideology of ethnomusicology, which shows how certain music-ethnological approaches are committed and connected to different intellectual periods in time.... Local, regional traditions... are not so well-known, or perhaps deliberately silenced by some because the general historical overviews of ethnomusicology usually... [include] comparative musicology in Berlin..., whereby at times this is rather illustrated as monstrous or abstruse. And then it only [concludes] with the developments after the second world war in the US, and otherwise *tabula rasa*. And that I cannot imagine. We have called this ‘hidden voices’, question mark. There are thus many voices, which have not yet entered consciousness.... In many countries in the Eastern European region other people have developed their own valuable methods for research and presentation.... That is, in my opinion, necessary [for a] well-balanced history of ethnomusicology, and not just to select the so-called international highlights. [Rüdiger Schumacher, Köln, 22 July 2004]³⁰

²⁹ For example, the programme of the XXI European Seminar in Ethnomusicology, organised by ethnomusicologist Rüdiger Schumacher (Köln; August 2005) included five sessions (that is 15 papers) on *Hidden Voices – European Traditions in Ethnomusicology*, which acknowledged the (hidden) European contribution to modern ethnomusicology.

³⁰ Eines dieser Themen geht um... Traditionen der europäischen Musikethnologie, also vor allen Dingen lokale, regionale Traditionen. Man könnte auch sagen, nationale Traditionen, die nicht so bekannt sind, vielleicht auch bewußt von manchen totgeschwiegen werden, weil die allgemeinen Geschichtsüberblicke der Musikethnologie sehen ja so aus, da steht n’bißchen eben über die Vergleichende Musikwissenschaft in Berlin... drin, wobei das manchmal so’n bißchen als monstrous oder abstrus dargestellt wird, und dann heißt es nur eben die Entwicklung nach dem 2. Weltkrieg in den USA, und sonst *tabula rasa*. Und das kann ich mir nicht vorstellen. Das haben wir ddann genannt ‘Hidden Voices’ Fragezeichen. Es gibt also sehr viele Stimmen, die bislang noch nicht ins Bewußtsein gedrungen sind.... Daß in vielen Ländern im osteuropäischen Bereich ganz andere Leute ganz

For this reason, some ethnomusicologists in my research, both in the UK and Germany, clearly emphasised to their students the ways in which ethnomusicology also absorbed influences from other disciplines, among them the European folklore movement. For instance, at the Hochschule für Musik und Theater Rostock, the study of European folklore appeared frequently in lectures and classes, which reflected the ethnomusicologist's own specialisation in British folk music. In one session, for instance, Britta Sweers talked about Bela Bartók's *Mikrokosmos*, and included examples of his field recordings that have informed Bartók's composition, emphasising that a fuller understanding of this music necessitated (besides musical analysis) also contextualisation.

At the University of Sheffield, students learnt that influences on the development of ethnomusicology have generally been shaped by four disciplines, including (besides comparative musicology, historical musicology and anthropology) the European folklore movement. Providing a concise overview to draw comparisons (and including also reference to early studies of Native American music; Figure I-4), ethnomusicologist Jonathan Stock tried to avoid the danger of transmitting an American-centric historical perspective on ethnomusicology:

I wanted to make clear... that we come from different places, and that it works differently in one country or continent than in another.... Overtly American concerns... are not the only concerns... [i.e.] von Hornbostel is only important as he has influenced those guys in New York, and so on, which is... kind of selective history.... I think, to an extent they [American ethnomusicologists] are right [to suggest that modern ethnomusicology is 'American'], but only to an extent.... If you were Italian, or French, or German, or whatever, you'd be reading the national journals in those places, and it would be very easy for them to turn to their local language research, whereas perhaps in English... we turn to English-language research, which is all by Americans anyway... so we slip most easily into that mistake. [Jonathan Stock, Sheffield, 13 October 2003]

This historical perspective transmitted to students a contrasting view on the development of modern ethnomusicology, thereby discarding the notion that *the* predominant influence came from (American) anthropology and with it the study of

wertvolle eigene Methoden auch der Forschung und der Darstellung entwickelt haben, das ist eigentlich gar nicht bisher in's Bewußtsein vorgedrungen. Das ist meines Erachtens notwendig, wenn man wirklich eine ausgewogene Geschichte der Musikethnologie schreiben will, und eben nicht nur die sogenannten internationalen Highlights rausgreift. [Rüdiger Schumacher, Köln, 22 July 2004]

all musics, and a focus on ethnography as a method of research and way of writing. Instead, ethnomusicologists also emphasised the difference in fieldwork and folksong classification in the European folklore movement that tended towards scientific approaches in order to collect, compare and explain music as object for musical analysis.

	Fieldwork	Cross-cultural comparison	Insiders' voices	Music-focused
Folklore movement	X			X
Comparative Musicology		X		X
Historical Musicology			X	X
Anthropology/ Native American studies	X	X	X	X
Modern Ethnomusicology	X	X (certain aspects)	X	X

Figure I-4: Summary of key-points during a lecture on historical perspectives on ethnomusicology by Jonathan Stock; University of Sheffield, 13 October 2003

Interestingly, the concerns and approaches of folklorists somewhat resonate with those of comparative musicologists, both stressing so-called 'scientific' approaches and the 'authentic' in music.³¹ During my research, I found that the latter (that is a concern with tradition) often seemed equally significant among modern ethnomusicologists in the UK and Germany both in their research and the transmission of ethnomusicological knowledge at universities. This I will turn to in the following section.

³¹ In my own experience, folklore's concern with collecting, analysing and classifying so-called 'traditional' musics seems to have opened up in recent years, and some folk scholars and musicians also consider fusion musics (as in folk rock, electronic folk, etc) as a legitimate subject matter. Here, I thus refer to a rather 'traditionalist' folklore.

Transmitting musics not from here and now: ethnomusicology's subject matters

Many early ethnomusicologists accepted Kunst's (1959) concept of the study of all musics, *except* popular entertainment music and Western art music, and indeed until recently, academia has upheld the notion of musical authenticity and so-called authentic traditions (Feld 2000:10). Yet this concern with the traditional and authentic is now widely recognised as rooted in 'the long European Romantic celebration of the native (the peasant and the African) as more real (because more natural) than the civilized Westerner' (Frith 2000:308). The world's musics (here used to denote ethnomusicology's subject matter) thus encompass not only authentic non-Western styles, but also art and commercial popular musics.

At the same time, early ethnomusicology was still characterised by the notion of discovery and exploration, yet today, 'ethnomusicological research is less a discovering research... simply because today, one does not just travel relatively blue-eyed into the world... to discover something... completely new, that nobody has ever heard... and documented. Instead, it is concrete, very specific questions based on an existing foundation, which initiate research. Thus this general [notion of] discovery... plays a lesser role in modern ethnomusicology' (Rüdiger Schumacher, Köln, 22 July 2004).³²

Despite this, some ethnomusicologists still today often concentrate on exploring older repertoires characterised by recognised aspects of the tradition. During my research, I encountered one ethnomusicologist, who clearly saw herself in the light of discovering traditional music during her fieldwork:

When I set out to do my fieldwork, I didn't know how much music I would still find because I had read stuff.... But I didn't know how much music I would find still with its primary functions intact until I got there... and I had read about musics dying out.... People kept saying it's like a swansong, it's breathing its last breath. But then I would arrive at these fairs, half way up a mountain in the middle of the night and just find lots of people singing, improvising and.... I would ask: 'What's that song you just sang?' and they would say: 'It's

³² Die musikethnologische Forschung ist heute weniger eine entdeckende Forschung... einfach weil man heute nicht mehr relativ blauäugig in alle Welt fährt, und jetzt will ich mal entdecken was es gibt... was ganz Neues, was noch nie jemand gehört... und dokumentiert hat. Sondern es sind heute eben doch sehr konkrete, sehr spezifische, auf einem bestimmten, bereits existierenden Fundament aufbauende Fragestellungen, die die Forschung bewegen. So dieses allgemeine Entdecken spielt in der Musikethnologie eigentlich weniger ne Rolle auch. [Rüdiger Schumacher, Köln, 22 July 2004]

about last year about my dog...' *It was still happening... it was such a relief.* To find that it was happening for real was deeply satisfying at lots of different levels, particularly since it seemed quite happily to coexist with what was at surface level in the towns ... the cosmopolitan.... But then in particular, they were still creating, often quite deliberately, spaces and contexts where they can operate in the old way, which seemed to be in space and time apart, off the big track. [Caroline Bithell, Bangor, 8 October 2003]

Similarly, much educational discourse has been based on the assumption that world musics are folk, ethnic or traditional. This is further apparent in the fact that ethnomusicologists frequently write for educational readerships about the (often traditional) musics they specialise in. For instance, Stock (1991, 2002b) examined possible ways of teaching traditional Chinese *erhu* music in schools or colleges. Kwami (1995) proposed a particular framework for teaching traditional West African music in primary, secondary and tertiary educational institutions, while others discussed the transmission of Indian (traditional) art music in the West (Farrell 1992). Others evaluated pedagogic methods for transmitting non-Western traditional musical instruments in the West, such as the *mbira* (Marx 1990; Klinger 1996) and *tabla* (Farrell 1997), also offering suggestions for transferring traditional teaching methods from India (Farrell 1986) and Ghana (Wiggins 1996) into Western formal education. Student textbooks too have often focused on traditional world musics.

At the same time, certain other types of music have until recently been absent in ethnomusicological discourse, among them Western art music and European folklore. Indeed, ethnomusicologists have often taken a geographical approach to the study of musics and sought out an 'exotic locale' (Barfield 1997:190) for their research. They have thereby adapted a 'foreign-cultures perspective' (Shelemay 2001:xiv) that seemingly upheld binary oppositions between self and other. I thus became particularly interested in the ways in which modern ethnomusicology's claims to an inclusive stance (encompassing more popular musical styles and art musics both non-Western and Western) is utilised in the transmission of ethnomusicology.

Yet based on my observations, I found that ethnomusicologists' concern with traditional non-Western musics seemingly (at least to some extent) determined the subject matters transmitted at universities, and indeed frequently encountered in world musics courses a predominance of musics that may be deemed traditional (as

opposed to popular) and that are not from the West. At the University of Durham, for instance, I encountered an emphasis on 'the study of types of music that do not belong to the Western art-music tradition (i.e. oriental, African, Irish folk, etc.)..., including ethnic musics' (Music Department Handbook 2003/04). Ethnomusicologist Hae-kyung Um similarly explained that 'the way I put everything together very much reflects my own interest... and also... the root of my journey, my way' (Hae-kyung Um, Belfast, 18 November 2003), while Britta Sweers conveyed that 'art music is normally rarely covered in a lecture' (Britta Sweers, Rostock, 24 November 2003).³³

Also, where they did occur, popular musics were often treated separately to the traditional styles. David Hughes, for example, explained that 'my East Asian course has maybe twenty percent of pop music in it..., which is a matter of staff interest' (David Hughes, SOAS, 11 November 2003). Meanwhile, courses in ethnomusicology included popular musics and musics from the West more frequently, while at the same time reflecting a rather separatist approach, dividing the world's musics into traditional and popular styles, which was not just evident at undergraduate, but also at postgraduate level. Most world musics and ethnomusicology courses thus included an element of popular world musics, while a considerably smaller number of courses—in fact, only two undergraduate and one postgraduate course(s)—were entirely based on popular styles across all eleven UK and two German universities (see also Appendices I and II). In some instances, discussions of popular musics occurred at the end of courses, for instance in *Key Debates in Ethnomusicology* (see, for instance QUB), focusing briefly on the concept surrounding 'the global and the local' in week eleven.

In other instances, popular musics occurred more frequently throughout a course, for instance in *Music in Africa* (see, for instance Bangor). Ethnomusicologist Caroline Bithell strongly advocated the inclusion of popular musics into this course, and commented that:

When I first designed that module, I was also thinking of appealing beyond the little ethno-group who had taken the first year course as a pre-requisite, and I was looking more towards the popular music people as well, who also come at it to some extent from a sociological perspective, although they also do pop music composition too. So it is in that social, political area as well.... I thought it was an ideal

³³ Daß eine Vorlesung auch Kunstmusik behandelt, ist eher selten normalerweise. [Britta Sweers, Rostock, 24 November 2003]

'continent take' to present, not so much in a sort of ethnomusicological ghetto or exotic ghetto... looking at the variety of musics, not just traditional music, or folk music.... There is much scope to bring in popular music as well.... So it is part of a move to get it out of the ethnomusicology box... which is important politically, in particular to see Africa as 'traditional' and the rest of the world as moving on... so going against some of those prejudices. [Caroline Bithell, Bangor, 15 October 2003]

In Germany, Rüdiger Schumacher similarly offered a course in world music or 'world beat... and particularly... how it is to be understood... [including] the important mechanisms of production, distribution and reception... and genre-specific topics, such as Rai and Salsa' (Rüdiger Schumacher, Köln, 22 July 2004).³⁴ Ethnomusicologist Britta Sweers conveyed that 'as it is an introduction to world music, the idea simply is, on one side that they are enabled to listen to the traditional, but then also that what so to speak can be heard at the outer surface. That means, with *mbira*, *isacathamiya* etc, I have of course also played Paul Simon... so that they can realise the different levels, and relate these to one another' (Britta Sweers, Rostock, 24 November 2003).³⁵

Ethnomusicologists often suggested that including more popular styles in students' encounters with world musics does not only help challenging some of the preconceptions that students bring to such a world musics course, but also has pedagogical advantages in making the music more real and relevant to the novice learners. At the same time, some ethnomusicologists have argued that the transmission of ethnomusicology should begin with a discovery of students' own personal and familial musics, also including 'musics next door or across town' (Shelemay 2001:xiv), and then extend to the expressions of others. Transmitting world musics can thus move from the local to the global, whereby 'students' ability to transfer features from known to "new" and unfamiliar music is the ultimate demonstration of musical learning' (Campbell 2004:128). Ethnomusicologist Andrew

³⁴ World music als Kurs... world beat... und zwar ausgehend von den wichtigsten Grundlagen was wollen wir darunter verstehen... die wesentlichen Mechanismen von Produktion, Distribution und Rezeption... und genre-spezifische Sachen, wie Rai und Salsa. [Rüdiger Schumacher, Köln, 22 July 2004]

³⁵ Da es ne Einführung in die Weltmusik ist, ist die Idee einfach, einerseits das Traditionelle, daß sie das zu hören bekommen, und dann aber auch das, was man sozusagen an der Außenoberfläche hört, d.h. bei *mbira*, *isacathamiya*, usw. Hab ich dann auch natürlich Paul Simon gespielt... so daß sie die unterschiedlichen Ebenen auch wahrnehmen können, und das in Bezug setzen können. [Britta Sweers, Rostock, 24 November 2003]

Killick equally proposed including familiar musical examples and moving away towards more unknown cultures, suggesting that 'a course in the roots of the students' own music would be a course in world music, as comprehensive as any such course can be' (Killick 2000:14).

In fact, during my research, I encountered some courses, which also integrated examples of Western musics, both from art and popular genres (see also Appendix III & IV). Ethnomusicologist Jonathan Stock, for instance, included musical examples for ethnographic illustrations taken from 'here and now' on the basis that 'students may still have the impression that ethnomusicologists only study foreign people' (Jonathan Stock, Sheffield, 6 October 2003). Such emphases on transmitting *all* musics, including musics at home and contemporary musical styles, indeed reflect modern ethnomusicology's distancing from earlier models of comparative musicology and folklore studies, and instead emphasises an ethnomusicological *approach* towards musical understanding. Ethnomusicology's major concern thus revolves around the anthropological study of music in and as culture. Caroline Bithell, for instance suggested that:

For me the central defining point is looking at... music... in the context of the people who are making that music.... One of my students wanted to... do her dissertation on Yoko Ono. I was amazed that people study 'us' in ethnomusicology these days, because to me that's not ethnomusicology as it were, classic ethnomusicology, partly because it was looking at recent people who were still alive. But for me it is actually the people being there that is important in being an ethnomusicologist myself. [Caroline Bithell, Bangor, 1 October 2003]

To many ethnomusicologists, this focus on the anthropological perspective equally pertained to the ways in which they transmitted ethnomusicological knowledge to students. Jonathan Stock, for instance, intentionally blended all kinds of musics in *Seminars in Ethnomusicology*, while explaining that:

The main point of this session was to convey that music is socially constructed, and because society differs from place to place, so too does their music.... I deliberately chose different music: traditional, religious, irreligious, popular, classical... to cross time periods and continents... in order to raise consciousness. To include many different examples makes the point that if we don't know what music is, then at least we've got an open mind. [Jonathan Stock, Sheffield, 30 September 2003]

Reflecting on these insights, it has become clear that the current model for the transmission of ethnomusicology still has to accommodate contemporary issues and phenomena, such as globalisation and hybridisation. Although this occurs, it is only rarely integrated well within courses, resembling a separatist approach that divides musics into clearly defined categories. While ethnomusicologists may have become more interested in hybrid musics in their research, they have yet to design more hybridised and holistic world musics courses. A model for the transmission of ethnomusicology that more strongly acknowledged notions of intercultural exchange would also mirror more current discourse on globalisation and locality.

The transmission of musics that are traditional and not from the West also reflects the work of early ethnomusicologists, whose concerns were still very similar to that of comparative musicologists who excluded Western art and popular music (Merriam 1977:192,195). Yet the growing tendency towards anthropological approaches has meant that ethnomusicologists increasingly discarded an emphasis on subject matters for study, and instead focused on the study of musics as an *approach* in order to understand 'people making music' (Titon 1997:91). Ethnomusicologists' concern with understanding music in and as culture, and focusing on the meaning *behind* music making, evolved from the idea that music is a human expression. Thereby they wish to assert the extent to which music is meaningful to the people involved in its performance.

In their methods, ethnomusicologists have adopted anthropological methods in order to understand music as 'humanly organized sound' (Blacking 1973:3), as well as the whole human processes within which music is imagined, discussed and made (Stock 2003d:1). The methods, which typically revolve around ethnomusicologists' active participation both as listeners and makers of music, thus stressing the *experiential* portion of the ethnographic process, also frequently occurred in the transmission of ethnomusicological knowledge at universities, which I will turn to in the final section.

Join in! Learning ethnomusicology by doing

Ethnomusicologists often advocated that 'ethnomusicology is what ethnomusicologists *do*' (David Hughes, SOAS, 11 November 2003). Stressing the *doing* of ethnomusicology, the most effective music education often similarly entails learning through *active* musical participation and involvement. My research has shown that ethnomusicologists often engage students in hands-on and in-depth musical experiences in the formal university environment in order to reinforce students' musical and extramusical (that is, contextual) understanding. They suggest that the greatest value in transmitting ethnomusicology and world musics is to give students an appreciation of and respect for the special skills and conditions required to learn about and produce musics.

This, they recognise, will improve students' listening and motor skills, and transfer more broadly to a deeper awareness of music's place in culture, in both other cultures and their own. In my participant-observations across universities, I particularly encountered an approach to the transmission of ethnomusicology and world musics, which involved students in activities surrounding the listening to, performing and composing of ethnomusicology, thereby engaging students in world musics and ethnomusicological discourse 'aurally, kinaesthetically and viscerally' (Campbell 2004:xvii).

Some of these activities served directly as postgraduate training for ethnomusicology, while others were implemented within music programmes, or constituted an element of a single world musics or ethnomusicology module. In all cases, however, these activities clearly resembled students' *experiential* portion of the learning process during the transmission of ethnomusicology. These various ways of spiritual and quality experiencing of world musics and ethnomusicology often led students towards their deepest and most long-lasting learning. Active participation in and experiencing of musical concepts and processes thus represented the highest level of learning for students, while at the same time reflecting modern ethnomusicology's anthropological orientation.

This tripartite structure to the disciplined transmission of ethnomusicology that highlights the experiential portion of students' active (and, in some cases, social) knowledge construction resembles an effective model for music education. There

have indeed been other attempts to identify and establish an educational framework in this area. Concerned with music education more generally, yet equally applicable to world musics, is Swanwick's 'Comprehensive Model of Musical Experience' (1979:55), which recognises and takes into consideration 'the level of involvement with music in a conscious and deliberate way' (42), while promoting activities that involve students in '*composition, audition and performance*' (43). In British school education, world musics are frequently approached by means of musical elements or concepts, an approach adapted from the ways in which Western art music is taught (see, for example, Wade 2004). As a counterproposal, Boyce-Tillman (1996:73) suggested a model 'based on the premise that all music can be viewed in a number of dimensions simultaneously', namely Materials, Expression, Form and Values (*ibid.*: 56-7). Skelton (2004) proposes a tripartite model for teaching world musics, derived from ethnomusicological fundamental concepts: (1) entrée into the culture to gain deep cultural understanding; (2) experience with the standard repertoire while listening to music; and (3) gaining performance competence.

None of these models has yet been widely employed in higher education, but signs of attempts to think along such lines are clear. Witzleben (2004) suggests that Rice's (1987) influential tripartite approach to studying musical traditions can be applied to the transmission of ethnomusicology at Western universities, namely learning about music as (a) historically constructed, (b) socially maintained, and (c) individually applied (or experienced). American music educator and ethnomusicologist Patricia Shehan Campbell, meanwhile, has described a field of study which merges the disciplines of ethnomusicology and music education. Her 'world music pedagogy' borrows from ethnomusicology an emphasis on music in and as culture, including art, traditional, tribal and popular music (the local and the global) (Campbell 2004).

The lack of a model for effective ethnomusicology education is also evident in a recent call by German music-ethnologists and educators to initiate the *Arbeitsgruppe Musikpädagogik und MusikEthnologie* (Forum for music pedagogy and ethnomusicology) on the basis that 'intercultural music pedagogy resembles a focal point in discourse. Until now however... there has hardly emerged music-

pedagogical research and conceptualisation in Germany that is informed by modern music-ethnology' (Invitation letter by AMMe, Bielefeld, 12 March 2006).³⁶

While non-conformity exists among ethnomusicologists about an effective model for transmitting ethnomusicology, I wish to propose a tripartite framework on which the subsequent three chapters are modelled, and which focuses on students' *active* experiencing of ethnomusicology through listening, performing and composing. Focusing on *doing*, rather than on the subject matters for study, this tripartite structure absorbs the *very* essence of ethnomusicology, which typically revolves around the ethnomusicologist's active participatory observation of people making musics. Embedding ethnomusicological *doing* into the formal transmission of ethnomusicology, and thus involving students actively in the experiential portion of the learning process, thus reflects the discipline's concern with an *approach* to the study of all musics.

The subsequent chapter structure has also been informed by more educational concerns with 'strengthening the relationship between pupils and music [through] direct involvement... seen under three headings. They are *composition*, *audition* and *performance*' (Swanwick 1979:42-43). Musical activities involving skill acquisition and literature studies, two additional parameters in Swanwick's model, are seen as being tangential to students' musical learning, as a deeper musical experience can only occur through exposure to the central activities of listening, performing and composing. In this way, the music can become meaningful and feelingful to students. Such a music education, he concludes, also resembles *aesthetic* education (*ibid.*:58).

Join in! Learning by listening

Listening to music activates people's minds and bodies to enter into a deeper involvement with it. During my research, I found that ethnomusicologists thus placed considerable emphasis on students' listening experiences as they themselves have often become acculturated with non-literate, oral musical traditions.

³⁶ Liebe Kolleginnen und Kollegen, Interkulturelle Musikpädagogik nimmt eine zentrale Stellung in der öffentlichen Diskussion ein. Bisher sind jedoch in den Disziplinen Musikethnologie und Musikpädagogik in Deutschland nur wenige Erkenntnisse gewonnen worden, und auch eine praktische Umsetzung ist noch nicht erfolgt.... Umgekehrt hat eine seitens der modernen Musikethnologie gestützte musikpädagogische Forschung und Theoriebildung in Deutschland bisher kaum stattgefunden. [Einladungsbrief der AMMe, Arbeitsgruppe Musikpädagogik und MusikEthnologie, Bielefeld, 12 March 2006]

Ethnomusicologists thereby led students towards a deeper understanding of a concern with music as 'something that sounds' (see also Bowen 1999:425). This reflects ethnomusicology's shifting focus towards the *listener*, and 'towards the process of hearing' (Randel 1992:16), while recognising that creative listening 'is as fundamental to music as it is to language' (Blacking 1973:10). Blacking, during his research among the Venda, learned that:

In societies where music is not written down, informed and accurate listening is as important and as much a measure of musical ability as is performance, because it is the only means of ensuring continuity of the musical tradition. (Blacking 1973:10)

At universities, listening to ethnomusicology typically involved students in listening to live and recorded world music performances on the basis that 'acquiring familiarity with the sounds of the music of the world is an important objective of the course' (Options book 2004/05, Music Department, Goldsmiths College of London). Listening helped students to 'open their ears to "big picture" items, noting timbres and textures, and melodic and rhythmic components of the music' (Campbell 2004:54). At the same time, ethnomusicologists often disregard musical notation and analysis as a sole means of understanding the music:

From my point of view, analysis is much more about listening. Looking at the thing on paper... helps you to work out the patterns but I want them to listen to the textures you *can't* put on paper. [Caroline Bithell, Bangor, 22 October 2003]

While listening to musical aspects is central to a deeper musical understanding, listening to ethnomusicologists in lectures and seminars resembled yet another way for students actively to participate in the learning process, enabling them to search for *meaning* behind the music, while placing an equal emphasis on music's complex extramusical associations. Such multifaceted listening impacted *beyond* students' musical understanding, in that it led students towards determining and negotiating notions of identity, authenticity and democracy.

These observations led to the foci of the second chapter which will discuss ethnomusicologists' approaches towards students' active listening to ethnomusicology. Here, I will firstly illustrate students' multifaceted learning experiences while making sense of their personal and musical identities. The first

section thus focuses on the ways in which students' varied ways of listening to ethnomusicology at universities shaped their perceptions of self and other, while considering the concept of identity as socially and culturally constructed.

At the same time, students often brought preconceived concepts of authenticity to ethnomusicology and its transmission, which was often reconstructed in powerful ways through the physical, material, literate and sonic spaces, as well as ethnicity of the ethnomusicologist encountered by students. The second section thus revolves around discussions of authenticity (here denoting 'tradition') as a result of students' cultural construction, while illustrating, through various examples, the ways in which authenticity shaped students' listening to and experiencing of ethnomusicology at universities in the UK and Germany.

Listening to ethnomusicology and its concern with *people* making music also often led students towards heightened tolerance and compassion towards other people, thus led towards their expressing of democratic values. Ethnomusicology itself has often been regarded as a democratic discipline. The third section will consequently illustrate the ways in which students' engagement with and experiences of listening to musical and extramusical aspects resulted in democratic notions during the transmission of ethnomusicology, some of whom discarded musical exclusions and eliminated the binary oppositions between 'high—pop culture, sacred—secular, constraint—freedom... as equated with good—evil... [and] the opposition between self and the Other' (Randel 1992:19).

Join in! Learning by performing

Direct participation in music making often complemented the more theoretical listening to ethnomusicology, which reflected ethnomusicologists' concern with understanding people's rich and intertwined experiences through participating and observing, and experiencing for themselves people's musical and everyday life. Ethnomusicologists thereby often advocated that in order for music's ability to express social attitudes and cognitive processes, to be useful and effective, it must be 'heard by the prepared and receptive ears of people who have shared, or can share in some way, the cultural and individual experiences of its creators' (Blacking 1973:54).

Educationists too often suggest that effective musical learning occurs through students' engagement in performance and participation in the music itself, drawing students into 'singing, playing along, and getting the musical groove into their bodily movement' (Campbell 2004:xviii). During my research across universities both in the UK and Germany, ethnomusicologists clearly emphasised performance experiences in their ethnomusicology programmes, yet institutional constraints often hindered a full embedding or integration. Performing ethnomusicology thus often involved students' seeing-hearing-trying of musical instruments and occasional workshops led by guest musicians, resembling *animation* that often generated heightened levels of enjoyment in students.

At other universities, ethnomusicologists offered opportunities for students to engage in longitudinal performance practice, and to learn performing as a technique for research. Often culminating in a final performance, this form of performing ethnomusicology led students towards focusing on music-as-music, while feeling heightened levels of performance anxiety. In some instances, students were engaged in performing ethnomusicology so as to gain insights into a music culture, which they wished to study and understand during the writing of music ethnography. Here, students similarly conveyed emotional experiences, yet (contrasting to the outwardly directed emotions of enjoyment and anxiety) such emotions seemed to be more inwardly directed.

Indeed, student experiences of performing ethnomusicology resembled more directly the point of their musical learning, which I will illustrate in Chapter III. Locating performing ethnomusicology along a tripartite continuum, I will specifically highlight students' differing experiences during the discovering of material culture, expression and form, and values in university education. At the same time, I will discuss students' expressing of heightened levels of emotional responses in form of enjoyment and anxiety, both of which seemed to share a dichotomous interrelationship with one another. This I will explain in the excursion on *Music and Emotion*, while illustrating the ways in which students' emotions were socially and culturally constructed.

Join in! Learning by composing

Music educators often suggest that the deepest level of students' active musical engagement occurs during student-centred processes of composition, which necessitates and generates creativity. Yet musical composition in a non-Western style has typically been absent in higher education. Instead, I encountered activities other than musical composition that were equally creative, namely the composing of musical transcriptions and ethnomusicological texts. Since the composing of both transcription and ethnography is indeed at the heart of ethnomusicological enquiry, it is not surprising, then, that both were frequent activities in the transmission of ethnomusicology at universities.

Transcription projects required heightened levels of listening engagement, drawing on students' creative cognitive processes at multiple levels simultaneously. Most ethnomusicologists thereby placed an emphasis on the various ways of transcribing musics, while equipping students with the necessary skills and abilities in order to gain a richer (and emic) understanding of music and culture. In Chapter IV, I will illustrate the ways in which students approached the transcribing of world musics. I will also critically reflect on the problems rooted in students' appropriation of world musics into Western musical paradigms, and thus the Eurocentric attitudes and perspectives often brought by students to the composing of a transcription.

Composing ethnomusicological texts resembled another pertinent activity during students' educational encounters, which I will turn to in the subsequent section. The texts created by students often reflected the very concepts, methods and values inherent within the discipline of ethnomusicology. The composing of these texts helped students to conceptualise what they observed, heard and felt during fieldwork. Here, students were encouraged to go into communities and study a living local culture, connect with real musicians and audiences, while interviewing, recording and writing ethnography. During participatory observations, students sought to understand music making within the broader sociocultural context, while writing ethnography enabled them to represent the musical moment, its creators, and the meanings attached to them.

In my writings, I will particularly illustrate students' strategies adopted for composing ethnography that involved processes of data analysis and interpretation.

At the same time, I will highlight numerous factors that have impacted on these strategies, including the reading of ethnomusicological discourse, ethical consideration, supervisor feedback and examiner recommendation. Finally, I will assess the ways in which composing ethnography impacted upon students in order better to understand their changes in attitude and perspectives. Here, I will illustrate the unique ways in which composing ethnography led towards students' transformation through their recomposing of self.

LISTENING TO ETHNOMUSICOLOGY

Listening is often thought to lead students towards a greater understanding of and appreciation for the music and its makers (Campbell 2004:xvii). World music education through listening obviously provides firsthand encounters with a broad representation of the world's musical expressions. Yet the title for this chapter 'Listening to Ethnomusicology' is used here in a far broader sense, connoting all educational activities involving not only students' listening to the world's musics, but also their listening to ethnomusicologists during lectures and seminars. In approaching listening, the chapter focuses predominantly on—listens to—the voices of students who have been encountering the world's musics at British and German universities.

Listening leads to experience, just as existing experience informs the process and contexts of listening. Of course, experiences differ for each individual as they emerge from personal motivational and interpretational relevancies, even while they are shaped by social processes. For this reason, I will situate students' personal experiences within the broader social and cultural contexts in which they are embedded. In this chapter, I therefore aim to understand students' often complex and entwined listening-based experiences as they try to make sense of particular educational encounters.

In doing so, I wish to ask the question 'what it is like for a person (ourselves included) to make and to know music as lived experience?' (Titon 1997:87). Titon describes this approach as having an underlying emphasis on 'understanding (rather than explaining) the lived experience of people making music (ourselves included)' (*ibid.*: 92), and Rice (1997:113) equally aims at understanding and interpreting 'the existence of a world as the result of my fieldwork experiences.' That is, these advocates of phenomenological hermeneutics encourage ethnomusicologists to draw on their own 'experiential, subjective knowledge of the force of meanings and intentions' (*ibid.* 114) in their studies. Accordingly, in some parts of this chapter I write myself intentionally into the illustrations of students' experiencing the world's musics.

The first section of this chapter will examine the relationship between students' experience of listening to the world's musics and the impact of those experiences on students' sociocultural identities, demonstrated in their expressions of taste and motivation. This section is followed by a discussion of the role played by ideas of authenticity in directing students' listening experiences of the world's musics. In the final section, I consider the impact on students' musical experiencing of moves away from canonising—the institutionalisation of certain music cultures for study over others—and towards expressing a form of global democracy, a belief in equality between all people and their musics. Here, I assess ethnomusicology's capacity to increase students' awareness, tolerance, understanding and acceptance of the world's different cultures, its peoples and their music.

Overall I wish to understand the varied ways in which listening to ethnomusicology produced sense and conveyed meaning to students. Writing in an ethnographic style (Van Maanen 1988) to capture students' complex experiences and feelings, I will show that students' concepts of identity, authenticity and democracy are socially and culturally constructed and at the same time shaped by their experiences listening to ethnomusicology.

Listening to Music—Experiencing Identity

In my analyses of students' experiences listening to ethnomusicology and the world's musics, one particularly pertinent theme crystallised, namely the concept of identity, 'the cultural mode of imagining belonging, or shared substance...' (Stokes 2003:246). While connections seem to exist between social groups and the characteristics of 'their' music, it has been suggested that music represents a source for the construction of a coherent sociocultural identity and becomes an object in which groups of people can see their central values held and reflected (Stokes 1994). Thereby different kinds of musics convey the identities of individuals and groups, mediate and produce representations of social categories. Indeed, 'music has a formative role in the construction, negotiation and transformation of sociocultural identities.... In this view, music engenders communities or "scenes"; it allows a play with, a performance of, and an imaginary exploration of identities' (Born and Hesmondhalgh 2000:31). Yet the construction of identities through expressive

activity such as music is still a contested area, because 'the musical sign operates as a marker of identity in more complex, and often rather arbitrary, ways' (Stokes 2003:247).

In my research, I found that the different kinds of musics encountered in classes and workshops seemed—to some extent—to reflect, model or resonate with the identities, experiences or structural positions of different groups of students, mediated through students' expression of musical taste. In other words, music included those with similar, and excluded those with different musical preferences, for music's potential is both integrative and disintegrative, a basis for forming social relationships and separating between different social groups (see also Barber-Kersovan 2004). Thus music united certain students and stimulated a feeling of belonging to that community, and this was often marked by students' musical taste.

There are two approaches to understanding taste, referring (a) to people's abilities to make critical judgements about artistic works, for instance to differentiate between 'good' and 'bad' music, and (b) to 'aesthetic choices [which] are embedded in social relationships.... These choices work symbolically to give expression to the ways in which listeners identify themselves socially' (Leonard and Strachan 2003b:373). The first view assumes that taste is 'natural' and governed by autonomous psychological or biological factors, so that taste becomes personal and idiosyncratic. The second view, by contrast, suggests that taste is 'artificial' and socially shaped. It advocates that aesthetic judgement is greatly informed by the social identity of the audience, reflected in its social status, class, age, race, gender, political and religious persuasion, and geographical location. Both views will be considered in the following discussions of students' musical taste as a mediator of identity.

Taste as a 'natural' concept? Differentiating between 'good' and 'bad' music

At its most basic level, music becomes a symbol of identity through its sounds and settings. Sound itself contains distinctive markers of identity, of different meanings. Sound can convey a sense of place and past through, for instance, instrumentation, rhythms or special playing techniques, and becomes meaningful with the associations that emerge from music making and social interaction. Further layers

of meaning may be derived from the text, tune, dance, instrumental practice or performance style. Lyrics, in particular, play a central role as an integral part of sound in evoking meaning and memory. Wherever music is performed, music comes to life when linked to people, places and the broader stream of tradition.

Research (mostly quantitative) has claimed that Westerners prefer music that is fast in tempo, has regular rhythm and a clear melody (with many different pitches), that evolves around tonal centres and is consonant, contains regular phrasing, a bright timbre and high complexity (see, for example, Shehan 1986; Brittin 1996; Fung 1994, 1996; LeBlanc *et al.* 1999). According to this writing, Westerners also prefer those musical genres that are 'smooth, loud, complex or moderately complex in texture, and moderate in the richness of embellishment' (Fung 1996:70), while preferring instrumental musical styles to vocal musical styles (Fung 1994). Yet broad generalisations about aesthetic choices and musical categories must be treated with caution. In the following sections, I exemplify—through discussing numerous contradictory examples—that it is actually impossible to sustain such sweeping generalisations about students' aesthetic choices within and around different musics. In some instances, however, students' musical preferences did reveal certain patterns, which could be duly contextualised within specific social and ethnographic settings.

In exploring these matters I worked particularly with a group of students taking a first-year module entitled *Musics of the World* at the University of Sheffield. This included a programme of concentrated participant-observations of world music classes followed by interviews with students both individually and in focus groups. I further arranged observational visits to other institutions across the UK and Germany. There I also conducted participant-observations across a range of (mostly undergraduate) world music courses and arranged a number of interviews with individual students. Finally I have taken a reflexive stance on my own teaching practice and postgraduate studies in ethnomusicology to gain further data and a level of personal experience.

Frequently in my research, students commented that 'I enjoy listening... particularly to Latin American music' (Carolan, Bangor, 15 December 2003), because of 'the catchy rhythms. Latin music itself is interesting' (group interview, Sheffield, 7 November 2003). Indeed, Fung found that Westerners express greater preference for musics from Latin America, 'which tended to be characterised as moderate to fast in

tempo, having many different pitches, highly tonal, very consonant, bright in timbre, smooth-sounding, loud, and moderately complex in texture' (1996:79).¹ European styles, such as Spanish *flamenco*, Portuguese *fado* or Greek *rembetiko* also clearly seemed to be preferred by most students. Yet Eastern European music sounded 'out of tune, but I prefer music with a clear, Western melody and less complex rhythms' (Rachel, Sheffield, 17 October 2003).

Fung (1996) argued that Westerners often prefer much sub-Saharan African musics, also for their structural organisation into repeated verse-refrain form (see also Shehan 1986), features similar to Western music. Yet I found that not all students showed preference for sub-Saharan African music. One group of students for instance, when confronted with Ghanaian drumming expressed strong dislike for this music and reflected that 'it's all so awful though' (Angela, Sheffield, 10 October 2003). In a compulsory transcription project, most of these same students preferred to engage with melodic rather than rhythmic musical examples. They often selected examples with a clear tone and texture. For example, Graeme commented that:

I find the instruments quite irritating, especially the little metal bits....
If you could take off all these metal bits and make it a purer tone, I'd like that much rather! [Graeme, Sheffield, 17 October 2003]

Popular music in any shape and form was welcomed by most students because 'it has a regular phrasing, there is a clear melody, and the instruments are cool. The rhythms in African pop music are really interesting... I don't like any weird instruments' (Graeme, Sheffield, 17 October 2003). In fact, and upon listening to African popular music for the first time, this same student expressed negative preconceptions, finding that to his surprise, he actually enjoyed listening to the music:

That bit on African pop music wasn't bad actually. It was a lot better than I thought it's gonna be. It did sound quite good. When he said, it would be an example of African pop, I thought 'Here we go...' [with a derogatory tone of voice]. [Graeme, Sheffield, 17 October 2003]

Fung (1996) also found that Westerners dislike 'Asian music', yet my own research revealed that many students only showed low preferences for *certain* Asian

¹ Fung's research seemed appropriate for comparison to my own results, for the subjects in his studies included non-music majors and students on a fundamentals class for education majors aged 18 to 36 (1994), and music majors and non-music majors at undergraduate level aged 18 to 69 (1996), of whom the majority were American.

musics. The traditional Taiwanese ensemble at the University of Sheffield for instance, was quite unpopular, many students strongly disliking the sounds and timbres of the music. Graeme, again, claimed:

I hate the timbres so much that I would never join this ensemble. I just couldn't stand the sound. I get a headache.... It's just not nice. It's horrible... It's just a horrible tone. [Graeme, Sheffield, 17 October 2003]

Sarah agreed. This kind of music was 'difficult to listen to. It is actually horrible to listen to with its loud, continuous reed instruments' (Sarah, Sheffield, 24 October 2003). Students' dislike for this particular genre was a clear response to the 'unusual' timbres and textures often found in Asian musics (see also Shehan 1986).

Yet to some English students, other Asian musics were hugely interesting, particularly for younger male students. Chris, for instance expressed his strong interest in Japanese culture, and particularly Japanese court music, a kind of music which 'pleases and affects me. It's not about musical characteristics but its atmospheric character. The music uses the pentatonic scale, has no harmony and moves quite slow. It is atmospheric and does something to me...' (Chris, Sheffield, 20 November 2003).

Turning to examples of 'Middle Eastern music', again I found that students' preferences differed, depending on the kinds of Middle Eastern music they were listening to. For instance, music performed on an Iranian *santur* seemed strongly to appeal to most students in the group I worked with:

I don't know, but it sounded familiar.... It sounded really nice because it had a pure sound.... Yeah, the sound was very clear, unlike African music which is buzzing.... It sounded tonal.... It was easier to listen to. I would like to know whether all *santur* music sounds like that, whether it's always such an easy listening. [group interview, Sheffield, 24 October 2003]

Other 'Middle Eastern music', by contrast, often necessitated some understanding of its complexities. Merely listening to this music, students could often not relate to the microtones, heterophonic texture, embellishments, irregular rhythms and wailing melodies.

Taste as a result of familiarity

In the previous section, I have shown that broad generalisations about students' aesthetic choices with regard to large-scale musical categories like Latin American, African, Asian and Middle Eastern musics must be treated with caution. Yet students' aesthetic choices revealed at times certain patterns, which seemed, particularly in the group who I worked with, shaped by social and other outside pressures, and governed by often complex cognitive and conceptual processes. This may put into question the assumption of whether musical taste is a 'natural' concept, suggesting instead that preferences may emerge from other outside forces.

During research, I often found that students' musical preferences seemed to be shaped by *familiarity* with the musical styles, particularly to Western styles and idioms, often commenting that 'I like music that has a pretty melody and sounds familiar, that has some familiarity to Western scales and is memorable' (Rachel, Sheffield, 17 October 2003).

I liked best the music of Latin America and some sub-Saharan African music. I found it harder to listen to Asian music because it's much further from our music. Asian music seems more... we are more exposed to Latin and African music, I guess. You probably never hear Chinese music. [Rachel, Sheffield, 19 December 2003]

By contrast, those students without prior experiences often mentioned that 'non-Western music is the sort of thing I find difficult to listen to. I need to study it a bit more before I begin to appreciate it' (Emily P, Durham, 27 October 2003). I often found that students were unsure about their reactions as 'music in a style with which the listener is totally unfamiliar is experienced as meaningless' (Budd 1992:162). In another instance, the Sheffield students were required to select a track of non-Western music to conduct a transcription exercise. Most students chose an example that they liked and believed to be *easily* transcribed. Interestingly, students' concept of an 'easy' example seemed to emerge from the track's familiarity to Western music in its musical features:

I chose this example because I thought it would be *easier* to write down, because some of them I can't imagine how to transcribe them... [Rachel, Sheffield, 17 October 2003]

I picked it, because it sounded fairly easy to transcribe for a start, and it was one that I liked and I could listen to. [Chris, Sheffield, 20 November 2003]

I have chosen a piece from Papua New Guinea because I felt that this would be fine to go ahead and transcribe. [Oli, Sheffield, 24 October 2003]

I have picked a flamenco piece for voice and guitar because I am a guitarist.... It doesn't sound ridiculously hard... so hopefully I can work it out. [Graeme, Sheffield, 24 October 2003]

Students often seemed to regard an 'easy' musical example to consist of a melody with accompaniment. Students also often selected musical examples, which were melodic, rather than rhythmic. Tuning also played a role and to many students, Eastern European music sounded 'out-of-tune'. They therefore chose examples with a clear, Western-tuned melody and less complex rhythms. According to one student:

It was one I thought... I could probably pick up because there is not much going on. There is just one instrument, two sounds. One sound is fairly constant, it doesn't really change much, and then the other sound above that, it's just picking the rhythms and notes up. [Chris, Sheffield, 20 November 2003]

The examples show that what seemed familiar and felt good also often appeared to be safe. Familiarity created in students a feeling of comfort, thereby somewhat legitimising the possibility of becoming attracted to the music. Students more generally in my research frequently commented on the fact that they could relate to music that resembled Western styles on a personal level and that 'it's music that I have personal feelings for, not music that I'm quite distant from.... It makes it a lot more interesting to learn about' (Leah-Beth, Newcastle, 9 March 2004).

Meanwhile, to students who were already familiar with other cultures, studying other people's music seemed interesting and really important:

I have chosen all modules in Asian musics because I've got some experience from my travels. I've got more knowledge of Indian musics whatsoever... In my travels I went to East Asia and Southeast Asia, so I thought I've got some experience... and know what it's like. [Emily V, SOAS, 11 November 2003]

I have chosen [the module] *Music cultures* because I like Arabic music. I studied *oud* in Iraq before I came here and I've played some

Afro-Cuban music on guitar and some percussion. [Matt, Bangor, 15 December 2003]

I chose this module *Music in Africa* to get more of an insight into the continent I love, and to the music that moves me so much. I lived in Kenya for the first five years of my life. Africa has always been in my blood and I have travelled all over. My parents live in Malawi at the moment. [James, Bangor, 15 December 2003]

Besides familiarity with Western musical styles and idioms, students already familiar with some of the world musics, were also more likely to express preferences towards these styles when encountered at university. At the same time, listening to and learning about world musics led towards familiarity, and thus preference, as 'it is generally assumed that music with which students have been previously unfamiliar becomes better understood and is valued more highly as a result of exposure and instruction' (Shehan 1986:154). In other words, 'musical experience seems to have a positive influence on preferences for... other styles ... [and] for music of other cultures' (Brittin 1996:329). Students I encountered indeed confirmed this assumption:

I learnt to play the *tabla* during my studies. At first, I didn't really like Indian music. I found it too repetitive. But now that I started the *tabla*, I got more into it. I like Indian music much more now. [Amaryllis, Goldsmiths, 11 February 2004]

At GCSE I hated *gamelan* but actually studying it and watching that video snippet made me reconsider! [Jonathan, Manchester, 9 May 2005]

Hae-kyung Um equally felt that at first listening encounter,

most students find it extremely uncomfortable because they don't know what to hear, what to make of it. So I tell them what is important about this kind of sound.... Then they really begin to hear what makes the music like that. They even begin to enjoy the heterophony, which is not very comfortable for many people!' [Hae-kyung Um, Belfast, 18 November 2003]

More generally, familiarity with musical styles and idioms increased students' preferences for new musics, either through the music's resemblance to Western styles, or through students' existing personal experiences with or exposure and repeated listening to these musics. Yet students' expressions of musical taste may not just be a result of familiarity, but also be explained as being socially and culturally

constructed. This I will turn to in the final section of my discussions on students' experiencing of identity.

Constructing difference through music: taste as a social construct

Students' aesthetic judgement may be understood as being socially constructed and greatly informed by their social identity, 'including peer group approval, educators and authority approval [among other factors]' (Shehan 1986:158). Thus, aesthetic choices 'work symbolically to give expression to the ways in which listeners identify themselves socially' (Leonard and Strachan 2003b:373). Blacking agrees that 'listening is therefore influenced by fashion, changing social values, personal whim, and experiences of enculturation' (1987:123). As a result, it is impossible to make absolute aesthetic judgements about cultural practices, including music, an issue also clearly proposed by Pierre Bourdieu (1979):²

Cultural needs are the product of upbringing and education: surveys establish that all cultural practices (museum visits, concert-going, reading etc.), and preferences in literature, painting or music, are closely linked to educational level (measured by qualifications or length of schooling) and secondarily to social origin. (Bourdieu 1979:1)

Bourdieu goes on to explain that:

Taste classifies, and it classifies the classifier. Social subjects, classified by their classifications, distinguish themselves by the distinctions they make, between the beautiful and the ugly, the distinguished and the vulgar, in which their position in the objective classifications is expressed or betrayed. (*ibid.*:6)

Studying at university, I particularly observed the role of peer approval in students' expressions of taste, and often found that students resolved notions of identity in their new peer groups by assimilating into the group. For example, during a group interview, students ridiculed their experience of African traditional music by asking questions such as 'Who would actually listen to or buy this?', and agreeing that *they* would never do so. One student pulled a face while commenting, 'Imagine

² Bourdieu derives his ideas and concepts from survey research conducted in the 1960s on a sample of more than 1,000 French citizens, during which he sought to determine how cultural consumption (or cultural taste) is reflected by and represents participants' educational capital (educational background) and social origin (occupation) (1979:13).

you say to your mates “Look what CD I’ve got”. This comment resulted in all the other students’ laughter (group interview, Sheffield, 10 October 2003). Clearly, peer judgement shaped individuals’ sense of self-affirmation (see further Pitts 2005) and seemed to play a significant role in shaping students’ musical tastes, for they tended to listen to and enjoy the same music listened to by other students they liked, or with whom they identified (see also Lewis 1992).

Many students, I found, ‘didn’t expect to look at other European music’ (Carolan, Bangor, 15 December 2003) in search for rather ‘*unfamiliar* encounters’ (Jonathan, Manchester, 9 May 2005). Most students are novice learners of musics outside the European tradition, whereby in school education in the UK, for example, ‘the English have a real problem in thinking about and dealing with the unfamiliar’ (Gammon 1999:5). They thus often described their non-Western encounters as weird, different and in some way other. A guiding Western principle is that of seeking, romanticising and even mystifying the other in music (Nettl 1992). Listening to a whispering song from Burundi for instance, one student depicted her experience as ‘freaky’ (Rachel, Sheffield, 17 October 2003). Others commented that:

I felt it [the music] was really *weird* at first, because it’s so different from everything else.... I think it’s so *different* to Western music.... I just thought it was a weird topic. [Alex, Durham, 27 October 2003]

I still find it quite difficult to listen.... It’s just really mysterious.... It’s just really different. [Emily P, Durham, 27 October 2003]

While some students rejected these ‘weird’ musics, others retained a deliberate sense of distinctiveness and particular musical identity, thereby constructing *difference* through their aesthetic choices, which also required a certain level of self-confidence.

I have chosen all world music modules... because I just like to be *different*.... I don’t care if I am different. I am interested in it and don’t care what people say. So world music is just another thing that’s different.... I find some students a bit boring because they just sit in and watch telly all day, and then they go out at night. I have a life.... I have done samba all day last Saturday... and when I come back from samba, I am thrilled, and my friends look at me like.... But I think it’s their loss. I think they don’t get as much out of life.... I think that variety is the spice of life. [Alison, Bangor, 8 October 2003]

Students who readily accepted and appreciated the world's musics, often saw themselves in the light of 'otherness' and 'alternativeness', proud to possess a sense of adventure while mentioning that they always liked travelling and meeting new people, being fascinated by the different ways of life. Even training in foreign languages can positively affect peoples' preferences for the world's musics (Fung 1994). Some students, such as Rachel, confirmed such assumptions, imagining that 'it would be really *cool* if somebody asked, and I would say "Oh, I play violin and Indian sitar"' (Rachel, Sheffield, 20 February 2004), while further suggesting:

This course is really important to me, but to other students it's probably less important... because of my interest in other languages and cultures. That made it more important to me. Also the fact that I like travelling sparked my interest, whereas some people just did it because they had to and didn't put much effort into it at all. [Rachel, Sheffield, 5 March 2004]

...nobody else plays the *shakuhachi*. That's quite unusual.... I don't just feel more comfortable, but it's nice to be doing something that is different.... Most students find me playing the *shakuhachi* slightly strange; most haven't heard of the instrument.... What I like about the *shakuhachi*? I like the slowness, the different qualities of the sound, the kind of meditative character. [Joe, York, 6 May 2004]

Everyday musical encounters seemed to impact on students' construction of difference. Since the 1980s, there has been increasing presence of world music in the products of the music industries and media in the West. In particular, traditional musics are often promoted as *exotic* products appealing only to certain types of consumers, whereby the media acts as a taste leader, attempting 'to create, react to and cater for taste cultures' (Leonard and Strachan 2003b:374). Within this context, some have suggested that world music is targeted in the mass market as *exotica*, quality art-rock, music for mystical mind-expansion, among other options, all of which presume an Other (Guilbault 2001:178). Thus world musics marketed through the music industries and media are usually regarded as being not from here, *exotic*, with sensual, mystical and attractive attributes that confirm that these musics are *different*.

Students who consider themselves outside the norm, who tend towards being hip, alternative or antagonistic, often feel accommodated in courses on non-Western musics. While some scholars even suggested that *gamelan* attracts homosexuals as a

voice of marginalised peoples, a point which may be arguable (Brett 1994; in Harnish 2004:137), Harnish (2004:131) found that many of his American students generally associate playing in the gamelan with 'being cool'. He further noticed that, compared to 'mainstream students' (*ibid.*:126), they dress more casually and colourfully, use more alternative body jewellery, frequently participate in other arts, such as drama, and are more likely to smoke, take on a more open stance towards contemporary and electronic music, unusual food and anti-capitalist popular culture (*ibid.*:137), all symbols and mediators of a particular sociocultural identity.

And it is not only students who perceive themselves in this way. According to Solís (2004b:4,5), and in reference to American academia, ethnomusicologists too often perceive themselves as different, and as the most alternative of academics. Students too found ethnomusicologists to be different:

I think ethnomusicologists are *different* to the musicologists.... They... have been brought up in this Western culture, and... have got some sort of relationship with another culture.... So he's got this sort of interest in something a bit *different*. [Emily P, Durham, 27 October 2003]

Students with a liking for world musics often similarly revealed different outlooks in life combined with a liking for travelling, alternative music, food and lifestyles. For example, Chris, a male student with long hair and unconventional clothing attending a Taiwanese ensemble commented on his interest in East Asian, and particularly Japanese culture, including martial arts, *daiko* drumming and *gagaku* court music. Students' construction of difference may have been affected by the fact that many university music departments are rather traditional in character, with particular reference to the divide between the world's musics and Western art music. Thus the places and spaces in which world music and ethnomusicology are being transmitted, carry some intrinsic connotations for students to validate or mediate a particular identity that communicates difference. At one university, ethnomusicology is physically (if not administratively) situated in a different department to musicology, and some students commented:

That's good that this department is detached from the music department, because I feel we are the weirdoes, you know, the strange people... because we are in a small house outside... and have no contact with them and don't talk about classic Western music.... I don't go to classical concerts by the music department.... No, I don't

like them anymore. I used to like them.... I feel depressed when I go and find it too stuffy. [Stella, Goldsmith, 11 February 2004]

Physical and social separation from mainstream music students resulted in students' strong and positive feeling of social belonging and group identity. The following statements summarise students' experiences at that particular university:

I really enjoy the atmosphere because we are only a small group of students... like a family and we discuss our problems. John [Baily] is always there, always trying to help. [Sheng Shi, Goldsmiths, 13 February 2004]

It's like a family here... Baily is like the Godfather to all of us, that's really nice. It's like a family house where you can go and talk.... This building is just for ethnomusicology and anthropology.... We have nothing to do with the music department. [Amaryllis, Goldsmiths, 12 February 2004]

Finally, musical taste is also often shaped through social interactions not just with peers, but also with tutors, lecturers and others. In one instance, I encountered a student pursuing ethnomusicological studies in Asian musics due to her tutor's specialism in Chinese music, who seemed to act as a role model, inspiring her to go on an ethnomusicological path. At the same time, family and friends may play an equally significant role, as the following statements show:

My parents bought me a *shakuhachi*; they are very supportive. I was very interested I suppose, and they just bought it and let me do it.[Joe, York, 6 May 2004]

I have to confess that my interest in ethnomusicology was very powerfully defined by this friend of mine.... This conversation was a very powerful experience in my life.... It inspired me to study ethnomusicology. [Argie, Goldsmiths, 12 February 2004]

Shaping factors

There clearly exists a correlation between musical preference and social identity, and my research revealed that factors such as race, gender, religious orientation, class and age seemed to impact on students' aesthetic judgements. Nakazawa (in Brittin 1996:329) has shown that Western-domiciled people whose ancestors came from non-Western cultures prefer non-Western music, for instance 'Japanese in the United States were more positive toward non-Western excerpts (including Japanese, African, Puerto Rican and Balinese selections) than Japanese

students in Japan'. Another study of musical preferences in America shows that adolescents preferred 'performers representing their own race and gender as well as selections performed by same-race and same-sex performers' (Brittin 1996:330). Other research has shown that women have broader musical tastes than men, and that the listener's age, gender and country of origin all exert a significant influence on peoples' aesthetic choices (LeBlanc 1999).

In my own research, I observed some variants to this. For instance, in classes on Indian Bollywood *filmi* music, female students (whatever their ethnicity) often readily identified with and related to the kitschy and romanticised plots and fantastic settings, while male students despised these plots strongly, particularly the often macho-like appearances of the male hero actors. In another instance, a Chinese female student refused to participate in a Taiwanese ensemble due to its association with Buddhist temple ceremonies.

I am from Hong Kong.... I am Christian, but this is music for a different religion... for funeral.... I don't like that because of my religion background. I don't feel comfortable. [Angela, Sheffield, 3 October 2003]

Chinese students, particularly at undergraduate level, often explicitly emphasised their dislike of Chinese and, in fact, any non-Western music, which is rooted in their musical education. Many Chinese students are trained first of all in Western art music, which they regard as 'serious' musical training. By contrast, non-Western music (even Chinese traditional music) is seen as an unpleasant, distracting experience (Witzleben 2004:142). One Chinese student explained to me that 'I have only been listening to classical music before... for fifteen years.... People back home in China like my mom... think that world music is not music.... They find the melody of this kind of music not very pleasant' (Sheng Shi, Goldsmiths, 13 February 2004). Upon listening to the world's musics for the first time, another Chinese student revealed that:

I was just fed up after I have listened for several minutes, because it was African music. The people were shouting. It was not really music in the common way. The music is quite annoying. Music [to me] is a nice melody... Western classical music. *Their* vocals were not really singing. [Melinda, Sheffield, 10 October 2003]

Clearly, ethnographic study can bring a more nuanced understanding to the preferences that students evince in response to listening experiences. While such brief observations of shaping factors, such as ethnicity, gender and religious orientation require further investigation, in the following sections I wish to focus on social class and status, as well as age and life experiences. Both issues have crystallised as pivotal during my research, yet it must be noted that such categories are never clearly bounded and frequently overlap with one another. My separating of these issues therefore reflects a mere pragmatic concern with achieving clarity in my writing.

Social class and status

Aesthetic judgements may be actively constructed and re-created in social relations in order to reproduce hegemony, whereby life-style choices and consumption patterns reflect cultural hierarchies and status (see also Bourdieu 1986). In *Distinction. A Social Critique of the Judgement of Taste* (1979), Pierre Bourdieu particularly refers to the relationship between people's cultural practices and their social status, commenting that 'nothing more clearly affirms one's class, nothing more infallibly classifies, than tastes in music' (*ibid.*:18), while highlighting the difference in 'popular reaction', as opposed to 'the detachment of the aesthete, who... introduces a distance, a gap,... the refusal to invest oneself and take things seriously' (34):

Thus one finds that the higher the level of education, the greater is the proportion of respondents who... refuse the ordinary objects of popular admiration... as 'vulgar' or 'ugly', or reject them as 'trivial', silly, a bit 'wet'... or naively 'human'. (Bourdieu 1979:35)

This may explain some students' aesthetic judgements about the world's musics, as they conveyed a sense of an imagined or desired belonging to a certain social status and class, a connection between musical taste and, what Blacking regards as, cultural chauvinism (1987:133). With increased experience through education and enculturation into a particular culture, it becomes more difficult for students to accept contrasting models or systems of music. It also becomes more difficult to create a (positive) sense of surprise, which infer different social positions.

Many students in my research seemed strongly to have taken on values associated with the canon of Western art music, somewhat demanding their 'legitimate consumption of legitimate works' (Bourdieu 1979:40). This, of course,

meant that the world's musics appeared different. Students of Western art music frequently felt 'a bit sceptical at first' (Jonathan, Manchester, 9 May 2005). To many, this new, unfamiliar music often sounded strange and different. One student commented:

I find this music quite exotic. I am more used to Western classical music, even pop, jazz and more modern music. With [this] music I am just not comfortable. [Melinda, Sheffield, 6 October 2003]

Such students often associated the world's musics with people of low social status, and saw non-Western cultures as traditional and primitive, for instance:

I just get really curious as to things like—and this is gonna sound really really awful—but do they have CDs and listen to music on CD players? Because the view that we get is that they don't, you know. Are they more modern than that? [Leah-Beth, Newcastle, 9 March 2004]

As this suggests, many students clearly expected to encounter musical styles that may be described as traditional or authentic, commenting for instance that 'to be honest, before I started the module *Music in Africa*, I expected more traditional music.... That's why I liked the session on Pygmy music most' (Alison, Bangor, 15 October 2003). Such comments seem to reflect students' romanticised musical quest for the traditional other in music.

Indeed, the efforts of ethnomusicologists to make unfamiliar musics accessible through carefully designed introductory practical work may even feed these assumptions. Encounters in world music ensembles seemed to strengthen some students' concept that the world's musics may be simple and easy to learn because the performance context and music seemed less serious than those of Western art music. Three students commented as follows:

I thought a lot of people enjoyed playing in the gamelan but didn't take it all that seriously. I felt that people who took it felt it was a bit of a break and just something enjoyable. But nobody continued it. [Debby, Birmingham/Merchant Taylor's, 29 January 2004]

It feels to me quite relaxed, maybe it's just the way it is played, sitting on the floor. It's not strict performance in the sense that it's laid-back, not so formal with people dressed up in suits and things like that... That feels more relaxed to play, and fun. [Sophie, York, 17 May 2004]

On one side, it is also very important for me to have—besides this other, strict classical—also something, which enables you to let go. [Jana, Rostock, 24 November 2003]³

While the majority of students were careful about making their aesthetic judgements explicit, some were clearly vociferous in communicating derogatory value judgements, especially those majoring in Western art music courses. For instance, Jana replied to my question about her reasons behind selecting the introductory course to world music, by saying ‘Well, you probably want to hear something nice from me now!’ (Jana, Hochschule Rostock, 24 November 2003).⁴ She went on to express a very strong sense of hierarchy as to what constitutes an appropriate subject matter for study:

Did this perhaps inspire you to buy a world music CD and listen to it?
No, no, and I won’t do this either [in the future]. Well, as a school music teacher I can do well without this. [Jana, Rostock, 24 November 2003]⁵

At this university, students felt that the course was ‘not important... It is yet well and nice, and interesting, but it is not really important.’ (Constanze, Rostock, 24 November 2003).⁶ Students’ experiences did not seem to have any impact on their general outlook on music. Upon asking whether the world music course had made any difference, Jana replied:

No, as I already said, I simply find this very, very interesting, also to see how the different people [folk]—sometimes you only know, yeah, there are the Indians—well, to find out, what kind of music they make.... No. Interest in strange music has not yet been woken in me. [Jana, Rostock, 24 November 2003]⁷

³ ...das ist für mich auch einerseits sehr wichtig, daß man neben diesem anderen, strikten klassischen auch noch mal was hat, wo man sich einfach mal loslassen kann. [Jana, Rostock, 24 November 2003]

⁴ Tja, Du willst jetzt bestimmt was tolles hören! [Jana, Rostock, 24 November 2003]

⁵ *Hat Dich das vielleicht inspiriert, eine world music CD zu kaufen und anzuhören?* Ne, ne, das werd ich auch nicht machen. Also, als Schulmusiklehrer brauch ich damit gar nicht anzukommen... [Jana, Musikhochschule Rostock, 24 November 2003]

⁶ ...und so wichtig is das eben alles nicht. Das ist zwar gut und schön und interessant, aber es ist nicht wirklich wichtig. [Constanze, Rostock, 24 November 2003]

⁷ Nö, also, wie ich schon gesagt hab, ich find das einfach sehr, sehr interessant, auch zu gucken, wie die einzelnen Völker—manchmal weiß man ja nur, ach, da sind die Indianer—also zu erfahren, was die für Musik machen... Ne, Interesse an einer fremden Musik hat das nocht nicht geweckt. [Jana, Rostock, 24 November 2003]

At English institutions, I also encountered some students, particularly those majoring in Western art music, who felt that experiencing the world's musics had no real impact, as this statement shows:

World music.... I don't think that I can fully get a grasp on it, because I don't enjoy it enough.... It's not something I actively want to sit and listen to... so I think playing it continually might send me over yet.... I think in terms of musicianship, it's not greatly gonna effect my musicianship.... I don't particularly like to deviate from classical music.... It not necessarily had that much of an impact on my own personal musicianship.... It's not something that I'm gonna carry on to study... and once I've done it, I have done it. [Leah-Beth, Newcastle, 9 March 2004]

Nevertheless, if some students appeared lax in their attitude towards world music courses, others described them as fun and different from the norm. A few even stated that they had chosen to study world musics because they were 'fed up' or bored with the seriousness of studying Western classical music. One undergraduate music student conveyed that 'I don't *just* do classical music.... It just bores me.... I think when you get to Uni, you had so many years of Haydn, Mozart and Beethoven.... The music is always the same; it goes Andante, Allegro, and whatever. The titles don't grab you for a start.... I can't think about anything worse than going to a concert and seeing in the programme *Haydn String Quartet, Opus number whatever.... I can't stand this conventional stuff anymore*' (Alison, Bangor, 33 October 2003). Another postgraduate in London similarly commented:

I have studied classical music, Bach, Beethoven, and all this serious stuff. Ethnomusicology is a bit *different*, and it's nice to learn about all those different cultures, things that aren't the same as in our culture, things that are not so serious [as Western classical music]. I find this really interesting.... The thought to write a dissertation on Bach chorales couldn't be any more boring. [Emily V, SOAS, 11 November 2003]

While Chinese undergraduates seemed often to dislike Chinese music, at postgraduate level by contrast, Chinese students frequently deemed an ethnomusicological path suitable, even when choosing to focus on 'a Chinese composer of Western classical music with Chinese elements' (Celia, Sheffield, 30 April 2004). Thus there clearly exist differences in stances toward perceived class values in music between self-selecting postgraduate and general music undergraduate students.

At the same time, those students with self-doubts in their musical ability and talent in Western art music (see also Kingsbury 1988) often indicated other, more specific identities, perhaps as composers or academics (see also Pitts 2005:17). In the highly competitive atmosphere of Western art music culture, these students may have turned to ethnomusicology as an alternative to a performance career.

Age and life experiences

As the preceding paragraph has implied, students' aesthetic judgements about the world's musics were also shaped by their age and life experience. Younger students for instance, often 'sit in the lectures because they feel they have to...' (Emily P, Durham, 27 October 2003), and frequently commented that 'I possibly will listen to more non-Western music when I am older' (Alex, Durham, 27 October 2003). Students of a more mature age, by contrast brought with them more dedication and commitment to study, and also seemed to value and appreciate the world's music to a larger extent. According to some mature students:

The fact [is] that I understand a lot more... beyond what [younger students] understand. You can tell by what they say, their responses.... The understanding gained through life is so valuable. I would not have liked to do this at their age.... I really feel that I can make a contribution. If I had come straight from school, I don't know.... I think you have to be involved with and like people to understand life.... It's communication, it's interaction, and I really think that this is the difference to undergraduates.... They haven't seen the world yet.... I have noticed with the younger graduates, they have a very narrow view to how things are... not just musically. [Jennifer, Newcastle, 16 March 2004]

I am doing this because I want to do it. In a way, coming to it at this age, I've got an advantage because it is what I want to do, so I'm committed to it, whereas a lot of the kids in the first year... were there because their parents wanted them to be there, or they didn't know what else to do with their lives.... Another advantage is I've got a lot of life experiences, so I can relate it to stuff they haven't seen yet. [Gordon, Belfast, 19 November 2003]

Another student reflected on her working experience in a multinational company in Hong Kong, which 'made me more aware of other cultures. Multiculturalism became part of my own identity, you know, a kind of globalised identity without boundaries' (Celia, Sheffield, 30 April 2004). More mature students often brought with them a rich array of life experiences, enabling them to accept and

appreciate difference. In another instance, a former undergraduate at Birmingham Conservatory, who aimed at becoming a professional flute performer, reflected on her disinterest in world music during her studies, suggesting that nowadays, several years after her degree and into teacher training, she finds the area of world music and ethnomusicology far more important and relevant:

I don't really know why I didn't take any interest in it, to be honest, because now I'm coming to look at it again [as part of her teacher training] and find it quite interesting. But maybe it's just that my whole ideas have changed now and I'm not as focused on becoming a flute player, realising that it might have been a bit too specialist all on the flute, and I have come to realise that it's of no use now for my PGCE, absolutely none.... When I found out about all the different things that this course covered, I realised how narrow my musical education was.... I felt a bit embarrassed, to be honest... about my lack of overall musical knowledge. [Debby, Birmingham/Merchant Taylor's, 29 January 2004]

As this shows, younger students often wish to become better performers or composers, and to pursue a performance career in Western classical music. By contrast, those who more fully understand the limited opportunities available to classically trained musicians—the majority become primary or secondary teachers and professionals in non-music-related careers—seemed to have a higher level of intrinsic motivation to study world musics. High acceptance levels and openness towards world music frequently emerged from those whose career plan included becoming a professional music teacher, since teacher training courses include a compulsory element of studies in world musics, and such students often selected a wider range of music courses in order to gain broad musical knowledge. According to one student:

I try to do a wide range of modules... [because] I want to have broad knowledge at the end of my degree... not just classical stuff.... I thought to take the opportunity to learn about things I wouldn't normally be able to learn about.... My plan at the moment is to do a teaching certificate PGCE, maybe to go into primary school teaching. [Sophie, York, 17 May 2004]

This same student selected, for instance a module on Indonesian *gamelan* during which her aspirations to become a music teacher equally shaped her formal assessment by means of undertaking independent research into a chosen topic. Sophie decided to write about the role of *gamelan* in music education and explained that:

For the essay, I would find gamelan in education very interesting and how it gets taught in the first place.... It may well be used with very young children in the Western world, because it's such a fun thing to do... because it's such a big instrument [ensemble], and you have so many people playing it. [Sophie, York, 17 May 2004]

Listening to Music—Experiencing Authenticity

In the previous section, I have shown that students were often intrigued by the other in their listening encounters with world musics. Yet recent debate has raised questions about learning someone else's music in the West, criticising the often staged and managed musical transmission that constructs traditionalism and authenticity (see also Solís 2004b:16). Authenticity often refers to traditional musics embedded within the context and lived experience of 'the people'. A Western perception of authenticity has its roots in the European Romantic celebration of the 'native' as being more real and therefore authentic than the civilised Westerner (Frith 2000:308).⁸ Such a view also marks a spectator position in terms of relating to the other (Trimillos 2004a:27).

Ethnomusicologists often emphasise an older, traditional repertoire rather than newer musical styles, which inevitably shaped the content and ways in which they transmitted the world's musics.⁹ In literature on world music pedagogy for instance, I frequently encountered a concern for reducing (or at best, eliminating) the differences between 'old' (original) music culture and the 'new' (instructional) culture. Student experiences in the West, however, obviously differ to those which emerge through complete exposure in the original culture.

⁸ Gebesmair and Smudits (2001:112) explain that 'the search for authenticity in the social and material world, as well as concerning the person (in psychoanalysis) began at the end of the last century, at a time when the citizens of the newly industrialised countries had an unprecedented variety of goods, lifestyles and artistic expressions at their disposal. This new range of choice in combination with a disrupted social order, demanded an active positioning of the self. Authenticity came to be an orientation device and a mark of distinction'. According to this Romantic concept, cultural purity rather than hybridity became the measuring device for authenticity, while as a result, Europeans began collecting folk music and music from exotic, faraway places outside their homelands thinking that 'real' traditional musics were dying out.

⁹ Ethnomusicologists are indeed aware about a 'common tendency... to valorize older, more traditional repertoire... acting "more Catholic than the Pope", as it were... [which] partly reflects the persistent ethnological desire to maintain Paradise Lost in the face of inevitable change' (Solís 2004:16).

During my research, for instance, I encountered one ethnomusicologist encouraging students freely to explore the instruments. Instead of adhering to the ways in which the ethnomusicologist himself had acquired musical skills—first learning the two tuning systems *slendro* and *pelog*, and then learning to play a Javanese piece—the ethnomusicologist found these methods unsuitable for his novice learners (Figure II-1). Equally, students used cipher and Western staff notation (instead of adhering to the oral-aural tradition) and learnt to use Western terms (instead of traditional terminology).

Learning to play only one instrument (instead of traditionally all), students participated in weekly workshops and were required to practice individually (instead of gaining precision through coordination and cooperation of ensemble members). Yet the ethnomusicologist also maintained some culture-specific notions, such as taking off shoes, explaining to students that ‘taking off shoes is another issue. In many cultures people take off their shoes entering someone’s home. Indonesians think you are a pig if you don’t take off your shoes. It is only the filthy British who keep their shoes on all the time. There are also other codes of behaviour’ (Neil Sorrell, York, 26 April 2004). Clearly, students learnt to perform the *gamelan* without totally adhering to traditional means of instruction.



Figure II-1: Students and ethnomusicologist Neil Sorrell rehearsing in the *gamelan* ensemble; University of York, 10 May 2004

Another ethnomusicologist, by comparison, aimed at transmitting Korean *kayagŭm* performance in rather traditional ways: kneeling on the floor without shoes, not stepping over the instruments, orientating on the instrument with and without

using traditional Korean notation, singing the Korean symbols during playing, and using traditional terminology for instruments and music theory. Giving individual attention, while other students in the group watched and listened, resembled another traditional way of transmitting *kayagŭm* music (Figure II-2). Due to institutional constraints, however, the traditional methods had to be adjusted. For example, the ethnomusicologist tuned the instruments herself, an activity a musician would traditionally pass on to an assistant. Students tended to rely on spoken and written explanations by the ethnomusicologist rather than learning by doing. The restrained length and contact time meant that students continued with individual rather than collective lessons.



Figure II-2: *Kayagŭm* workshop led by ethnomusicologist Inok Paek; University of Sheffield, 27 February 2004

At another institution, the transmission of Brazilian music was westernised by partitioning the rhythms into (to students, digestible and understandable) chunks:

The workshop leaders have dealt with this very 'teacher-like'.... They have thousands of handouts... which exactly show when to play.... The *meringue* and other styles... are literally dissected and taught like a typical German teacher would do [laughing].... But it makes much sense; it is, of course, the case that we aren't Brazilian, and therefore we need methods, which students can understand, which they are trained in and can subscribe to. [Wolfgang Schmiedt, Rostock, 25 November 2003]¹⁰

¹⁰ Die workshop leader... (ein Schlagzeuger und ein Saxofonspieler) haben sich sehr lehrerhaft damit auseinandergesetzt.... Die haben dann tausend Zettel, die sie verteilen, und dann steht da immer ganz genau drauf, wann du die *claves* spielst; dann mußt du das immer so machen. Wenn's in Brasilien ist mußt du das aber ein achtel vorher machen.... Die *meringue*, und wie sie alle heißen, werden also im einzelnen seziert, und wie ein deutscher Lehrer so was beibringt dann auch vermittelt [lacht].... Das macht aber auch viel Sinn; es ist ja so, daß wir halt hier keine Brasilianer sind, und da brauchen wir

All three examples show that transmitting performance skills in the Western institution obviously necessitates a Westernisation of the methods used, which frequently changed from the originally repeated and intensive exposure to more formal and explicit instruction. Written and verbally conceptualised discourse too aided learning in the West, which may otherwise not form part of traditional learning. Ethnomusicologists have therefore suggested that authenticity is in fact incompatible with the reality of Western education (Johnson 2000; Skelton 2004:169). Some scholars have even put into question the concept of authenticity altogether (Leonard and Strachan 2003a:164). They often argue that the world musics are only inauthentic (or less authentic) in the framework of an essentialist and dichotomous understanding of authenticity. Instead, authenticity has increasingly been regarded as a socially and ideologically constructed concept.

Authenticity as an ideological construct

During my research, students seemed often to construct ideas of authenticity during their listening encounters in formal classes. Musical experiences work at many different layers of meaning, and clearly, certain musical and extramusical pointers seemed to signify authentic notions, particularly when students associated traditional, indigenous or 'exotic' musical traditions with their listening experiences. In my attempt to 'read culture' from a combination of simple, yet in-depth musical and extramusical observations, I found that it was particularly the physical, material, sonic spaces, and literate aspects, together with the ethnomusicologist's ethnicity, that seemed to shape students' ideological construction of authenticity. These I will illustrate in the following discussions.

The physical space as signifier of authenticity

Students' perceptions of the physical spaces in which they listened to the world's musics significantly impacted on their concept of authenticity. In the West, the physical contexts can obviously never be an exact replication of the original space, for instance a temple or the like but were instead marked by Western formality,

Methoden, die die Studenten verstehen können, worauf die trainiert und abonniert sind. [Wolfgang Schmiedt, Rostock, 25 November 2003]

hierarchy and objects. Yet some ethnomusicologists seemed (whether deliberately, or not) to authenticate students' listening experiences in such formal surroundings. This included displays of certain items and artefacts, together with alternative teaching methods that emphasised equality rather than hierarchy, as described in the following:

I arrived at a small terrace house.... The small room... contained a normal-size kitchen table.... There were... thousands of photographs of mainly Afghan musicians, of whom I recognised a few from the film *Breaking the Silence*..., and quite a few instruments, including two *rubab*, some long-necked lutes, and other instruments from Afghanistan or India. Walls were covered with pictures, which looked a bit like *ragamala* paintings, Chinese wallplates, and other stuff. All together, a small cosy room reminding me that I am in an ethnomusicology course... [Fieldnotes, Goldsmiths, 10 February 2004]

My fieldnotes describe one teaching space and highlight particularly the non-Western artefacts noticed during my participant-observation. Marked by my own (past) prejudiced concept of otherness and difference, this experience authenticated personal expectations about ethnomusicology, and thus the musics I listened to and encountered in this space. During conversations I found that students similarly emphasised the many 'ethnic things, like the carpets from Persia..., lots of pictures of famous Afghan musicians..., *tablas* and other instruments..., Green tea from Asia..., the burning of incense sticks' (group conversation, Goldsmiths, 12 February 2004). I found that these artefacts and items seemed not only to enhance students' self-perceptions of being the 'different weirdoes' (already discussed in the previous section) but also seemed to lead students (myself included) ideologically to construct authenticity during listening encounters with the world's musics.

At another university, I equally observed seminars held around a small table situated in the centre of the teaching space (excess chairs were tucked against the wall). The table was covered by an unusual table blanket, resembling some kind of Asian art- or patchwork. The ethnomusicologist served Asian tea with syrup, lit an incense stick, and led a rather informal discussion (Figure II-3). Such images, artefacts, items and procedures seemed equally to signify difference and otherness that heightened students' (myself included) perceptions of authenticity. One student conveyed that 'our seminars are always held like that.... It's quite nice... because it's more informal.... I like the fact that we get to see different things' (Gordon, Belfast, 18 November 2003).

Equally, the ethnomusicologist's accessories often signified authenticity during students' musical encounters. Among some ethnomusicologists, I observed, for instance native jewellery, such as necklaces, earrings, wristbands, etc, which, to students, signalled affiliation to another, *different* music culture. Students often found the jewellery interesting and different to the norm.



Figure II-3: Ethnomusicology seminar; Queen's University of Belfast, 18 November 2003

Clothing too impacted on students' perceptions, commenting for instance that 'I really like how he respects the tradition... with what he wears' (group discussion, Sheffield, 12 December 2003). With this statement, students referred to a *kora* teacher from the Gambia who dressed in the traditional Islamic *dishdasha* or *djellaba* (robe) and cap (Figure II-4). These garments instantly signalled to students that both the teacher and the musics they listened to were authentic as the musician (who looked 'right') resembled to them the same origin as the music he transmitted. Yet this also potentially alienated the teacher from the students who were placed into the position of spectator, of gazing at the other.

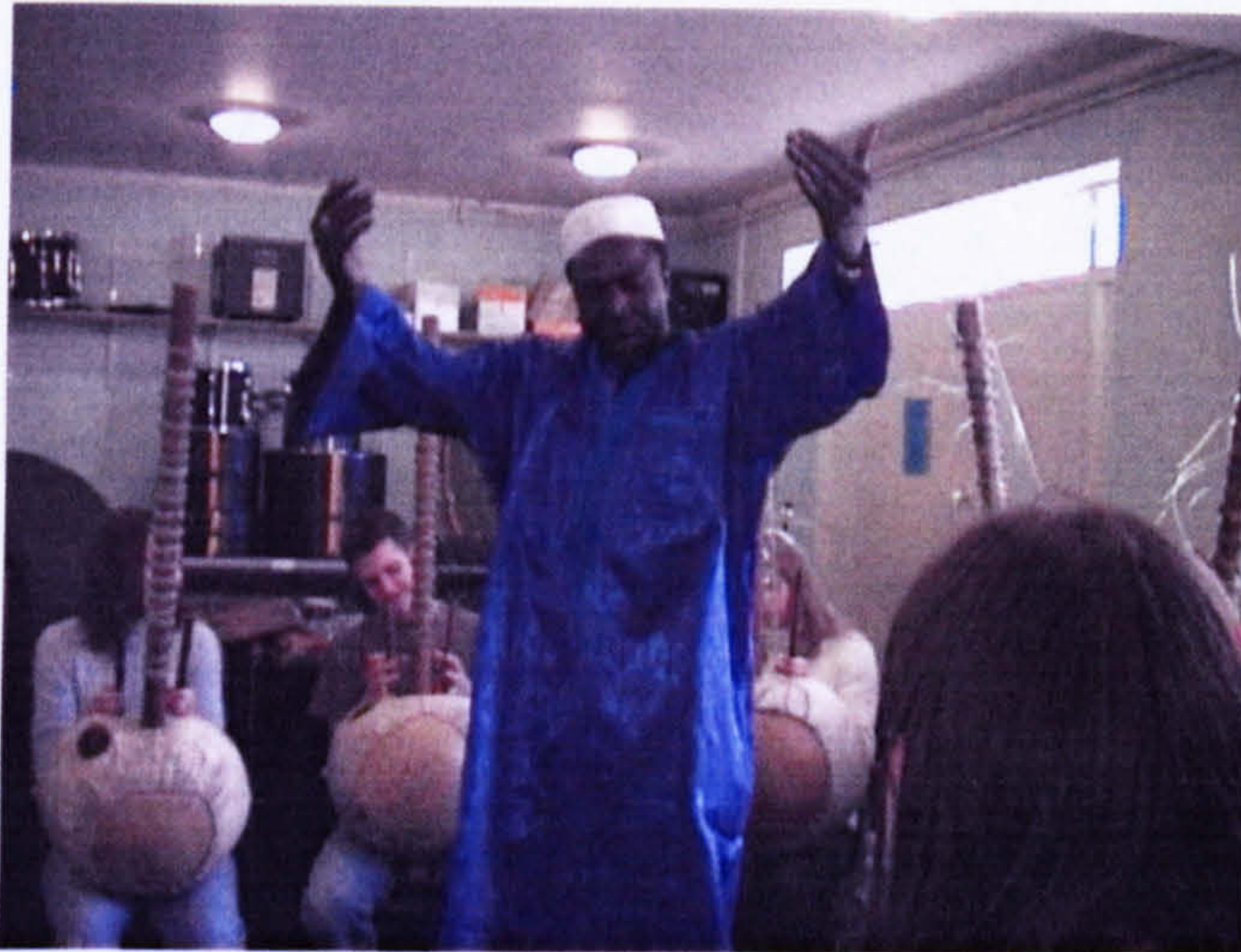


Figure II-4: *Kora* teacher in traditional African clothing; University of Sheffield, 5 December 2003

In another instance, students commented on heightened authentic awareness when playing in a *gamelan* ensemble as this was exhibited in an ethnological museum (Figure II-5).¹¹



Figure II-5: Students with music ethnologist Rüdiger Schumacher playing in the *gamelan* ensemble, located in the Rautenstrauch-Joest-Museum für Völkerkunde Stadt Köln; 22 July 2004

Here, the *gamelan* ensemble formed part of the exhibition of collected artefacts and exhibits from around the world. One student playing in this ensemble described the instruments as ‘ethnic exhibits... but at the same time a real example from an unknown folk’ (Lydia, Köln, 20 July 2004).¹² During a break, students

¹¹ Rautenstrauch-Joest-Museum für Völkerkunde Stadt Köln

¹² Ich spiele im gamelan ensemble. Das ist im Museum für Völkerkunde... und ist ein ethnologisches Ausstellungsstück... aber gleichzeitig ein echtes Beispiel von ungekannten Völkern. [Lydia, Köln, 20 July 2004]

handed me a leaflet advertising the museum's *gamelan* workshops, in which the text too seemed to enhance romanticised notions of exploring (erkunden) a strange music culture (fremde Musikkultur). Gazing and wondering (bewundern) at such an other indeed constructed a sense of orientalism and exoticism:

Gong, kempul, kenong, kethuk, saron, kendhang, boning – these are the illustrious names of gamelan instruments from the Indonesian island of Java, which can be admired in the Rautenstrauch-Joest-Museum... Yet the gongs, big gongs, metallophones and drums not only please the eye, they may even be played under expert instruction. In this way, visitors... have the opportunity, to explore an exhibit... [and] to experience and understand a strange music culture. [Leaflet; Rautenstrauch-Joest-Museum für Völkerkunde, Stadt Köln; 22 July 2004]¹³

To most students, this particular physical space—the ethnological museum—signified notions of tradition and the other, which seemed to validate their concept of authenticity during listening to and playing *gamelan* music.

The material space as signifier of authenticity

Students also often placed significant emphasis on their encounters with an imagined authentic material culture. Their first experiences with ethnomusicology often occurred through course or module handbooks, which sometimes included visual imagery. For example, one first-year course handbook contained an image of two creatures (Figure II-6). During an informal conversation among first-year students, I heard some jokingly commenting that the image reminded them of 'cave drawings... or extraterrestrial aliens' (group conversation, Belfast, 18 November 2003).

Such 'readings' may indeed signal to students that their subject matter for study entails somewhat primitive, primeval people, or even creatures not from here. Another module handbook, by comparison, projected a concern with simple or old cultures, signified by images of seemingly naked people sitting on floors while playing apparently simple instruments. The handbook cover also depicted another,

¹³ *Gong, kempul, kenong, kethuk, saron, kendhang, bonang* – so lauten die klangvollen Namen der Gamelan-Instrumente von der Indonesischen Insel Java, die man im Rautenstrauch-Joest-Museum bewundern kann... Die Gongs, Kesselgongs, Metallophone und Trommeln erfreuen jedoch nicht nur das Auge, sie dürfen unter fachkundiger Anleitung sogar gespielt werden. So... haben [die Besucher] Gelegenheit, ein Ausstellungsstück... zu erkunden, [und] eine fremde Musikkultur zu erfahren und zu begreifen. [Leaflet; Rautenstrauch-Joest-Museum für Völkerkunde, Stadt Köln; 22 July 2004]

somewhat 'early' drawing of a musician playing a 'strange' instrument, and reinforced traditionalist associations further with a picture of an African drum (Figure II-7). To students taking this course, such images may have indirectly impacted on their expectations as they frequently commented that 'I expected there to be more emphasis on traditional instruments, and perhaps less on the modern and popular musics' (Alison, Bangor, 3 December 2003), and 'I wanted to learn more about authentic-sounding ethnic music' (Matt, Bangor, 3 December 2003). Such imagery may indeed lead students to construct traditionalism and authenticity that is deliberately selective and biased towards otherness.

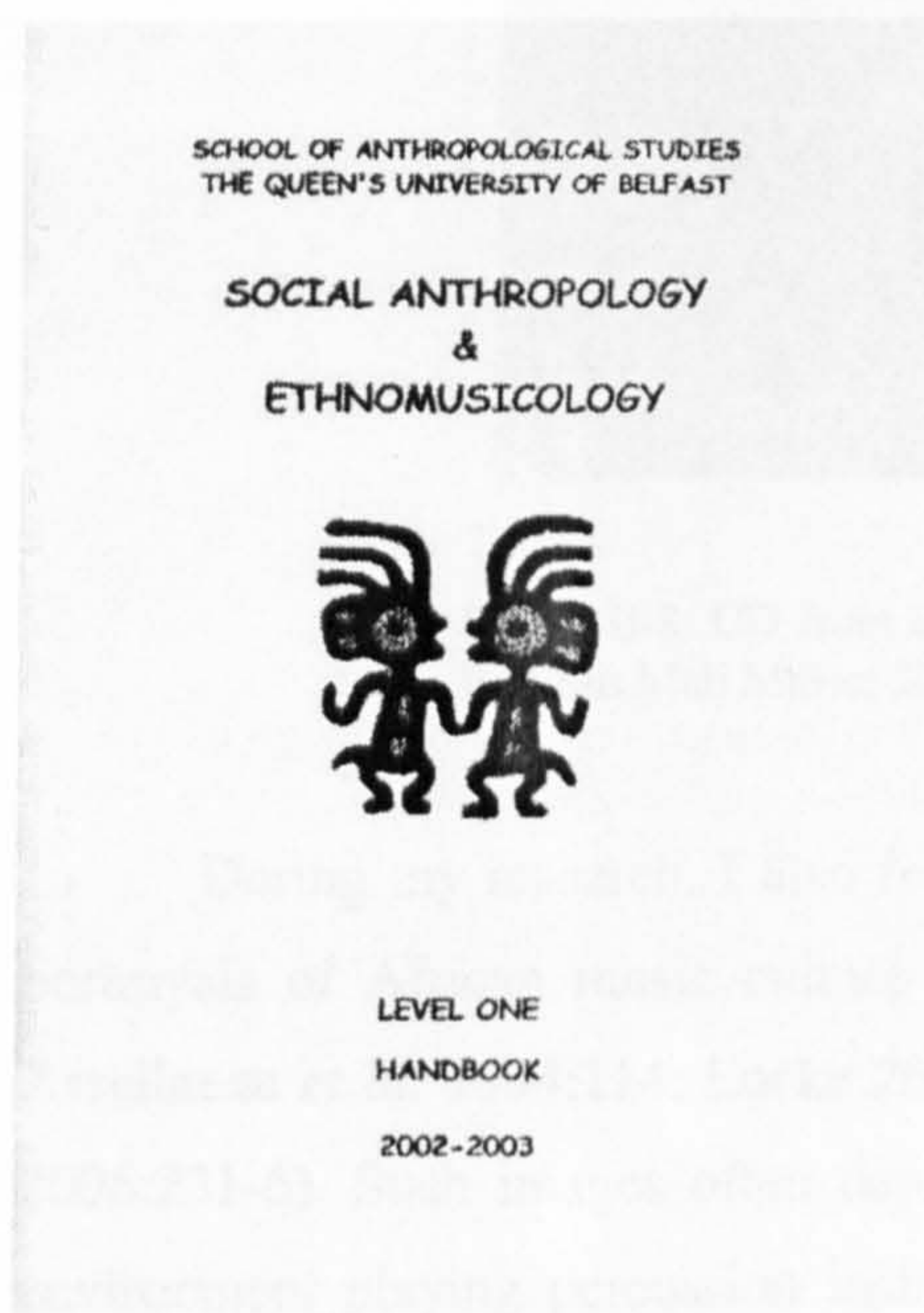


Figure II-6: Undergraduate course handbook for students of Social Anthropology and Ethnomusicology; Queen's University of Belfast, 16 November 2003

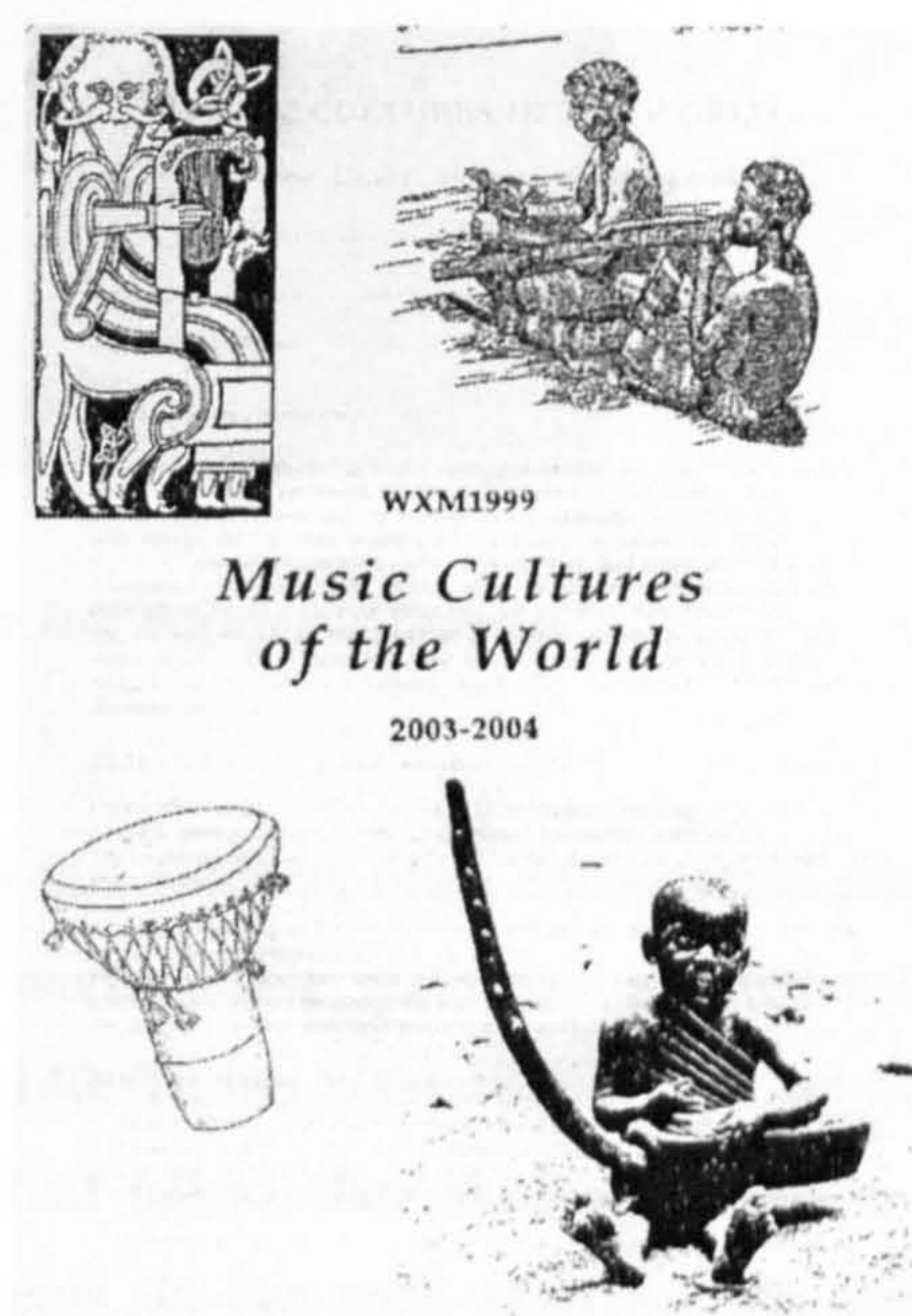


Figure II-7: Module handbook for first year, undergraduate students of module *Music Cultures of the World*; University of Wales, Bangor, 1 October 2003

Students also often related in similar ways to images on CD covers when listening to world musics. In a session on *Music and semiotics*, for instance, a close shot of a Malian musician was projected onto the whiteboard (Figure II-8). Viewing the image, I observed powerful, discomfoting reactions among students. To them, a certain expected social distance ('safety at distance') towards the other seemed reversed through the immediate intimacy experienced by students. The frontal angle of the musician's face, together with an assertive facial expression, confronted students directly. To many students, the musician seemed to gaze at them, thus

contradicting students' expectations of being in the spectator position themselves. Student suggested that 'he must be a modern musician living in the West.... I'd say his music is probably quite modern', which in turn made the musician appear 'less authentic... in terms of African traditional music' (in-class conversation, Liverpool, 15 March 2005).

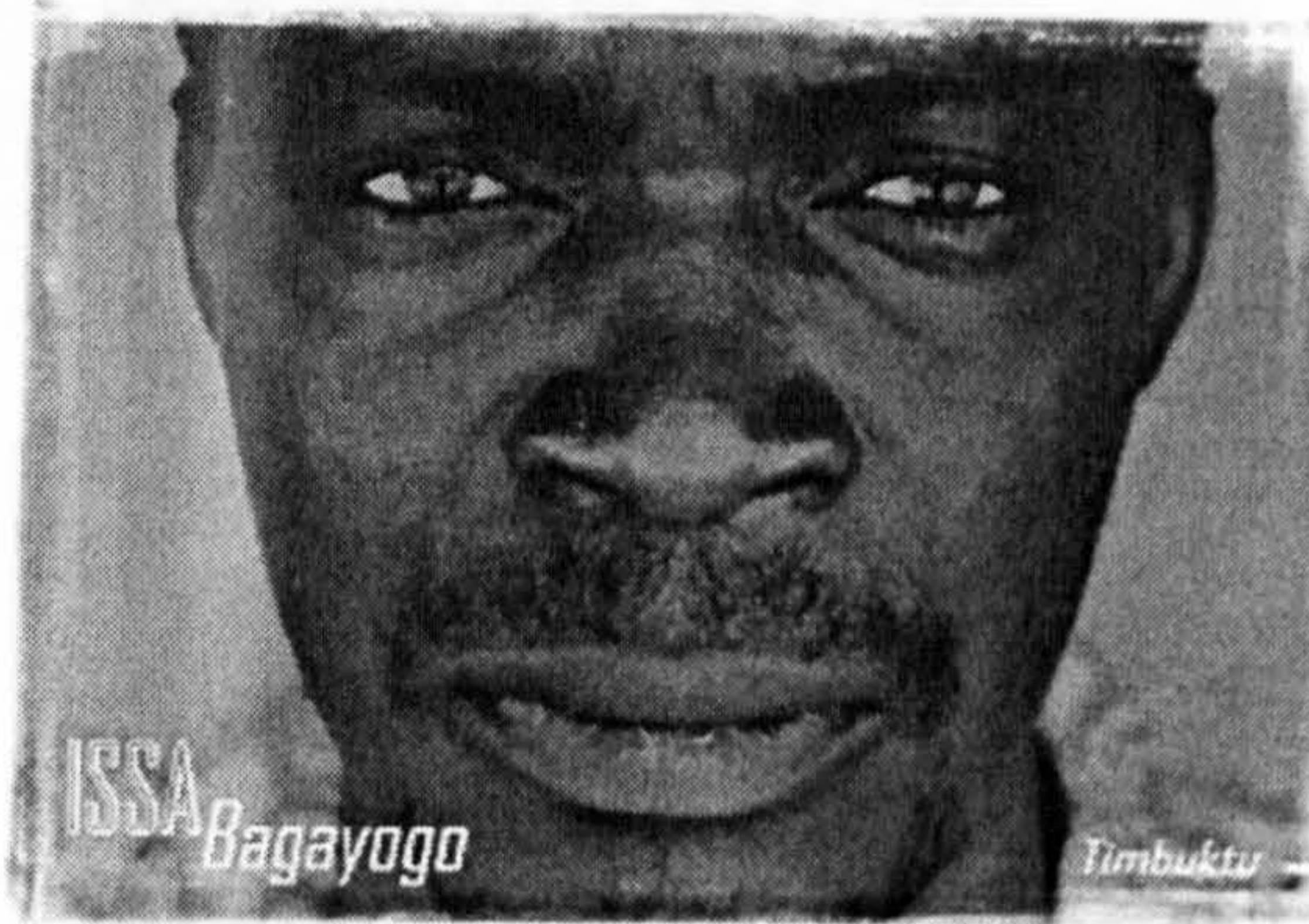


Figure II-8: CD front cover *Issa Bagayogo 'Timbuktu'*; Editions Mali Music; 2001

During my research, I also found that students often encountered prejudiced portrayals of African music culture in world music textbooks (for examples, see Asselineau *et al.* 1994:114; Locke 2002:140; Turino 2004:187; Miller and Shahriari 2006:231-6). Such images often depict half naked, dark-skinned people in a rural environment playing percussion instruments. In one such example, the people are spatially positioned (through a medium shot) at some distance (Figure II-9).¹⁴ To students, this created more formal kinds of imaginary relations, placing the other at a safe distance and reaffirming students' spectator position at the other. To many students, such images signified authentic African music culture, which confirmed their encounters of 'more traditional music' (Alison, Bangor, 15 October 2003) and 'folk music' (Jana, Rostock, 24 November 2003),¹⁵ also suggesting that 'I can picture them all dancing to it and having a good time' (Chris, Sheffield, 20 November 2003). Another student even suggested that 'all African people dance naked around the fire'

¹⁴ While the example in Figure II-9 is taken from a book on world music education, the other examples that are listed in brackets are indeed world music textbooks that are aimed at students of world musics.

¹⁵ Ich find das total schön, daß das hier, gerade mit den musicalischen Schwerpunkten, also auch das volksmusikalische, daß man das so mitkriegt. [Jana, Rostock, 24 November 2003]

(Lisa, Bangor, 8 June 2006). Such images seemed to reaffirm students' romanticised concept of African musics to be traditional, and thus authentic.

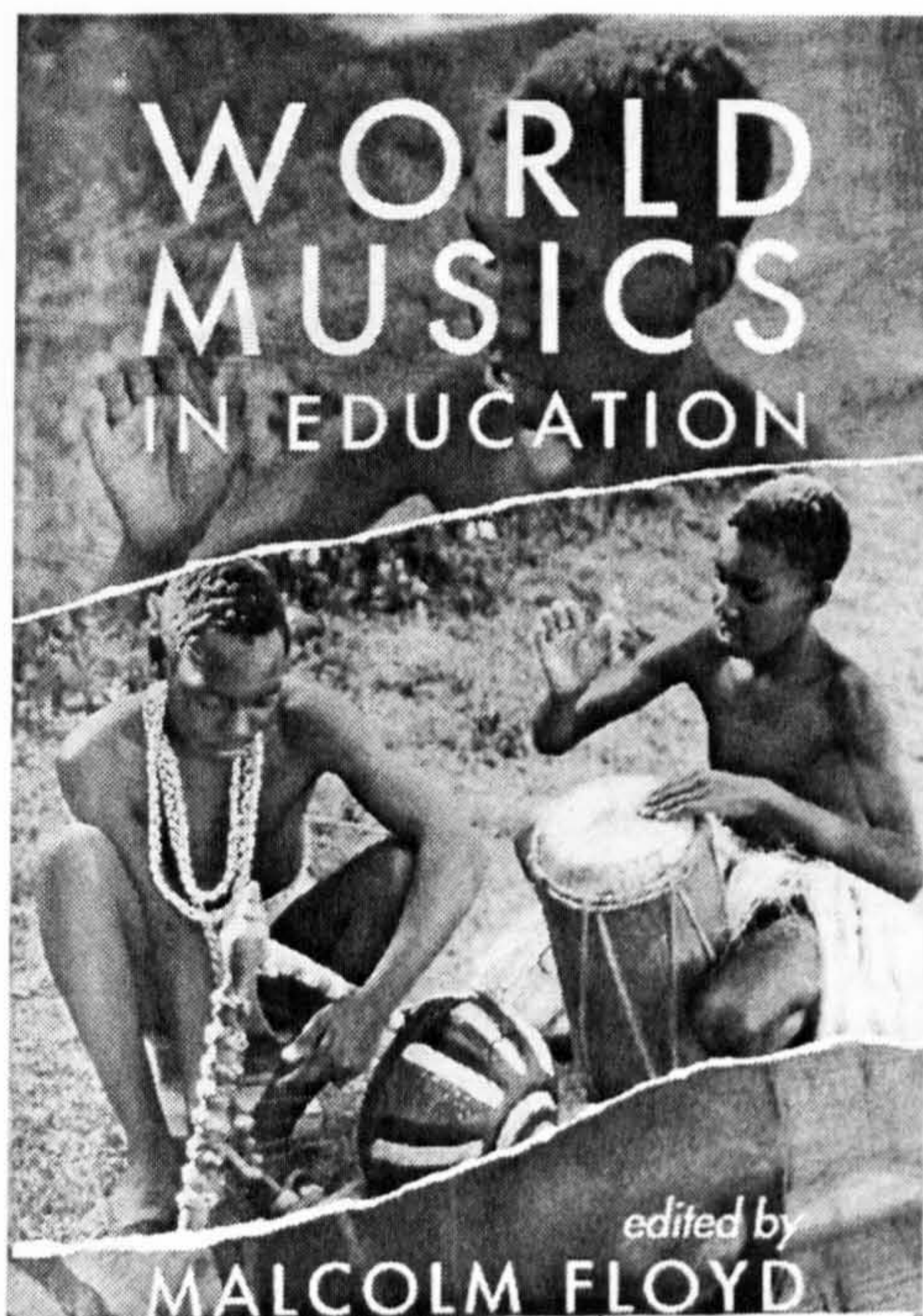


Figure II-9: Front cover *World Musics in Education*. (Floyd 1996a).

So far I have shown that, to students, what seemed 'modern' was often regarded as inauthentic, and what seemed traditional was often seen as authentic, particularly when the musical and extramusical symbols reaffirmed students' prejudices. This fact equally evoked in students concepts of authenticity while listening to 'modern' music. In a session on *music and gender* for instance, students listened to the popular music of international Israeli pop icon *Ofra Haza* (Figure II-10). Students described the singer as wearing 'jewellery and eye-shadow typical for women in the Middle East' (in-class conversation, Liverpool, 29 March 2005). Together with other aspects, these signs authenticated students' prejudiced views of gender roles in the Middle East: students highlighted Haza's downward look with 'a certain expression of angst in her face' (in-class conversation, Liverpool, 29 March 2005), which, to students, seemed to evoke notions of sensitivity and vulnerability. Folding her hands as if symbolically to cover her face (similar to a veil's function) further supported students' preconception of 'the oppressed woman in the Middle East' (in-class conversation, Liverpool, 29 March 2005). Reaffirming Western

prejudices through imagery, students seemed, as a result, to construct heightened notions of authentic Middle Eastern music when listening to Haza's music.

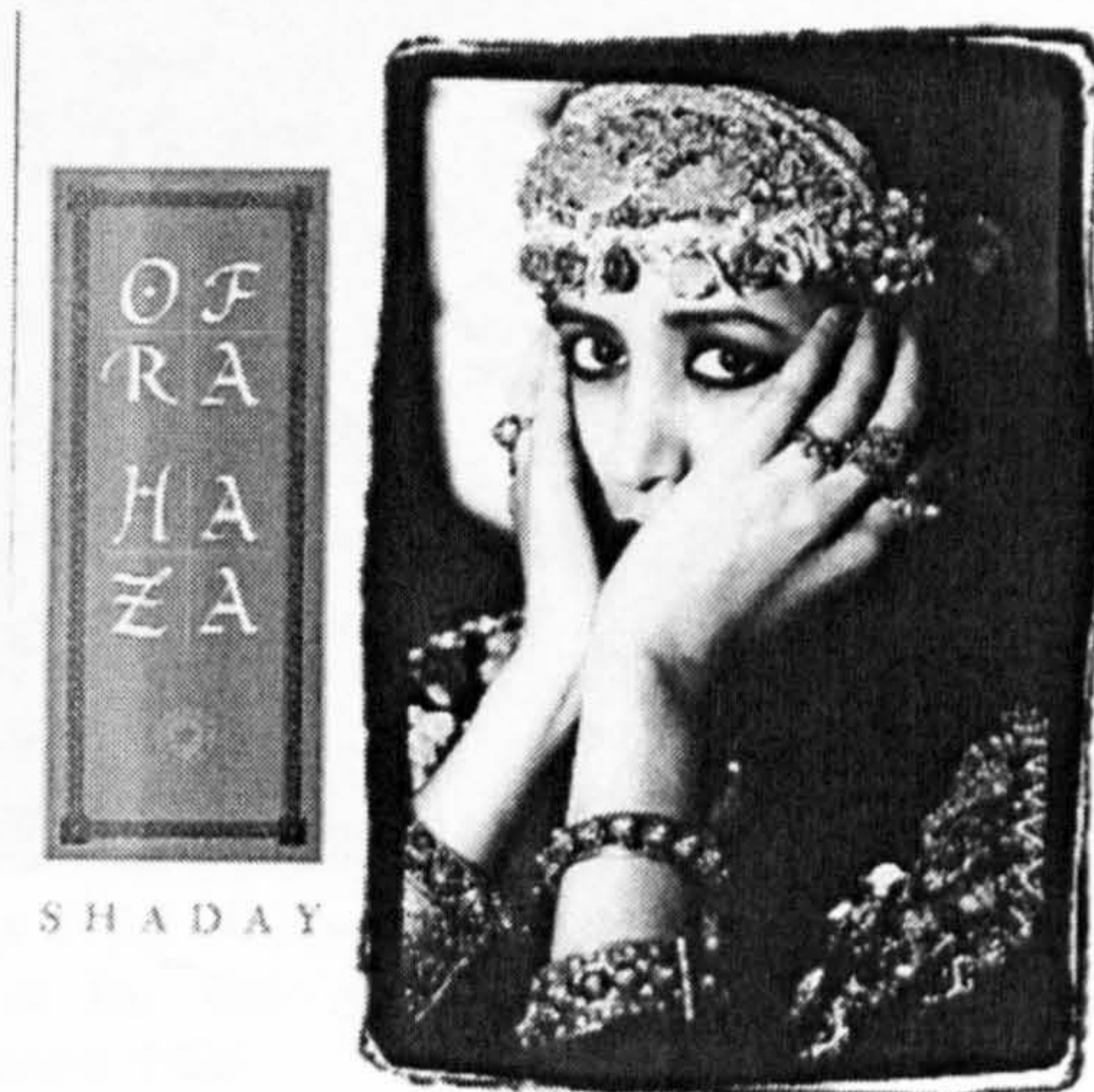


Figure II-10: CD front cover *Ofra Haza* 'Shaday'; TELDEC Record Service GmbH, 1988

Musical instruments were yet another means through which students negotiated concepts of authenticity. During my research, probably most students encountered a non-Western musical instrument. Typically, such instruments included the African *kora* and *mbira*, Middle Eastern *zurna*, *ud* and *darabukka*, Asian lutes, zithers and xylophones (Figure II-11), and indigenous American flutes, to name but a few. The more these instruments *differed* in shape, size, decoration or playing technique to students (by Western standards), the more they found them interesting. Students often viewed such instruments as unusual objects, as exotic others, that are both attractive and intriguing. Like magnets, students felt drawn to these instruments. The sounds themselves were often aurally an inspiration, and new and strange at the same time. One student, for instance, commented that 'when I looked around on the Open Day... there were different instruments out on display, which were all so different... so it looked interesting and sounded fun' (Carolan, Bangor, 15 December 2003).

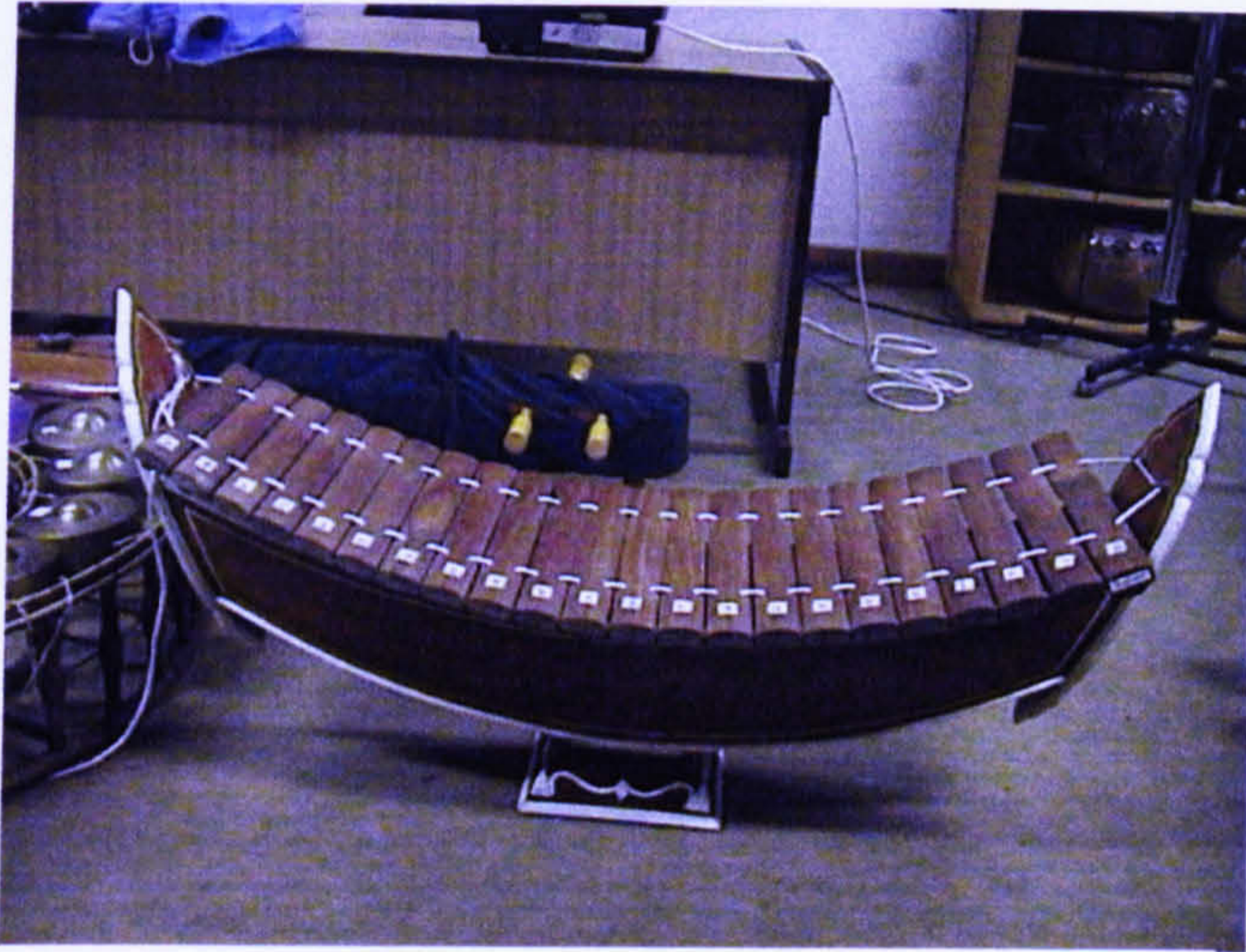


Figure II-11: A *renat-ek* wooden xylophone, which forms part of the Thai *mahori* ensemble; SOAS, London, 11 November 2003

Yet musical instruments were only perceived as authentic if these seemed unspoiled by Western influences. In one instance, I found that students scrutinised the West African *kora* and put into question its authenticity when they realised that the tuning pegs on the instructor's *kora* resembled those of the Western guitar (Figure II-12). This was also true when students discovered the Zimbabwean *mbira's* sound resonator to be decorated with Coca Cola and Budweiser bottle tops to add a rattling effect to the soundscape. Yet another student, who participated in a gospel choir outside her university studies, discontinued singing because 'it doesn't seem as African as it could be... The music is very Europeanised with harmony, etc' (Rachel, Sheffield, 28 November 2003). These examples reflect students' construction and deconstruction of authenticity depending on the level of perceived cultural purity or hybridity.



Figure II-12: *Kora* workshop; note the instructor's *kora* with Western tuning pegs; University of Sheffield, 5 December 2003

The sonic space as signifier of authenticity: music-as-sound

In the previous section, I suggested that the often older, traditional repertoire resembled difference and otherness, thus authenticity to students. Yet which particular musical aspects enhanced such an ideological construct? In more general, I often found that students regarded world musics to be authentic when they listened to distinctly *different* sounds. These often resembled discrepancies—disagreeing sounds—that sounded ‘out-of-tune’ and ‘out-of-time’ (see also Keil 1994b:98). The pitch, textural or timbral aspects of world musics appeared most different to students the ‘further out’ these sounded.

Musical structures can mediate social meaning, and meaning derives from an understanding *behind* the music. Musical sound can be broken down into its musical elements, including (among others) perspective; time; interacting sounds; voice quality and timbre (see also Van Leeuwen 1999). During research I found that each musical element carried semiotic value for students, which helped to explain students’ ideological construction of authenticity during listening to the world’s musics. Before discussing these, it must first be noted that the same signifier—as always in semiotics—may be used at different levels, so that the following interpretive descriptions are by no means exhaustive. Instead what follows is a snapshot of those issues that were pertinent to my research.

Perspective

Musical sound often created relations between the sound represented and student experiences. That is, sounds heard in the foreground of a piece of music seemed in closer distance, and were thus noticed more intensely by students.

In a class on *music and semiotics* for instance, students listened to a Chinese folk song played on Western cello, *pipa*, *erhu* and *sheng*, accompanied by a strong *tabla*, bass and percussion section.¹⁶ This musical example clearly reflected processes of blending and hybridisation,¹⁷ yet to many students, this piece evoked experiences of *authentic* Chinese music. Some commented that ‘the music sounds Chinese.... I don’t know why... maybe because of the way the melody is played on the cello or the other instrument [*erhu*]’ (in-class discussion, Liverpool, 15 March 2005). Students’ judgements derived from noticing mostly the melody (in the foreground), which was based on a Chinese folk song in a pentatonic scale, and which the cellist significantly embellished with stereotypical Chinese slurs and ornaments. By contrast, Western elements were completely ignored, including the syncopated percussive effects, which sounded in the background (in far distance). These seemed less significant in students’ (de)constructing of authenticity.

Bruno Nettl provides a possible explanation in suggesting that a phenomenon of the 20th century is the:

Exaggeration of seemingly exotic elements... resulting from Western listener’s expectation of great exoticism in the sound of non-Western music. In some venues, music appears to have changed in order to conform to the European and the Westernized elite’s conception of what the tradition should be, stressing the difference and emphasizing what is, from the European viewpoint, an exotic musical sound. (Nettl 2005:440; emphasis in its original)

Other hybrid musical examples, by contrast, were experienced as inauthentic as students associated the (electric) instruments, which sounded in the foreground, with modern, urban environments. For instance, listening to Thomas Mapfumo’s *chimurenga* popular songs, some students suggested that ‘this isn’t really traditional music, although he uses the traditional instrument *mbira* and sings in their traditional

¹⁶ Yo-Yo Ma’s arrangement of a Chinese Traditional *Blue Little Flower*, from the album *Silk Road Journeys: When Strangers Meet*; Sony Music Entertainment 2004.

¹⁷ Chinese music is characteristically free-flowing and less percussive, is traditionally not played on the Western cello, nor used to combine the three aforementioned Chinese folk and art instruments, and never traditionally utilised the Indian *tabla*.

African language.... He uses too many Western electric instruments... that makes it sound, I don't know... like music for the city and not traditional' (in-class discussion, Bangor, 10 October 2005).

The sound of much popular music as a whole has been described as crowded and homogenised (Tagg 1990), which, to students, seemed to evoke an association with busy, urban environments. In quiet rural places, by contrast, music was often imagined as sounding purer and clearer, as in the Chinese example. Perceptions of musical inauthenticity also included, for instance chants in praise of the Taliban in Afghanistan with heavy reverb on the male vocals (Baily 2004:21,22). In a session on *music and politics*, some students described these vocals as 'artificial and unreal' (Samantha, Bangor, 10 October 2005).

These examples show that students frequently associated 'natural' and 'pure' sounds with authentic, rural music. By contrast, 'artificial' (electrically modified) and 'crowded' sounds were seen as inauthentic and often associated with urban environments.

Time

Listening to the musical concept of time also shaped the ways in which students constructed their concept of authenticity. During my research, I found that some musics seemed *different* to students' concept of time.¹⁸ For instance, listening to examples of Eastern European folk music, students instantly noticed the irregular, asymmetric rhythmic metres. One student commented that 'to Western ears though, they have strange time signatures like 5/4 or 7/8.... It just doesn't sound right.... It sounds funny' (Chris, Sheffield, 20 November 2003). This particular rhythm and metre carried semiotic value in reaffirming an otherness and difference, thus authenticated students' listening experiences of Eastern European music.

Listening to Indian classical music, I observed that students frequently associated the unmeasured and continuous drone (upon which melodic and rhythmic phrases become superimposed) with *medieval* music, and thus constructed a concept of authenticity that is rooted in the past. Music in the Arabic-speaking world too often features drones, and some students commented that 'the Egyptian *arghul* is played

¹⁸ Western concepts of time include regular, unvarying, constant machine-like beats with a stress on the first note of each measure or phrase, usually in duple or triple time.

with circular breathing technique... that produces a constant drone sound... it sounds a bit medieval' (group interview, Sheffield, 31 October 2003). Drone sounds have indeed become so uncommon in the West that their meaning potential clearly points away from urban, regulated human patterns that are so characteristic of modern Westernised lifestyles. For this reason, listening to a continuous, unmetred drone authenticated students' experiences with this particular music.

Interacting sounds

Listening to interacting sounds too carried semiotic value for students. For example, students frequently associated antiphony with African *traditional* music, which, according to some 'expresses the social interaction between people in African villages... Here [in the West] we often hear only one voice like in pop or rock' (Rachel, Sheffield, 10 October 2003). Listening to a Malian Griot Song in a class on African music, students picked up on the divided gender roles and commented that 'the male voice seems to be the leader because he sings first and is followed by the female voice... Maybe women are secondary to men in African villages' (group interview, Sheffield, 10 October 2003). This example seemed to reaffirm students' assumptions about traditional gender roles, which also authenticated their listening experiences of this example of African music.

Listening to panpipe music in preparation to a class on Latin American music, students learnt about the complementary, equal roles men and women play in such societies, which is also reflected in the music. Some students commented that 'I find it really interesting how the three panpipes create one melody... and how men and women are equal.... One player alone would not make much sense' (group discussion, Sheffield, 7 November 2003). To students, this resembled difference and otherness, particularly when, during the group interview, they compared this to the gendered inequalities pertinent in some Western classical music (see, for example, McClary 1991). This experience led students to construct authenticity while listening to Kuli panpipe music.

In another instance, a class on *Music in Southeast Asia*, students listened to the simultaneously interlocking and heterophonic texture of *gamelan* music. One student grasped that 'the texture reflects how each player is equally important in the music... It seems far less elitist than our music' (Stephan, Sheffield, 30 April 2004).

In egalitarian societies there indeed exists a stronger sense of belonging to a larger whole, which is reflected in the musical texture of *gamelan* music. Experiencing such difference and otherness during listening to world musics, students again perceived this as an example of authentic (here Indonesian) music.

Voice quality and timbre

Listening to different voice qualities and timbres emerged as yet another musical concept that carried semiotic value for students during their active constructing of authenticity. In much music in the West, a perfect, clean and polished voice is often highly valued. Yet in classes, students often listened to musics featuring vocals that were far removed from Western ideals of smooth and sweet vocal qualities. For instance, the (above mentioned) whispering song from Burundi sounded, according to one student, 'freaky' (Rachel, Sheffield, 17 October 2003).

Students conveyed very similar experiences when listening to Mongolian diatonic (also often called throat or overtone) singing, which typically produces a high-sounding melody over an extremely deep drone sound. Some students commented that 'overtone-singing is not my taste at all. It sounds somehow weird and unnatural. I just wonder how one person does that' (Constanze, Rostock, 24 November 2003).¹⁹ The comment reflects that students could not relate the sound to human actions, because these went outside the normal range of the human voice. Instead its meaning seemed based on the very fact of it being 'not human', yet supernatural, or even extraterrestrial. This otherness in turn seemed to authenticate students' listening experience of Mongolian music.

Equally, singing in much 'traditional' Spanish flamenco music was described by some students as being 'hoarse..., rough..., and sandy' (group interview, Liverpool, 15 March 2005). Some students associated such rough voice qualities with the harsh living conditions of rural country people, which reminded them to 'people with weather-beaten faces' (group interview, Liverpool, 15 March 2005), again constructive of authenticity. Rough voices and lax singing styles were also often associated with African traditional musics.

¹⁹ Obertongesang mag ich überhaupt nicht. Es klingt irgendwie komisch und unnatürlich. Ich frag mich nur wie einer alleine das macht. [Constanze, Rostock, 24 November 2003]

Listening to Indian classical *khyal* in a class on the *Music of India*, one student compared the rapid vocalisation section (producing somewhat warbling sounds) towards the end of a performance to 'cats screaming...' (Craig, Liverpool, 17 November 2004).²⁰ This student seemed to indicate an indirect derogatory value judgement that implies a lack of refinement (by Western standards) and a comparison to music that somewhat sounds primitively 'animalish', so as yet again to construct (primitive) otherness and authenticity in music.

Register was another striking dimension of voice quality and timbre. For instance, listening to the extremely high falsetto voices in Chinese opera, which were traditionally sung by males, some students laughed and commented that 'this sounds really bizarre... it just seems really weird, at least to us' (group interview, Liverpool, 15 March 2005). In the West, the masculine voice is usually associated with the lower registers so that higher regions can become ambiguous in gender terms. Yet higher voices sounding in Chinese music authenticated it to students. For example, listening to Chinese rock music, the higher voice of current rock singer Cui Jian sounded 'right' as it resembled, to some students, the same ethnicity as Chinese people: 'I can see that the higher voices somehow fits with... the smaller Chinese people' (group interview, Liverpool, 15 March 2005). In relation to Western rock music, however, students commented that 'it is just funny to think that Chinese audiences think of his voice as being hoarse and aggressive' (group interview, Liverpool, 15 March 2005).²¹ Such examples seemed (directly or indirectly) to reflect processes by which students authenticated their listening experiences with these musics.

The literate aspects as signifier of authenticity

The literate aspects too seemed to enhance students' constructing of authenticity. Cipher notation for instance, often used for *gamelan* ensemble practice across universities, was frequently perceived by students as authentic Indonesian notation (Figure II-13). Yet cipher notation is a Western invention, introduced to Indonesia by colonialists in the early 19th century. In the meantime however, this

²⁰ This observation was made in a lecture on the music of India, during which students watched the following VHS: *Khyal: Classical Singing of North India*, Video Cassette Ethno VC 1; with accompanying texts by Martin Clayton and Veena Sahasrabudde; Open University, 1998.

²¹ I refer particularly to observations made during listening to Cui Jian's CD *The Power of the Powerless*; World Beat (label), 2 November 1999 (release date).

notation has become 'normalised' within and therefore authentic of Indonesian culture.

Tabuh Taloh Töpéng

	K/P/U	2	2	2	2	2	2. 23 5	5	3	3. 23 5	5. 35 2	2. 35 6	6				
	Réong 2	. 3. 3	. 3. 3	. 3. 3	. 3. 3	. 321	. 121	. 616	. 16.	16. 6	1. 61	. 1. 3	5. 53	. 532	. 32.	. 121	. 21.
	Réong 1	2. 21	2. 21	2. 21	2. 21	2. 5.	65. 6	5. 3.	53. 5	3. 5.	35. 3	5. 2.	12. 1	2. 6.	16. 1	6. 5.	65. 6
→	Jublag	2	.	.	.	2	.	5	.	3	.	5	.	2	.	6	.
	Jégog	2	3
	Gongs	G _{ong}	P	.
		A _{gong}
	K/P/U	5	5	5	5	3	3. 23 5	5. 53 2	2. 25 6	6	3	3. 23 5	5. 53				
	Réong 2	. 121	. 121	. 616	. 1. 6	16. 6	1. 61	. 1. 3	5. 35	. 532	. 32.	3121	. 121	. 6. 1	6. 16	. 12.	12. 1
	Réong 1	56. 6	56. 6	5. 3.	53. 5	3. 5.	35. 3	5. 2.	12. 1	2. 6.	16. 1	6. 5.	65. 6	3. 53	. 53.	5. 56	. 56.
→	Jublag	5	.	5	.	3	.	5	.	2	.	6	.	3	.	5	.
	Jégog	5	2
	Gongs	G	P	.

x3

	<i>To End</i>													
	K/P/U	2	.	.	.	3. 3.	3. 32	5. 5.	5. 53	2				
	Réong 2	2	.	.	.	16. 1	6. 16	. 12.	12. 1	2				
	Réong 1	5	.	.	.	5. 53	. 53	5. 56	. 56.	5				
→	Jublag	2	.	.	.	3	.	5	.	2				
	Jégog	2	2				
	Gongs	G	P	.	G				

Colin McPhee (1966:335), transcribed by J. McIntosh - 27/02/03.

Figure II-13: Excerpt of *Tabuh Taloh Topeng*; cipher notation for *gamelan* ensemble; Queen's University, Belfast, 16 November 2003

Students frequently constructed heightened perceptions of authenticity when they regarded the notation as being indigenous and original, and when it differed to Western staff notation. For instance, in a class on East Asian music, students encountered Chinese notation and instantly commented that 'this is an example of *original* Chinese notation for the Chinese zither' (Stephan, Sheffield, 20 February 2004) (Figure II-14). Equally, playing in a Taiwanese ensemble, one student reflected on the notation, and associated his experience with authentic musical transmission:

We are learning through traditional Taiwanese teaching methods. We are learning to read the Taiwanese score, which looks like Chinese symbols, and we are learning the notes and what they are called on the page as opposed to the Western equivalents. [Chris, Sheffield, 20 November 2003]

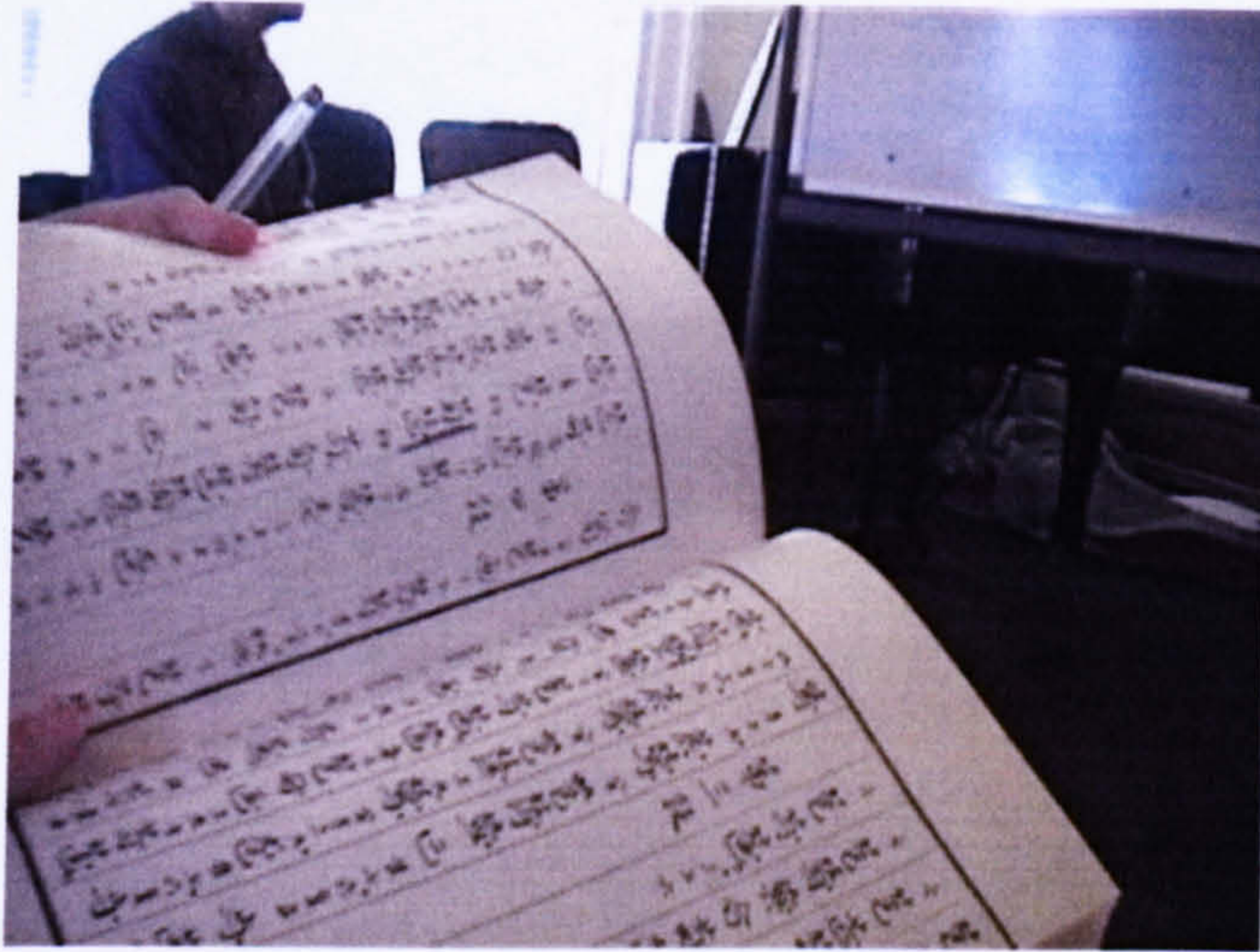


Figure II-14: Chinese traditional notation for *qin*, Sheffield, 20 February 2004

Absence of notation altogether while listening to the world's musics through oral-aural means was also often considered as authentic, as learning in music schools in the West typically places value on the *written* word (and sound). In the aforementioned Taiwanese ensemble for instance, students also learned new musical skills through oral-aural instruction. Students started learning to sing the score, which however is not a traditionally Taiwanese method. (Players instead learn to play the melodies on little recorders.) Yet to students, the instructional methods seemed considerably different to instruction in the West, and thus close to tradition, which clearly resulted in their experiencing of authenticity:

I played the oboe-like instrument.... It's really *traditional* the way we learn... it was really hard though. First of all though, before we played them, we had to sing the rhythms, because it tires you out to you play too much.... We just sang the pitches, and each note has a different name like *gong* and *teh* and stuff. And then we played them... and then we played the percussion instruments, the big gong and the cymbal things.... You don't really read the music; you just pick it up as you go along. So each week you get better. You just pick it up and watch what other people do. [Sarah, Sheffield, 31 October 2003]

In another instance, students participating in a Klezmer ensemble experienced heightened perceptions of authenticity as the teacher utilised oral-aural transmission methods, described in my fieldnotes as follows:

The teacher sang a short section of a tune, inviting students to simply copy... by singing the tune, internalising and feeling it in order to let this experience float over to the instrument. Feeling was stressed permanently during the rehearsal and the sound... making it sound

'Jewish'. How? By the use of ornamentation, dynamics and downward slide.... A comparison was made to Gypsy music which uses an upward slide, showing the happy nature of Gypsies. However the downward slide symbolises the sadness associated with the Jews.... Students then copied the vocal part and tried it on their instruments. There was no notation; learning was done aurally.... She closed her eyes when playing and moved her whole upper body. Most students adopted the movements.... The atmosphere felt intensely emotional. The quality of the ensemble was not perfect, but this did not seem to matter. Instead she placed the biggest emphasis on sounding 'Jewish' and to play with feeling. [Fieldnotes, SOAS, 11 November 2003]

During my observations, I found that students experienced heightened notions of authentic Jewish music as the teacher continuously emphasised feeling. She verbalised and visualised her own musical emotions with particular body movements and patterns of sound, which appeared authentically Jewish to students. Klezmer musicians typically use extremes of expression to convey a kind of Jewish sentimentality. Jewish styles of playing are distinct for their particular dynamics, phrasing, trills and *Krekts* (groans) and vibrato (see also Netsky 2004). Once students have mastered these techniques, they have in a sense 'captured the *feeling* and the *sound* of Jewish music' (*ibid.*:194). Thus students learned the technical language of Klezmer music, such as using precise trills, ornamentation and rhythmic nuances in order to mediate appropriately Jewish musical feelings. Students' also shared those culturally constructed meanings by swaying their bodies to the music, closing their eyes and applying an appropriate technique to the playing of instruments. This experience enabled students to come close to an imagined authentic experience of Klezmer music.

In general, students often seemed to construct authenticity through comparisons with Western music culture. In discussions on world music ensembles, one student emphasised that music making 'feels more relaxed [due to] the way it's played: sitting on the floor. It's not strict... it's laid-back; not so formal with people dressed up in suits' (Sophie, York, 17 May 2004). To another student, playing non-Western music felt 'so relaxed... It's almost like an honesty, a sort of down-to-earth nature and quality about it that took me aback... It's not pansy... Western music feels a lot more inaccessible... the music itself excludes a lot of people who feel they do not really understand it' (Stephan, Sheffield, 30 April 2004). Another student implied

a powerful dichotomy between fake—and real, suggesting world musics to be equivalent to ‘real’ folk musics:

In Western classical music... I feel they are fake. They just go on stage, bow... come in and out. It's like a fake performance, whereas folk music you just go there and play... and you play for eighteen hours... you just feel it... you don't 'make it'. [Amaryllis, Goldsmiths, 11 February 2004]

Ethnicity as signifier of authenticity

The ethnomusicologist's or teacher's ethnicity too often shaped students' imagined authenticity (Figure II-15). To many students, a native teacher appeared strange and obviously personified cultural difference. Some students described their experiences with fascination, astonishment and excitement. One student commented, for instance 'she is really fascinating.... Sometimes I don't understand what she is trying to say but... I just find her really interesting' (Terrie, Belfast, 19 November 2003). Such a teacher seemed to embody immediate authenticity.



Figure II-15: Korean ethnomusicologist Hae-kyung Um performing on the Korean hourglass-shaped drum; Queen's University of Belfast, 17 November 2004

During my research, students also frequently assumed that the native ethnomusicologist or teacher is better qualified to provide cultural knowledge:

Getting people from *there* who know what they are doing and have experienced that would be much more authentic. It's exciting to see someone from that place playing their instrument. It makes it more real if they bring their culture to us, instead of us delving into their culture.... It's more of an active process, instead of formal lectures....

I don't know though whether you learn more from it. It's probably just more exciting. [Rachel, Sheffield, 5 March 2004]

Some students pointed similarly out that 'it's good to have actually a musician... from that culture... to know what they are talking about and to appreciate what it's like' (group interview, Sheffield, 12 December 2003). Students often instantly regarded a native teacher as *expert* who can contribute *original* experiences and anecdotes. To students, the native teacher held an almost sacred position as the musical insider who 'culturally knows' (Trimillos 2004a:38).

I also often found that native teachers were granted immediate credibility as master musicians. A guest tutor from Iran, for instance, demonstrated to students short musical passages on the *santur* and *daf* (Figure II-16).



Figure II-16: Iranian ethnomusicologist Mohammadreza Azadehfar in a guest lecture on Iranian music demonstrating the *santur*; Liverpool, 12 October 2003

One student at another university, who participated in a guest lecture with this same tutor, described her experiences as 'I just thought, Wow! Amazing! He is such an incredible performer! It was really fascinating!' (Rachel, Sheffield, 20 February 2004). In fact, most students instantaneously voiced heightened levels of appreciation of the 'really good standard of playing' during such demonstrations. Yet students had in fact no knowledge of the music and its demands on the performer. Such assumptions obviously require challenging:

I feel that there is an issue of authenticity that students seem to think that for whatever reason those who come from another culture than

ours are automatically musical insiders, regardless of their background. Yeah, students often have that perception and it is one that needs to be challenged... [Andrew Killick, Sheffield, 7 May 2004]

During my research, I found that most ethnomusicologists tended to be of Caucasian (White) heritage. In a class on *Music in Japan*, an English ethnomusicologist interspersed his lecture with folk song demonstrations, which he presented together with a female from Okinawa. During conversations with students after the class, I found that to them, only the *native* guest's presence seemed to authenticate their experiences of Japanese music. The host ethnomusicologist who invited the guests suggested a different view:

They [students] could observe a session like today in the East Asian module, where we had an Englishman who had been to Japan, learnt a lot of Japanese music and one of the students in the module was Japanese but she was learning from him. And she was obviously far more familiar with Western instruments and music. So, an example like that could lead students to think about the questions of what is authentic after all! [Andrew Killick, Sheffield, 7 May 2004]

Instead of authenticating students' experiences, Caucasian ethnomusicologists often gained credibility through their work as subject specialists. I frequently heard students commenting that 'he really knows the stuff... he has so many books in his office... he seems to know everything' (Chris, Sheffield, 20 November 2003). In many instances, students, particularly those at postgraduate level, held the ethnomusicologist in 'unquestionable and very high esteem' (Richard, Sheffield, 8 December 2003). This seemed largely brought about by students' perceptions of the ethnomusicologist as an intellectual.

By seeking and mystifying the other in their listening encounters with ethnomusicologists and teachers, students' attitudes indeed reflect romanticised concepts of authenticity. This again shows in powerful ways that students' concept of authenticity is imagined and culturally constructed. The physical, material, sonic spaces and literate aspects during students' listening to ethnomusicology seemed further to signify notions of tradition, simplicity, rural, nativeness, folk, emotion and enjoyment. Students' imagined concept of cultural purity—rather than hybridity—was a powerful metaphor in their construction of an authenticity rooted in European Romantic philosophy of the early 19th century.

Listening to Music—Experiencing Democracy²²

As discussed in the first chapter, students at undergraduate level often experienced the world's musics by surveying a range of selected music cultures, an approach increasingly criticised for creating a canon of music cultures for study. Ethnomusicologists have become aware that they may create and renegotiate new kinds of canons, manifested in the form of course contents in university music departments. Yet within the constraints of formal music education, it is impossible to transmit and learn all musics. For this reason, ethnomusicologists often suggest that canon creation and embodying it with one's own meaningful values is not a problem, yet 'the problem comes with *canonization*, the institutionalization of certain works over others through the imposition of hierarchies of self-invested value upon other people and their musics' (Koskoff 1999:547).

As a result, ethnomusicologists often wish to teach musics without canonising, which means moving away from transmitting to students a canon of set works and towards a canon of set values, emphasising, for instance:

We should be helping our students discover... that all values, just like all people and all musics, have equivalent meaning to someone, somewhere... I want also be teaching strategies for learning open-mindedness, fairness, and compassion for differences of all kinds. If we teach our students these values, then... it will not really matter what musics we teach. (Koskoff 1999:558-9)

This shift in emphasis has derived from a recent democratising movement in musicology, which aims at promoting social tolerance in students while enhancing a belief that all people and their musics are equal (see, for example, Woodford 2005a, 2005b). Intending to transmit musics from the perspective of more than one single dominant culture, this view advocates teaching students pluralistic perspectives, and greater postcolonial and democratic awareness. Therefore the terms canonising and democratising may also be seen in direct opposition to one another, with ethnomusicologists often seeing themselves as part of the democratisation process.

In my research, I became particularly interested in the ways students experienced the transmission of the world's musics as reflector of ethnomusicology's

²² The term democracy is used here to refer to a belief in equality between and tolerance toward all people and their musics.

non-canonical, democratic concerns. I indeed saw that experiencing the world's musics seemed to enhance in many students tolerant attitudes toward and acceptance of people whose beliefs, values, behaviours or practices are often significantly different to their own. Many (but not all) students expressed democratic social and musical values, conveyed through their growing belief in equality between all people and their musics. Yet I also encountered heightened Eurocentric musical and cultural values among some students, which emerged from their direct experiencing of the world's musics. This section therefore focuses on the relationship between particular listening experiences and their capacity/incapacity to enhance non-canonising, democratic views in students.

*Mapping or eclecticising the world's musics?*²³

Experiencing the world's musics during survey courses, students seemed to bring with them certain expectations beyond those already discussed (such as social class). Principal among these was a concern with grasping an overall view of the world's musics in order to map and categorise these. Students' quest for disciplining and canonising these musics often appeared 'natural', particularly to less experienced students. Learning about the *mbira* for instance, the first-year Sheffield students conveyed assumptions that they studied a *representative* musical instrument from a selected music culture:

I think the *mbira* must be important in African society. Yes, I imagine it's a serious instrument because he [Andrew Killick] actually showed us it. I don't think he would show us a joke. [group interview, Sheffield, 17 October 2003]

The same students often preferred sessions that dealt with the classification, categorisation or compartmentalisation of the world's musics or musical instruments. This included, for instance a session entitled *China: tradition and innovation*, which compared Chinese and Indian categorisation systems for musical instruments. Students liked this session as they could relate to the systems' logic, which resembled

²³ The term 'eclecticising' (from eclectic, i.e. wide-ranging) is the author's own invention, which in this context denotes processes of widening and broadening—instead of narrowing—students' musical encounters.

that of Western categorisations also. Reflecting on the course as a whole, three students hoped to gain some kind of overview of the world's musics, which clearly shows that they were seeking to discipline and canonise the examples they listened to:

I feel that the lessons are a bit specific in one area. For instance, today it was all about bagpipes.... It seemed too specific really. We need to know about European music in general.... We are supposed to know about European music. [Graeme, Sheffield, 19 December 2003]

Last week was really interesting, but it was very specified to Iran and we ought to do the rest of Asia as well. It just seems a bit specific.... So is it not better to do a broader thing in the actual lectures? [Jessica, Sheffield, 19 December 2003]

I didn't feel I really got to know, for instance, African music as a whole. It seems we were doing it too vaguely.... I would have liked to do more on Latin America because we did the whole continent in one lesson and... that didn't seem to cover the whole of Latin America. It just seemed a bit ridiculous. [Rachel, Sheffield, 31 October 2003]

A third-year student at another university, by contrast, was more critical and questioned her canonical assumptions about the course content, yet also conveyed an underlying wish for overview and classification:

It may be good to have a summary that brings all lectures together, that makes clear *why* she [Caroline Bithell] has chosen these topics. It's such a massive continent, and I think that the topics she chose were quite *representative*, quite important parts. Probably, but I don't know.... What I'm trying to say is that I don't know how important these topics are, or whether they are just favourite 'Caroline-topics'. I don't know how they fit into the bigger picture and whether these are topics she thinks are important. [Alison, Bangor, 22 October 2003]

Ethnomusicologists often advocate eclecticising musical case studies instead of mapping or categorising the world's musics into global culture areas and universal schemes, thereby avoiding giving a sense of having covered the most important cultures. In my research, many ethnomusicologists conveyed that they were focusing on one or more particular regions or countries, even when the course or lecture title was far broader:

It wasn't so much about trying to give them a survey of different kinds of music that exist.... I wanted to show them a range of examples very different from each other... to show that there are different, but equally logical ways of making music in different systems.... So the world 'survey' suggests something a bit more comprehensive, and it's

not possible to be comprehensive in a short module on world music. So it's very selective. [Andrew Killick, Sheffield, 7 May 2004]

Yet this non-categorical approach often led students to feel completely overwhelmed and disorientated listening to the sheer variety of musical examples that they encountered. One student commented that 'there is so much out there to listen to, it's easy to get lost' (Liz, Manchester, 9 May 2005). In another instance, listening to examples from Greece, Bulgaria, Bosnia, Turkey, etc in a session on the *Music of Europe* seemed equally confusing to students:

Listening examples are better for us to comprehend the ideas, but if he plays too many examples from the CD, we easily forget. There is so much information coming at you, I suppose. [Angela, Sheffield, 31 October 2003]

This country-jumping makes me get lost. He went from Eastern Europe, then from Iran to Egypt, then to France, then to England. That's why I got lost. [Jessica, Sheffield, 31 October 2003]

Students' experiences of exhaustion arose not only with listening to music examples, but also in relation to cultural, historical, geographical and other aspects of the lecture courses. The following are selected quotations to exemplify students' experiences across universities:

I thought that the sessions were a bit crammed... more than we actually needed.... It's too much.... There is too much information to take in.... It is too much information. It's a crash course in a really massive subject and it doesn't really work! It seems quite daunting. [group interview, Sheffield, 19 December 2003]

I found it quite frustrating the fact that you do a different continent every week, and you need to rush through it, and you don't get a chance to really appreciate the music of each culture. [Alex, Durham, 27 October 2003]

I think Caroline [Bithell] in general tries to cram too much.... It's all interesting. But it's only to a point that it can be interesting.... I think the problem with the course is that you get so much information. [Laura and Alison, Bangor, 22 October 2003]

I have really enjoyed the wide variety of topics we have covered in the course.... The amount of information we were given in each lecture is quite overwhelming though! [Thomas, Manchester, 9 May 2005]

Students often felt that there were too many cultures addressed, too many examples listened to and too many topics discussed in order to remember it all. There

was too much information conveyed, as well as too many new technical terms introduced. Alex linked it to 'having to be multilingual because there were so many different terms' (Alex, Durham, 27 October 2003). Students seemed to find this experience extremely challenging, 'quite awful, horrific, daunting and off-putting' (Jessica, Sheffield, 20 February 2004).

Yet at the same time, it is important to point out that such perspectives do not necessarily represent the views of the entire university student population in the UK and Germany. While a range of students have been included in my research, it would be interesting to determine whether students at SOAS, the University of Köln and QUB have similar experiences whilst studying on degree programmes that deal exclusively with world musics. Here, students may indeed bring higher levels of determination of how much they are willing to listen to based on the higher importance given to the study of world musics.

On a more positive note, student experiences of information overload during listening to and learning about musics from around the world seemed indirectly to evoke in them a sense that there is genuinely no clear canon of music cultures for study. Some students recognised that this approach 'only concerns quite limited geographical locations.... I think it could include *anything*' (Barbara, Bangor, 15 December 2003).

Yet students' eclectic musical experiences may not fully explain their expressing of *democratic* social and musical concepts—humanistic and tolerant attitudes towards the world's peoples and their musics—, a position I encountered among many students during my research. Instead, I suggest that students' democratic desires resulted rather from ethnomusicology's *anthropological* emphases. One postgraduate student described what he saw as a link between studying music in and as culture and its positive impact on students: 'studying world music helps, for instance, ease racial tensions... but only when students really understand *why* this music is important to different people' (Richard, Sheffield, 8 December 2003). This I will discuss in the subsequent section.

Experiencing music in and as culture

In the previous chapter, I highlighted the strands of ethnomusicology as variously a sound-centred study (for example, Hood 1971), and as a domain of sociocultural action (for example, Merriam 1964, 1977). Referring to this debate, ethnomusicologist Neil Sorrell explained that:

Another debate is the one between the Merriam – Hood approaches.... But it actually is important and interesting when you learn about the sociocultural context of music too.... It does just... give you a completely different perspective. It helps you get a lot of things right.... How you perceive music and how you think about it. [Neil Sorrell, York, 6 May 2004]

Ethnomusicologists often wish to understand music as expression of human experience in the context of social and cultural organisation. During my research at British and German universities, I observed this same focus on transmitting music not only in but also as culture. For example, one course required students to:

Discuss the ways in which the music of the 'pygmy' peoples of central Africa can be seen to be a product of, and to operate in harmony with, both the natural environment and their lifestyle as a whole. What kinds of insights can the musical traditions of these peoples (groups such as the Aka, Bayaka, Efe and Ba-Banzélé) offer into other aspects of their culture? [Assignment question 2003/04; course 'Music in Africa'; University of Wales, Bangor]

This particular topic represented the ethnomusicologist's concern with understanding music as a reflector and generator of social meaning, requiring students to understand music as a resource for understanding pygmy society. It focused on pygmy cultural principles, such as the non-hierarchical, democratic structure of pygmy society, and musical analysis aimed at identifying those principles as reflected in song structure and hunting group organisation. Thus students were not expected to understand music-as-music for its own sake, but to utilise musical analysis as a tool to understand a particular society and its values. Students learned how people in other cultures construct cultural processes by and through music.

In another session on African music, students learnt that mythical beliefs shape musical structure, and that musical structure thus reflects such beliefs. According to ethnomusicologist Andrew Killick, drumming music is often cyclic, and reflects African concepts about life as being a cyclic process. One student found it

particularly 'interesting to think about how African music is repetitive and circular instead of... linear. This made us think about their strong mythic belief in reincarnation... or the role of seasonal cycles in their society' (Rachel, Sheffield, 10 October 2003). In another instance, during a session on Indonesian *gamelan*, students learnt about shadow-puppetry and dance as a reflector of Javanese culture:

One dancer is the hero; one is the bad guy. If you compare their movement, the bad guy is waving around his arms over his head. The hero never lifts his arms higher than his head and moves very slowly.... That can be explained with Javanese culture: the hero has gained his spiritual strength through meditation and that results in self-control. The bad guy has relatively no self-control and wastes a lot of energy. For the Javanese, the very controlled and calm state of mind is what they would aspire to.... If a Javanese observed you going crazy and becoming angry over a matter, they would find you pathetic and stupid.... The Javanese have expressions for things like that, for instance "losing face".... This is also reflected in the music: the word (*h*)alus means smooth and refers to music as well as situations. Another word *gagah* characterises the bad guy: it's about outburst of emotions, which is a 'no-no' thing, since it implies aggressiveness, impulsiveness. [Neil Sorrell, York, 26 April 2004]

Another approach involved introducing students to a cross-cultural theoretical vocabulary, for instance, gender, theatre, politics or dance, and musical elements such as rhythm or texture. Organisation by themes, which unified musics from different case studies, enabled ethnomusicologists to address the role music plays in people's lives, and provided an inclusive framework for many musical traditions, including Western and non-Western, traditional and modern. In a course on *Music and politics* at the University of Bangor, for example, students learnt about different motifs for musical censorship. Students listened to and discussed: chants in praise of the Afghan Taliban and extreme interpretations of music in Islam as a form of religious censorship; East German rock music and its 'hidden' messages to overcome government censorship; Madonna's 'immoral' *Justify my Love* and MTV's immediate banning of the video; the Hardanger fiddle's association with the devil and thus its ban from Norwegian Christian churches until the 1950s; Rumanian musics depicting happy and unified folk and workers, which were products of Ceausescu's authoritarian communist regime and extreme music censorship; or Afro Celt Sound System and other hybrid world musics as products of so-called global market censorship. Such a thematic emphasis enabled the juxtaposition of examples on the

grounds of *relevance* to the topic in question, thereby revoking any form of canonisation.

Another transmission strategy was that of instilling in students an appreciation of the global process by which their 'own' music has taken shape. (Module Handout *Music of the World*, Sheffield, 3 October 2003). This broad theme—running through an entire course—enabled students to draw meaningful connections between the most diverse musics, while at the same time allowing for considerations of the dynamic nature of cultures and their musics. Frequent references during the course to cross-cultural influences and their effects on *our* Western homogenised global music also reflected ethnomusicology's frequent concern with global processes. According to the ethnomusicologist:

The module is also tied together by a historical thread running through each session. I try to teach students the bigger picture, not just to survey several music cultures, but to try to show them what this other music has to do with them; I try to show them historical connections. [Andrew Killick, Sheffield, 6 October 2003]

Thereby the ethnomusicologist introduced the idea of 'world music' as a single, shared musical history, as a kind of musical language shared around the world today, linking the entire course by the emergence of one (commercial) global music. Students clearly grasped this idea, suggesting that:

It made it very clear because... the lecturer brought in the analogy to the tree.... The roots are the various types of music coming together in the trunk, which symbolises Western global pop music. It amalgamated all these different musics. [Graeme, Sheffield, 24 October 2003]

Students increasingly showed an appreciation of the broader processes of cross-cultural influences, seeing the world's musics in a far broader light. This in turn, seemed to lead them to learn open-mindedness, fairness and compassion for all sorts of difference. Approaching music in a way that abandoned the distinction between self and other, the ethnomusicologist democratised students' perceptions.

I think studying world music widens our perspective on music. It's true that we think of music as a tune, or varieties of Western music. But if you went to a place and heard Birdsong, would you think of that as music? I think it is very important for us to become aware of the cultural places.... It is really good to study world music because it's

widening our outlook on different people! [Rachel, Sheffield, 10 October 2003]

Students across universities clearly seemed to grasp the *importance* of understanding what music means to its creators and listeners, and the extent to which music is meaningful to the people involved, as the following comment shows:

We've talked about culture, and we've talked about the dance and how they express themselves.... I think that a lot of the music comes around because of the culture. So that's why we maybe focus more on the culture than we do on the music. In some instances, the music must be a bit of a by-product of what the culture is inflecting. They've got the music because of the culture.... Culture has not come from the music. [Leah-Beth, Newcastle, 9 March 2004]

In other words, experiencing music as an expression of culture often enabled students to grasp that 'music... becomes a resource for understanding society' (Cook 1999:213). Many students seemed overall to apprehend ethnomusicology's key focus on studying music in and as culture:

Music is not just a system by itself, but rather a reflection of the culture and society from where it was born. That is a far more important idea! It gives music a meaning, a point and a reason! [Stephan, Sheffield, 30 April 2004]

Ethnomusicology is the study of human beings and music. It's not only about the music of one particular country, one nation. Studying ethnomusicology, studying music in culture and humans.... I am not only interested in music itself, but also in the culture. [Sheng Shi, Goldsmiths, 13 February 2004]

While the statements show that many students clearly assimilated the reason behind studying music in and as culture, I was particularly interested in the ways in which students' music-cultural experiences impacted on their attitudes and values. Blacking (1973:xi), for instance argues that music has the power to enhance harmony between humans and that 'music can become an intricate part of the development of mind, body, and harmonious social relationships'. Exposure to world musics can lead students towards increased awareness, appreciation and acceptance of people and their music, but as Fung (1994:46) points out, little research has yet been done on this series of claims.

My research provides some insights that complement these notions. Specifically, I found that transmitting music in and as culture seemed to impact on student experiences in two significant ways: first, placing an emphasis on studying

music within its cultural context instilled in some students a broadened awareness of and deeper appreciation for other cultures and led to broadened musical views and increased valuing of these musics; second, encountering a diversity of musics as human processes helped some students to appropriate their own culture, identity and way of life. Each impact will further be described and discussed in the following paragraphs.

Broadening students' views of music: valuing diverse musics on their own terms

Many ethnomusicologists believe that listening to ethnomusicology 'gives students exposure to different sounds and different colour, which enriches their experience, their understanding of what musicality is!' (Hae-kyung Um, Belfast, 18 November 2003). Studying the world's musics in and as culture, in particular, often expanded students' perception of music, one suggesting that 'it has made me very aware of the other types of music which are around in the world and how different they are... and it's made me more accepting of what's around' (Leah-Beth, Newcastle, 9 March 2004). This experience enabled many students to broaden their musical horizon for all sorts of differences. Some students found that just an awareness of different cultures and people's ways of life could be of utmost importance to them:

I feel we have to make an effort understanding other cultures.... It's not just us English who exist! [Rachel, Sheffield, 5 March 2004]

It would be a disgrace or almost rude not to study the music of someone else's culture. It's naïve to think that just because we are from the West, that's the only music that exists. [Stephan, Sheffield, 30 April 2004]

Other students reacted to their music-cultural encounters very positively and commented directly on their challenged and broadened views on music:

I think it's just good to challenge the fundamentals of music and just to see that everything you've learnt so far, and everything you study in other modules, is really focused on Western music. And... it's quite easy to forget that, and then suddenly you are challenged. Like he was talking today about the different tones and how Western music can stop you from appreciating non-Western music because how you've been brought up with that, and how you listen to tones like in Western music. [Emily P, Durham, 27 October 2003]

For me, it turned my world of music upside down.... I had no idea what music was, what music is, but I think it makes you sort of think twice, it makes you sort of realise that we [Westerners] are quite proud to think... to have got it all sorted with harmony, the most important thing [in music]. But actually it can really limit how we listen to other music.... I hadn't really thought about that before.... It's really good how he challenges everything music is. [Alex, Durham, 27 October 2003]

Some students experienced a broadening awareness at the level of musical elements, suggesting that 'other cultures may not be so strict, and pitch doesn't matter so much. It's not just about our own little treble clef!' (Jessica, Sheffield, 20 February 2004). Others commented on expanded views towards musical notation, conveying that 'we think of music as written, as strict. There is so much different and fascinating stuff, for instance how people read music' (Graeme, Sheffield, 3 October 2003). Another student had eye-opening experiences that led to towards compositional freedom:

This course opened my eyes in regard to musical freedom. It doesn't have to be so strict. Your approach to music doesn't have to be bound by those [Western] rules. I now use more musical freedom in my compositions. [Stephan, Sheffield, 30 April 2004]

Studying the world's musics within their sociocultural contexts led some students clearly away from any Eurocentric value judgements about other musics, and towards increased tolerance for those world's musics they encountered. Students recognised that music is made with reference to its makers' *unique* standards and criteria. Some commented that there are many ways of making music, which, whether students liked the musics or not, were regarded as interesting and equally valid in their own way:

When listening to some of the examples, I didn't find them particularly good by Western standards because they sounded out of time or out of tune, not as strict. It was interesting to find then that within its culture, this piece of music would be regarded very professional.... I try to make that transition. [Stephan, Sheffield, 30 April 2004]

It makes it more interesting to concentrate on the cultural background because the music itself is quite dull, not musical. But in the context of the culture or society it sounds more interesting, and I can understand better what they're trying to do. [Melinda, Sheffield, 10 October 2003]

My preferences for the music itself differ; one region I like very much, another not so much, for instance overtone-singing [throat singing] is

not my taste at all.... Anyway very interesting, whether I like the music or not. [Constanze, Rostock, 24 November 2003]²⁴

What students suggested in these comments was that 'if we can understand more about the culture, we know *why* that kind of music is being performed' (group interview, Sheffield, 19 December 2003), and this understanding seemed to make their musical encounters more interesting and meaningful. Another student, for instance, grasped that a country's development (technological, economic, etc) and the availability of natural or other resources impact on the ways in which instruments are being made, which seemed truly to instil a deeper understanding and appreciation of the relationship between African musical instruments and music-making processes:

We talked about how advanced the country is affects the music and how the instrument, the rattle-thing... was made out of some kind of vegetable... whereas in our country they'd probably make that in a different way. And, I don't know, it's a completely different way of thinking because music is part of the community, instead of something that you just listen to. It's something that you do and you get involved in. [Rachel, Sheffield, 10 October 2003]

In general, I found that many students seemed to come to value the world's musics on their own terms, suggesting for instance that 'African music is by no means simpler than Western music.... I think it's just completely different because music is society.... I don't think there is any way that we are above them. It's just a completely different culture' (group interview, Sheffield, 10 October 2003). To many, musical complexity or simplicity seemed irrelevant, commenting for instance that 'Asian folk music, to Western ears just doesn't sound right.... But I don't think of it as right or wrong; I don't think of it in terms of tonality. It doesn't matter whether the music is complex or easy. It's about the people and what *they* regard as right and wrong!' (Chris, Sheffield, 20 November 2003). The musical examples listened to and studied seemed to instil respect for the ingenuity of the people who learn and perform it, summarised in another comment:

You can't really define what music is the way *we* do, because there are so many different types and concepts of music.... It makes you think of music more on a grander scale.... It's a good way of opening your eyes to the world and becoming more interested in other peoples' cultures. [Rachel, Sheffield, 4 March 2004]

²⁴ Die Musik selber find ich sehr unterschiedlich; eine Region gefällt mir richtig gut, anderes wieder nich so, zum Beispiel Obertongesang mag ich überhaupt nicht... Auf alle Fälle, sehr interessant, egal of ich die Musik nun mag oder nicht. [Constanze, Rostock, 24 November 2003]

Appropriating students' own culture

John Blacking (1973:ix-x) reflects that 'the Venda of South Africa... broke down some of my prejudices. They introduced me to a new world of musical experience and to a deeper understanding of "my own" music.' Ethnomusicologist John Baily equally advocates:

I think... it actually contributes towards awareness of other cultures.... I think also, that it should probably make you hear your own music in a different way, or think about it in a different way.... The more musics you look at around the world, the more you get a sense of the things that go on... and then you can compare this to Western music and re-evaluate that in those terms.... Sometimes, it would be a good way of spotting students who think that Western music is the best music in the world.... You become more aware of why you say or think that.... It sharpens up the perception. [John Baily, Goldsmiths, 13 February 2004]

In Germany, ethnomusicologist Britta Sweers similarly suggests that 'for musicians, this is a way—as John Blacking has already formulated—to get to know oneself differently, to see oneself in the mirror of another culture.... You have maybe more distance to your own culture as you look at it from the outside' (Britta Sweers, Rostock, 25 November 2003).²⁵ Principal Hartmut Möller equally explained that 'one only knows European music when one has also encountered non-European music, otherwise one just celebrates oneself and thinks this is so special, so valuable' (Hartmut Möller, Rostock, 25 November 2003).²⁶

During my research, I equally found that studying someone else's music within its sociocultural context helped some students appropriate their own culture and music, and felt this to be enriching and empowering. Some expressed that learning about musics within particular contexts, such as *politics* resulted in 'rethinking other stuff, like the music I was listening to... That was really good, and it does just influence *your* life a lot, you know' (Terrie, Belfast, 18 November 2003). In other instances, students commented:

²⁵ Für die Musiker ist das wirklich eine Art und Weise,—wie John Blacking das schon so schön formuliert hat—sich selber anders kennenzulernen, sich selber im Spiegel einer anderen Kultur zu sehen.... Du hast vielleicht mehr Distanz zu eigenen Kultur, weil Du sie von außen betrachtest. [Britta Sweers, Rostock, 25 November 2003]

²⁶ Man weiß eigentlich über die europäische Musik nur was, wenn man auch die nicht-europäische Musik kennengelernt hat, sonst feiert man sich nur immer selbst, und denkt das ist so besonders, so wertvoll. [Hartmut Möller, Rostock, 25 November 2003]

This session helped us to understand the [African] culture a bit better... about cyclical lifestyles, reincarnation, and all that.... The analogy to the [Western] orchestra in terms of hierarchy was quite interesting. This helped us questioning *our* own society a bit, something I have never done before. [Oli, Sheffield, 10 October 2003]

What it has done for me? It has opened a lot of doors I didn't know existed.... Musicology wouldn't have opened the same doors.... The social influences, for instance... and the actual social effect of that music in a concert.... It's just opened my mind. It's like a mind-blowing experience. [Richard, Sheffield, 8 December 2003]

It has definitely made me think differently about both the tradition I am in and other traditions. [Thomas, Manchester, 9 May 2005]

Other students experienced broadening perceptions that helped them make sense of their own, often syncretic identities. These students often focused on the process of becoming critical self-reflexive learners, through which they were able to gain a more complete picture of both music and their often complex life experiences. Gordon, for example, who had Irish ancestry and was raised in England, reflected on his own 'search for Irish roots' when learning to play Irish flute and, while undertaking research into Irish music and identity during his ethnomusicological studies, participating in flute bands in Belfast (Gordon, Belfast, 19 November 2003). Equally, one Taiwanese student only started appreciating Chinese music when studying at an English university, through which she rediscovered her own Asian identity:

It is quite interesting to come all the way here to discover Chinese music.... This made me interested in it. I have realised that this helps me to understand my own identity... being 'in-between' cultures.... I chose the *kayagŭm* workshop and feel very strange about that.... In China I would have never done this.... But here, I try to explore why I miss China, re-explore my own world and search for my own identity. I miss something that I should have paid attention to earlier.... I have neglected my own culture and music in the past, so although I'm Asian, I don't know my own tradition very well.... This is a really interesting feeling and experience because this is so close, but also so distant to me.... I wouldn't feel complete if I wouldn't try to understand my own culture too.... I rather feel somewhat ashamed because I am Asian and should know this but don't. Other students assumed that I know the instrument and music and gave me a strange look when I said that I didn't. [Celia, Sheffield, 30 April 2004]

Other students gained increased self-awareness of their musical identity. Sally, for example, reflected on her past self-perception that she lacked musical

talent, and about the 'great' performance students she would have had to compete with at a conservatory. Listening to ethnomusicology helped Sally realise why she felt anxious about pursuing performance studies. She became aware how her ideological concepts of talent and musical greatness had been shaped by concepts from the Western musical establishment. This critical self-awareness and cultural contextualisation enabled Sally to make sense of her own (and equally acceptable) musical identity:

I understand now why I got cold feet and didn't go to the conservatory.... I also understand why I didn't do music earlier. It was this, I had this elitist notion of musicians... and now I know I wasn't that!... Doing ethnomusicology was great because... you realise that what we have, what I had, the Western art-view of music, it's only one view of music amongst other, possibly more acceptable views of music. So really, what I did find in ethnomusicology was this confirmation, liberation I've been looking for, so that now I would say I'm a musician! I'm not a virtuoso musician but I also understand now that I don't want to be a virtuoso. [Sally, Belfast, 18 November 2003]

Tinoosh, another student, similarly commented on the interrelationship between his ethnomusicological studies (and world musics as a human phenomenon) and increased self-awareness of his own sociocultural identity:

My interest is non-Western music... is my way to find myself. I am searching myself. That's what I'm doing. I'm searching myself in music... because I think if you understand, if you recognise, study yourself, then you are getting to the roots of many things because... we are all human. I think ethnomusicologists are doing the same thing. They are studying music as a human behaviour.... You are dealing with humans. When you are dealing with a human being, you are part of it.... Ethnomusicology for me is not the study of music of others, of others' music; it's the study of yourself. Yourself, and your music. Ethnomusicology for me is the study of myself in the point of view of music. [Tinoosh, Goldsmiths, 10 February 2004]

At the same time, I also encountered students acquiring a stronger appreciation of their own Western culture and music through their ethnomusicological encounters. Instead of enhancing students' uncritical appreciation of otherness in all its forms, some listening experiences led students to comment on shocking and horrifying music-cultural experiences:

I am amazed about the difference between cultures. Sometimes they teach you things like yesterday [Iran during the Revolution], and told us all the things about how they were not allowed to play. That was really shocking. That made me realise that we are very lucky that we can play our music and everything. So we kind of learn [about

ourselves] from other cultures... [Amaryllis, Goldsmiths, 12 February 2004]

It was like the men watching the women make idiots out of themselves [referring to a traditional ceremony in Italy during which women who are believed to be 'bitten by a spider' have to undergo a purifying ritual].... How is that furthering what they [women] are trying to stand for? It made me a hell of a lot more thankful for my culture, despite the rules and restrictions that we have on our culture here. It's made me a hell of a lot more thankful that we don't go through things like that.... In regards to the actual music, it makes me a hell of a lot more thankful that we have so many different varieties of music in the Western world.... It makes me very thankful, despite the fact that we have S Club 7, or Britney, or whatever it is, we've still got good music, and we've got our classical history... [Leah-Beth, Newcastle, 9 March 2004]

Rightly so, these students found shocking some of the gross human injustices and discrimination that certain cultures practice against their own people. In a class on music and politics in apartheid South Africa, for example, I observed students being deeply horrified by the cruelties practiced against musicians who spoke out against apartheid.²⁷ Students showed similar horrified reactions when listening to Afghan musicians, both male and female, who suffered one of the strictest kinds of music censorship under the Taliban.²⁸ Listening to the compelling injustices against women in some non-Western cultures, Leah-Beth again commented that 'I didn't ever, ever think that there is so much discrimination between men and women. It was quite shocking to see how some of these women are treated and how they are expected to live' (Leah-Beth, Newcastle, 9 March 2004). Above, I noted, however, that some such experiences are double-edged, playing onto students' pre-existing stereotypes and leaving them to think that other cultures are traditional, primitive and behind.

More generally, during the transmission of world musics as a reflector and generator of social meaning, many students had mind-opening experiences, and gained an appreciation that there is meaning *behind* music. This seemingly impacted on students' attitudes and values towards other cultures and their musics, and students' own Western culture. I have specifically shown that students often learnt to

²⁷ I am particularly referring to students' reactions to watching the video documentary *Amandla! A Revolution in Four-Part Harmony*, (2002, South Africa. Lee Hirsch); see further www.amandla.com.

²⁸ This observation was made with particular reference to the video documentary *Breaking the Silence: Music in Afghanistan* (2002, Afghanistan/UK. Simon Broughton); see further www.freemuse.org/sw6455.asp

value the diverse world's musics listened to and studied at university on their own terms, instilling in students respect for the ingenuity of the people who learn and perform it. I have also shown that, whilst referring to both positive and less positive examples, listening to ethnomusicology led students to reflect upon and better appreciate their own culture or identity. Such experiences surely impacted on students' attitudes and perspectives in their contribution to a better, democratic society so crucial in contemporary education (McGettrick 2005), and, more specifically, music education (Woodford 2005).

Deepening appreciation and understanding

Based on my observations, students' listening encounters in ethnomusicology and world musics classes seemingly transformed their attitudes and perspectives towards self and other. American ethnomusicologist Michael Morse shares this same idea, explaining that:

A world music course seems to me an ideal place—if such still exists, or ever did—to expose our students to the human realities... to address the particular curriculum material in (a) way(s) that engage the students' emergent sense of tolerance and reality. In a music course, that's first and foremost through participatory listening. [Michael Morse, in an email to SEM-list, 12 May 2005]

Indeed, the majority of students included in my research experienced that listening to ethnomusicology instilled a deeper appreciation of the musics and their makers, and of students' own musicking. This particularly emerged from transmitting to students the role music plays in people's lives, rather than from processes involving the eclecticising of the world's musics. Whilst the latter indeed evoked in students a sense that there is genuinely no clear canon of music cultures for study, it was particularly the transmission of world musics within their cultural contexts that led students to appreciate and value 'other' musics on their own terms, and also better to understand their 'own' Western culture.

Thus the latter, experiencing musics in and as culture, enhanced in many students a democratised view of people and their musics, enabling them to grasp that 'just as all people are inherently equal, so are their musics.... All musics (and people)

are equivalent in terms of the values, meanings, and integrity of their own contexts' (Koskoff 1999:546). Some students regarded this approach as a *holistic* musical study. Even Jana, often so critical of her experiences in world music, stated:

I simply find it very, very interesting to see... what kind of music they make, and... then she also talks about the people [folk] themselves. And that is simply a holistic project, which I find very good. [Jana, Rostock, 24 November 2003]²⁹

In other words, students often felt that 'the discipline helps you to appropriate things' (Jennifer Tobin Strike, Newcastle, 16 March 2004), that is to comprehend the 'bigger' picture, to help students make sense of their own educational and life experiences. This shows that the transmission of world musics during listening processes led students towards heightened tolerance and compassion towards 'other' cultures, which also reflects ethnomusicology's non-canonical, democratic concerns. Listening to ethnomusicology can thus impact on students' transformations, and changes of attitude and perspective towards self and other. Such findings seem particularly pertinent in the light of 21st century music education that places emphasis on such democratic values as freedom, creativity and contribution to society (see also Woodford 2005). The following chapter will thus share this same concern, and illustrate students' musical and personal transformations within the context of performing ethnomusicology.

²⁹ Ich find das einfach sehr, sehr interessant, auch zu gucken... was die für Musik machen, und... dann erzählt sie auch selber über die Völker was. Und das ist einfach ein ganzheitliches Project, was ich sehr gut finde... [Jana, Rostock, 24 November 2003]

PERFORMING ETHNOMUSICOLOGY

Ethnomusicologists' desire to gain deeper cultural understandings often necessitates *true* engagement in musical participant-observation (Cooley 1997) on the basis that musical performance can increase both the value and necessity of ethnomusicological fieldwork. The performative aspects of culture that lead towards a kind of intrinsically musical and imaginative experiencing are thus pivotal in ethnomusicological research. Performing can sensitise the performer-researcher to musical and extramusical aspects, and can precipitate a sense of the music's style and aesthetics (Averill 2004). Performance has thus increasingly occupied a crucial position not only in ethnomusicological scholarship, but also in the transmission of ethnomusicological knowledge at universities.

Yet little has been written about utilising performance at universities that sheds light into the ways in which students access the musical other. The most relevant publication by Solís (2004a, *Performing Ethnomusicology: Teaching and Representation in World Music Ensembles*) addresses mostly the ethnomusicologist's perspective. Performing ethnomusicology is therefore a particularly pertinent subject matter for a chapter, as performance can lead students towards their perhaps most meaningful and conspicuous experiences during their encounters with world musics at university, enabling them fully to appreciate and understand another culture's music when transmitted in the classroom.

Ethnomusicologists included in my research agreed that performing ethnomusicology is of great importance as it can enable students more intrinsically and deeply to experience and understand world musics, and enhance and broaden students' view and understanding of the relationships between different musical sounds when transferred in the classroom. For example, John Baily (2001:86) suggests that '*only* as a performer does one acquire a certain *essential kind* of knowledge about music', while Neil Sorrell similarly proposes that 'musical participation is the key to all musical understanding', and 'playing something is better than playing nothing.... You have to have a practical musical experience before things actually seem to matter.... Students should demonstrate a direct relationship to the music, and performing it is one way' (Neil Sorrell, York, 10 May 2004).

Active musical experiencing thus enables students to gain a deeper understanding of the macro- and micro-processes of musical performance, claims also made in the following statements:

This is yet another way of getting students to understand why things are different and why things are a certain way.... If you have a hands-on experience you start to appreciate it at a physical level. [Caroline Bithell, Bangor, 15 October 2003]

To students, it is simply important not only to *hear* the music and—based on that accordingly—through an analysis theoretically to deal with it, yet also to try it out at least once in praxis.... But there are things that are verbally formulated only with great difficulty, which can be better *felt* from own praxis. For example, the shifting hierarchical relationships in a Javanese gamelan are difficult to be verbalised theoretically. Yet when one has found out oneself, which instrument must listen to what other instruments, then immediately one can far better understand that. [Rüdiger Schumacher, Köln, 22 July 2004]¹

Learning new ways of musicking (see Small 1998) can also impact on students' general musicianship. Valorising alternative systems and approaches to creativity, performance can provide students with choice and agency of musical alternatives, while leading them towards gaining those skills and abilities necessary for musical performance in the formal education setting. For instance, longer-term performance training in Latin American, and particularly Brazilian rhythms enabled students over time to 'feel the groove... [and] to cope with rhythms in other [pop] bands' (Wolfgang Schmiedt, Rostock, 25 November 2003), and thus to apprehend the music operationally.²

Ethnomusicologists more generally concur that performing ethnomusicology can positively affect students' oral-aural musical awareness, and enhance their ability

¹ Für Studenten ist es wichtig, eben nicht nur die Musik zu hören und entsprechend darauf basierend über eine Analyse sich theoretisch damit zu beschäftigen, sondern zu versuchen, zumindest das auch in der Praxis einmal zu erproben. Nicht daß wir wollen, daß die jetzt gute Musiker in einem bestimmten Stil werden; soweit muß es gar nicht gehen. Aber das sind manche Dinge, die man verbal nur sehr schwer formulieren kann, daß sie die aus der eigenen Praxis empfinden. Beispielsweise das wechselnde Hierarchieverhältnis in einem Javanesischen gamelan, das läßt sich sehr, sehr schwer theoretisch formulieren. Wenn man aber selbst herausgefunden hat, an welchen Stellen welches Instrument auf welche anderen Instrumente hören muß, dann wird man das unmittelbar sehr viel besser nachvollziehen können. [Rüdiger Schumacher, Köln, 22 July 2004]

² Jedes Semester haben Studenten mindestens einen workshop über mehrere Wochenenden, wo es um Latin, und insbesondere Brazilianische Musik geht.... Das üben die hier stundenlang zusammen, und dann irgendwann fängt das an zu grooven.... Das schlägt sich positiv in der Rhythmusbelastbarkeit in anderen Bands nieder. [Wolfgang Schmiedt, Rostock, 25 November 2003]

to hear and listen to differing musical aspects. They equally advocate that students' development of oral-aural skills remain central to the discovery of music's sonic structure, and that 'musical sound itself is the surest way to knowing music analytically and for its performance possibilities' (Campbell 2004:10).

During my research, many ethnomusicologists also agreed that performing ethnomusicology is an important *social* activity for students. Performance can enable active collaboration at every level, as the development of social and emotional competence is shaped by democratic decision making. Some ethnomusicologists placed less emphasis on specialist training and musical achievement, and more on the musical *processes* that led students towards cooperation (Figure III-1):

[Musical] participation is a very important element... for music making is more of a social activity.... New experiences are always a good thing because it also opens your eyes how different people do different things, and different kinds of musical structures and sounds, and different kinds of skills and discipline when they acquire their co-ordination and so on. [Hae-kyung Um, Belfast, 18 November 2003]



Figure III-1: Korean drumming workshop; Note that Hae-kyung Um (left) leads the ensemble through mostly musical cues performed on the Korean hour-glass drum; University of Belfast, 17th November 2004

Many ethnomusicologists advocated learning to perform as a preparation for field research, which can also bring students numerous social advantages. Baily (2001:95), for instance, suggests that 'it can provide one with an understandable role and status in the community, and it can be useful in early orientation', an idea supported by Rüdiger Schumacher:

It is an important preparation above all for the area of field research. Someone with basic skills in playing these instruments also has much quicker contact with the people, and far deeper contact with the people during field research. [Rüdiger Schumacher, Köln, 22 July 2004]³

Performing world musics enables students to understand music from another perspective as 'it is really a kind of deepening... of their experience through approaching the music from a different position' (Rüdiger Schumacher, Köln, 22 July 2004).⁴ At the same time, students can gain an understanding of performance 'from an anthropological point of view, so that gives them another dimension of understanding' (Hae-kyung Um, Belfast, 18 November 2003). As a result, performing ethnomusicology has the capacity to deepen students' respect for other music cultures by appreciating the beauty of different timbres and the subtle or difficult complexities inherent in music ensemble structures. Enabling students truly to understand a non-Western other through its cultural expressions may thus challenge their Western perceptions of the aesthetic in music.

Besides ensemble performance, I often found that ethnomusicologists also advocated displaying and demonstrating instruments live—either themselves or by inviting a visiting artist—, or conducting simple hands-on activities during occasional workshops so as to present students with a further level of experience of music making in a non-Western tradition:

Sometimes I demonstrate particular vocal techniques and show them... the differences between female and male voice.... Also on *kayagŭm*... I show them sometimes traditional and modern techniques.... Actually seeing it makes for very good communication.... when you can make your lecture—if you are a performer—as live as possible. [Hae-kyung Um, Belfast, 18 November 2003]

I have showed them some instruments.... I think just to hold a physical object from another musical culture is a way of making it more real for them.... Students always appreciate it when they can see the actual instrument in front of them, and they can hear it being played... by someone who can play the instrument.... Live performance by a visiting artist who was able to play music for

³ Insofern ist es ne wichtige Vorbereitung auch überhaupt für den Bereich der Feldforschung. Wenn jemand Grundzüge im Spiel dieser Instrumente hat, hat der auch n'viel schnelleren Kontakt zu den Leuten, sehr viel tieferen Kontakt zu den Leuten in der Feldforschung. [Rüdiger Schumacher, Köln, 22 July 2004]

⁴ Das ist eigentlich 'ne Art von Vertiefung... der Erfahrung durch eine Herangehensweise von einer anderen Position aus. [Rüdiger Schumacher, Köln, 22 July 2004]

them.... I often noticed that students become alive and just more interested. [Andrew Killick, Sheffield, 3 October 2003]

Performing ethnomusicology can also create a different mindset in students and connect them on a positive, experiential level. Through performing ethnomusicology, students may thus come to acquire a sense of musical ownership, making the music real and relevant to them:

I think, students remember things better if they have actually done something in a practical way, rather than sitting and listening.... So I try to get students involved as much as possible, get them to do something practical, physical every time, and I think they just remember that better than as if they are just sitting and taking notes. [Andrew Killick, Sheffield, 12 November 2003]

I usually bring in some African drums and do hands-on workshops on African rhythms, which enable students to experience how cross-rhythms work... and they always enjoy doing that because they find that they are able to do that because it is not that complicated. [Caroline Bithell, Bangor, 29 October 2003]

Ethnomusicologists generally agree that performing ethnomusicology in its various forms is crucial during students' encounters with the world's musics. Even at universities with significant financial constraints, I frequently heard that 'I would find it absolutely splendiferous if we had a gamelan ensemble here... or whatever group.... But that is still music of the future' (Britta Sweers, Rostock, 25 November 2003).⁵ Performing ethnomusicology has thus increasingly become a subject for academic study in its own right at numerous universities in Britain, and according to Richard Widdess:

It seems fairly logical to have performance at the heart of musical education.... I think increasingly we are going to see performance treated as study in its own right.... But we see the performance and the academic side as really being two sides of the coin. It doesn't make sense to have the one, and not the other. [Richard Widdess, SOAS, 12 November 2003]

⁵ Ich fänd's absolut herrlich, wenn wir hier ein Gamelanorchester hätten... oder egal was für welche Gruppierung.... Nur das ist noch Zukunftsmusik. [Britta Sweers, Rostock, 25 November 2003]

Understanding student experiences during performing ethnomusicology

In the following section, I will discuss student experiences to better assess the ways in which performing ethnomusicology at universities led students towards changes of attitude and perspective. This issue has already been addressed in Chapter II (Listening to Ethnomusicology), and there is necessarily some overlap as students will be listening during performing ethnomusicology. Blacking agrees that 'I mean by the word "performance" both the physical involvement of performance and the experience of remaking music by listening' (1987:124). More specifically, my discussions of performing ethnomusicology will be located along a continuum that includes students' discovering of (a) world musics' material culture, (b) musical expression and form, and (c) cultural values.⁶ Adopting the tripartite model, I wish to understand students' unique experiences along this continuum, and the impact that these had on them musically and personally.⁷

The first part will discuss the ways in which students discovered musical instruments, and became more actively involved during simple musical imitations and occasional world musics workshops, while encountering (a) material culture and developing a broadened sound awareness of the music. This kind of musical engagement may be described as spontaneous, vivid and novel (Boyce-Tillman 1996:59) during which students frequently expressed heightened levels of joy and excitement. Happiness, in particular, has been regarded as one of the most important and frequent aspects of musical performance during which:

...the heart beats faster, the pulse rises, breathing becomes shallower, the skin temperature rises, and the pattern of brain waves become less regular.... [Thus] music has the ability to make people feel good.... The happiness of listening to music... is in part the simple result of musical arousal. We tend to feel better when we are musically aroused and excited. (Becker 2001:144, 145)

⁶ I have derived the tripartite conceptualisation from a helical model by Boyce-Tillman (1996), which represents a framework for world music education of discovering (1) material culture; (2) expression; (3) form and (4) value.

⁷ Whilst voices by ethnomusicologists and students from universities both in the UK and Germany will be represented, in this chapter, I will draw particularly on examples of performing ethnomusicology as they have been observed at universities in the UK. This is mostly due to the restrained frequency and length of my research visits at German universities, which in turn restricted my opportunities for observing and participating in their performance classes and/or ensembles.

The feeling of emotions in form of pleasurable excitement was so pivotal to students at this level of performing ethnomusicology that it deserves further attention in a subsequent section. Beforehand, however, I will turn to the second part of this chapter, which will be concerned with students' longer-term ensemble participation and learning to perform a musical instrument, during which students discovered (b) musical expression and form. This resembled more structured and musically more meaningful performance participation, enabling students to recognise that sound is organised in some way, while considering artistic meaning and personal expressivity. This resulted in exploring *expression*, a process which begins with a personal and individual response to a particular piece of music, and *form*, which involves grasping the ways in which music becomes more organised, while comprehending the music's phrase structure, rhythm and metre, and melodic gesture. Here, students often experienced a deeper-level understanding of the music's intricacies and particularities, and gained a deeper awareness of *music-as-music*. At the same time, the requirement of a final (and formally assessed) performance led most students to feel emotions, yet these crystallised in form of performance anxiety.

To students, the emotions of enjoyment and anxiety were pivotal in shaping their experiences, as 'music is an incomparably lucid and powerful means of expression... far beyond anything we could have imagined' (Elliot 1972, in Budd 1992:133). At this point in the chapter, I will include an excursion into *Music and Emotions*, particularly students' experiencing of enjoyment and anxiety, as both reflected a general trend across a larger student population.⁸ While both kinds of emotions seemed *outwardly* directed and interrelated, they shared a somewhat dichotomous relationship, with enjoyment at the first level and anxiety at the second level of performing ethnomusicology. This will form the basis to a cross-institutional comparison examining pivotal factors that have impacted on students' emotional experiences.

In the final part of this chapter, I will discuss the ways in which performance concerned a more socially engaged, experiential ethnomusicology through music. Here, I will examine performance as a social phenomenon, while looking at the

⁸ At the third level of performing ethnomusicology, students also experienced emotions, yet these seemed to be of a *different* kind as they were more *inwardly* directed. Their explanation would necessitate a more individualistic-phenomenographic or psychological approach to analysis, which is deemed outside the scope of this chapter.

motivations and experiences of students who utilised performing ethnomusicology for their ethnographic writings, through which they tried to make sense and understand their *shared* musical experiences. Such deeper-level musical and cognitive processes embraced students' logocentric processes of conceptualisation, reflection and analysis, and necessitated students' deep, self-reflexive and critical thinking in order to understand (c) the values, people and societies hold about and express through their own music. Students learnt—through performance and critical reflection—how and why individuals and cultures value artistic products in often unique and differing ways. This kind of performing ethnomusicology enabled students to learn about *music-as-culture*, and to understand how and why 'music... becomes a resource for understanding society' (Cook 1999:213). This type of performing ethnomusicology also represents what ethnomusicologists themselves are professionally (Solís 2004b:2), since they often focus on musical experiencing as a way of *fully* understanding. Performing ethnomusicology may lead students towards a deep-level engagement in the music.

Overall, students' attitudes and perspectives changed along the performance continuum. At its most basic level, discovering material culture resembled '*animation*' (John Baily, telephone interview, 7 June 2006) and led students towards experiencing heightened levels of enjoyment in the otherwise formal university environment. More substantial participation in performing ethnomusicology, by contrast, led towards deeper insights into music-as-music, which also generated performance anxiety that resulted from the adapting of the Western performance paradigm. At the third level, performing ethnomusicology was used to enhance deeper understandings of music-as-culture. This led students to experience insights not only into the music, but also understand its makers better, resulting in deeply shared emotional experiences with the people whose music they studied and wished to understand.

Performing Music—Discovering Material Culture

The differing kinds of performing ethnomusicology offered at universities obviously depended on ethnomusicologists' individual choices, and were often marked by their sociocultural identities, research allegiances, personality characteristics, concepts and beliefs. At the same time, 'the way a musician teaches is likely to reflect the way that person learned in the first place' (Baily 2001:94). This provides one reason why not all ethnomusicologists at British and German universities led world music ensembles. Performance opportunities also frequently depended on individual institutional constraints.

Yet at most universities, I encountered the performing of ethnomusicology at least in form of seeing-hearing-trying real musical instruments, which occurred most typically during world music classes. Perhaps less frequent, yet equally valuable, were occasional workshops, often led by invited guest musicians who either utilised musical imitations, or real musical instruments. Such experiences often enabled students to discover world music's material culture, and its infinite varieties of timbres, methods of sound production, tone quality, technology and construction, leading them towards a broadened sound awareness of the world's musics.

Seeing-Hearing-Trying musical instruments

During my research, I frequently encountered university classes during which students encountered the seeing-hearing-trying of musical instruments. At QUB, for example, students experienced demonstrations of Korean singing styles and *kayagŭm* playing techniques performed by the ethnomusicologist. Some students commented that this experience enabled them to gain a deeper understanding of the differences between classical male and female singing techniques, demonstrated in form of chest and head voice. Other students felt that they grasped the difference between contemporary and traditional playing styles on the *kayagŭm*. The ethnomusicologist agreed that:

They really take it in because actually seeing it when someone is doing it seems to make for very good communication.... I think it works for every level... when you could activate lecture and your performance skills. [Hae-kyung Um, Belfast, 18 November 2003]

At another university, students experienced specialist musicians demonstrating musical instruments during a lecture on Thai classical music (Figure III-2). During the instructor-led demonstrations, students were asked to pay particular attention to certain playing techniques. For example, explaining the Thai categorisation *diid* (to pluck), *siid* (to bow), *tii* (to hit) and *paw* (to blow), both musicians demonstrated these techniques on a range of Thai instruments. Most students commented after the lecture that it was ‘useful and interesting to see real instruments... as this brought the strange music culture alive’ (informal group interview, SOAS, 10 November 2003).



Figure III-2: Dusadee “Gaew” Swanghibeonpong (right) with female assistant during a lecture on Thai classical music, which included demonstrations on Thai classical instruments; Note the *ranat-ek* xylophone (bottom right) and *khwang wong yai* circle gong (bottom centre); SOAS London, 10 November 2003

Indeed unknown and strange music cultures seemed more real and relevant to students, as they frequently commented on their *visual* experiences. Some students suggested, for instance, that ‘knowing what the instruments look like made it easier to understand how they are used in Thai music’ (informal group interview, SOAS, 10 November 2003). During a *mbira* workshop, a student similarly described that she found it important to be able to ‘put a picture to the name... [because] it was different than I imagined’. Others showed an interest in its construction and were astonished about ‘the detail that went into making the instrument’ (group discussion, Bangor, 6 March 2006). To many students, seeing an instrument for *real* (rather than just in pictures) enabled them to relate to, and thus gain a clearer understanding of the

instruments. Such real and relevant experiences led students towards discovering, and thus deeper levels of participatory experiences of the instrument's intricate characteristics.

Students also frequently emphasised *hearing* the instrument's sound. Live demonstrations by specialist musicians seemed particularly interesting. Those students who participated in the *mbira* workshop commented that 'this is the main thing that sticks out in my mind.... It really helped with understanding how the instrument sounded... [and it was] very interesting... to hear the different effects created' (group discussion, Bangor, 6 March 2006). At another university, students commented that they 'got to hear the sound for *real*, not just on a recording.... Also hearing her perform was great, better than hearing recordings alone' (group interview, Sheffield, 20 February 2004), while particularly referring to live demonstrations on the Chinese *guqin* and *guzheng* (Figures III-3 and III-4). Another student commented about her experience of seeing and hearing live demonstrations that:

The live demonstrations on these Chinese zithers were really good because I will not forget that.... You can appreciate it better.... They didn't do very much, not very complex stuff, but I liked it nevertheless because you could actually *see* and *hear* it. [Rachel, Sheffield, 20 February 04]



Figure III-3: Shih-Hua demonstrating the Chinese *guqin*; Sheffield, 20 February 2004



Figure III-4: Yue demonstrating the Chinese *guzheng*; Sheffield, 20 February 2004

Besides live demonstrations, I also encountered instances during which students experienced more active participation in form of actual sound production. While some scholars have increasingly raised questions about (what they called) superficial music making in form of dabbling, I found that the extent of active

involvement was often determined by the musical instrument and style.⁹ In one instance, students learnt about *nanguan* music in Taiwan, and particularly how, traditionally, musicians learn to perform this music and the appropriate behaviours associated with its performance.

In practical and experiential ways, students learnt to pass instruments politely (by Taiwanese standards), to count and play the beat on woodblocks, and to sing the melody in a melismatic Taiwanese manner. While students sang, the ethnomusicologist also demonstrated the melody of a piece of traditional Taiwanese *nanguan* music on the *pipa* (Figure III-5), emphasising to students that ‘once you can sing this, it is easier to transfer the melody to the instruments’ (Chou Chiener, Sheffield, 30 April 2004). Students finally tried playing the melody on various instruments passed around the group (Figure III-6), yet this activity appeared too difficult to accomplish so that students simply tried producing sounds on these instruments.



Figure III-5: Chou Chiener demonstrating the melody on the *pipa*; University of Sheffield, 30 April 2004

⁹ The 7th International Symposium entitled *The Local and the Global* on Cultural Diversity in Music Education (CDIME) held in Australia in November 2005, for instance, included one theme on ‘Dabbling or Deepening’, asking questions such as: ‘With the increased interest over the past twenty years, has world music become a commodity that is best dealt with superficially: bang away on an African drum, improvise along the scale of an Indian raga? How is the balance between introductions to world music and profound immersion into other musical styles and idioms?’ (Call for Papers; 5th August 2004).



Figure III-6: Students' engaged in sound production on musical instruments, including two *xiao*, *erhu*, *pipa*, and *sanxian* (from left to right); Chou Chiener (far right) providing advice and support; University of Sheffield, 30 April 2004

As this example shows, the extent to which ethnomusicologists can transmit musical performance skills obviously depends on the music's intricacies, and the construction and playing technique of the musical instruments. Some aerophones, for instance the Japanese *shakuhachi*, require rigorous instruction and practice before an actual sound can be produced. Unfretted chordophones, such as the Chinese *erhu* often challenged students' initial efforts such that they merely guessed or produced random sounds. Idiophones and membranophones, by contrast, often enabled students more rapidly to 'learn to play the rhythms that are used in the music and put them together. So students can experience more of the *music*. But you can do that only if you have got an instrument that students can make rapid progress with' (Andrew Killick, Sheffield, 7 May 2004). The instruments themselves thus often determined students' experiences of performing ethnomusicology during such formal classes.

I found that this form of experiencing through seeing-hearing-trying musical instruments led students towards heightened interest in and awareness of the various world musics and instruments. One student commented that 'dabbling is a useful way of getting to grips with a strange instrument' (Jessica, Sheffield, 20 February 2004). Experiencing actual sound production on a physical level also surprised many students about the difficulties in handling the instruments. Students commented that 'I didn't think it would be that hard to play.... I had no idea how difficult it can be.... The instruments were very different to my preconceptions' (group interview, Bangor,

6 March 2006). Students who participated in the Taiwanese lecture also suggested that:

It helped me to relate to the instruments and to experience Taiwanese culture.... Instead of a theoretical experience, I have a practical one which has increased my understanding of this topic.... It was good to see the materials used, how the instruments are played and the sound they create.... It was brilliant to try out the instruments and to experience them first-hand.... It was very exciting to hold the instruments. This informed me better on the way the instruments work. [group discussion, Sheffield, 7 May 2004]

Students more generally felt that seeing-hearing-trying real musical instruments and watching live demonstrations significantly enriched their musical encounters. I frequently heard comments such as ‘it was really helpful in gaining a better idea of the instrument, its construction and how it works’ (group discussion, Bangor, 6 March 2006). Another student commented that ‘holding and trying the instrument was a wonderful experience! I really want to buy one and use it in compositions’ (group discussion, Bangor, 6 March 2006). For this reason, most ethnomusicologists advocate that:

Effective teaching is always to have the instrument with you [Figure III-7]. To have a physical object to show people makes things much more real to students, especially when they learn about music from a distant part of the world. So the ideal thing is having an instrument there that you can play. I suppose the next best thing is having an instrument there that you can’t play because at least you can show it, show what it looks like. [Andrew Killick, Sheffield, 17 October 2003]



Figure III-7: Andrew Killick demonstrating the Korean *kayagŭm* in a lecture on East Asian music; University of Sheffield, 15 February 2004

Overall, students' experiences of world musics clearly involved visual, audio and kinaesthetic dimensions. This form of performing ethnomusicology not only incited enlightenment, but led students to engage with the material culture at physical and cognitive level. Their experiences were thus more complete and meaningful, which also often instilled in students' excitement and further interest in the music culture. One student summarised her experiences of seeing and hearing the Hardanger fiddle, namely making this music culture real and relevant to her:

If I hadn't had the experience of seeing and hearing it, it wouldn't have seemed *relevant* in the literature, and I would just have turned the page.... It's about getting exposure to things. [Sally, Belfast, 18 November 2003]

Occasional world musics workshops

Students also discovered material culture during occasional workshops. During my research, I encountered two types, namely (a) workshops that imitated the music's material culture in the form of sing-along and play-along participation, and (b) workshops that utilised real music instruments. While some ethnomusicologists have disregarded the first kind of workshop, Anthony Seeger reminds us that even simple and easily learned musical imitations 'can inspire others to pursue their own musical journeys' (2002:112). Comparing both kinds of workshop, he further suggests that 'the key issue for me is that there must be a reason for choosing one or another and that the audience is given a means to learn more about the original' (*ibid.*).

Indeed, both kinds of workshop were musically more meaningful to students as both aimed at transmitting a complete (albeit often short) performance piece. Such occasional workshops clearly led students towards experiencing heightened levels of active engagement, and deeper-level musical consciousness. At this point along the performance continuum, students thus already crossed into the stage of discovering musical expression and form, yet due to the occasional nature, such workshops enabled such an understanding only to a minimal extent.

Workshops imitating material culture

At Goldsmiths College London, I participated in and observed a workshop on Palestinian music led by Reem Kelani, a female singer from Palestine. Here, sing-along participation induced in students strongly positive and wholly meaningful musical experiences through embodied experiencing (see also Kisliuk and Gross 2004). I found this lecture extremely informative and stimulating as the tutor blended formal instruction with active audience involvement by vocalising melody and rhythm, on top of which the tutor sang (through improvisation) classical Arabic poetry, and performed flute and *daf* frame-drum. Students (myself included) were completely immersed during this workshop, as was shown by our smiling and laughing. The tutor approached students in a completely non-patronising, non-academic manner, which was utterly enjoyable and memorable at the same time.

The following thick description serves the purpose of a vignette frequently utilised in ethnographic writings. It is a snapshot or short dramatic description that evokes the overall picture of this session (see also LeCompte and Schensul 1999b). In this descriptive account, I have intentionally refrained from analytical and interpretive discussions. Providing rich insights into the participatory lecture on Arabic music, this vignette reveals a flavour of the ways in which students experienced active musical participation that led them towards deeper and more complete musical experiences.

Such an ethnographic ‘impressionist’s tale’ (Van Maanen 1988:101-124) is always shaped by the researcher’s own biases and preconceptions, and must not be understood as representing students’ voices more generally. The vignette thus serves the purpose of providing self-reflexive insights into the ways in which simple, in-class imitations were utilised as an effective means of enthusing students, not only leading them towards heightened levels of participatory consciousness, but also towards an awareness that extended beyond the level of music’s sonic structure:

While we sat on chairs in a half-circle, the tutor started by asking to put both feet firmly down on the floor and to think of them as our tonic centre, playing an extract of *Qur-ānic* chant and writing the words *maqam bayati* on the whiteboard.¹⁰ She asked invitingly while

¹⁰ In the literature, there exist numerous ways for writing the word ‘Quran’. Here, I will use Qur-ān, based on K. N. Davies’ *The Qur-ān Recited* (The Garland Encyclopedia of World Music, Volume 6, The Middle East; 2002:157-63).

smiling: 'I would like to know what you felt.' We replied: 'comforted...; it was very surprimal (?)...; it's very cosmic....' A practical exercise followed during which we were asked to stand up and sing the same tonic pitch, on top of which the tutor improvised a melodic line, walking around the circle to hear each of us singing the tonic. Then she played a CD extract of a Christian hymn, suggesting: 'this uses melisma... and *qurab* (vocal ornamentations).... Any comments on this?' We replied: 'This seems to sound more Arabic', upon which she answered: 'Yes, exactly. It's Christian Arabic. The recitation, NOT singing of the *Qur-ān* is called *tajweed* or *tarteel*... and *Qur-ānic* chanting is very close to Byzantine, also Greek chanting'.

'Now I am going to sing another example....' The tutor's voice is not only beautiful; she also demonstrated very clearly how improvisation works, how to ornament a basic melodic line. She invited us to join in by humming the tonic. We then commented about our reactions to the singing: 'I kind of forgot the world around me and became totally lulled into the sound. I was really aware of the group of singers...', upon which the tutor replied: 'This is exactly the feeling and experience I hoped you'd have....' We commented that: 'After a while I felt that your singing left my head somehow, as if it was disappearing...', upon which the tutor replied: 'Yes, I started singing in *maqam hijaz* and modulated to *sijah* and back to *hijaz*. This kind of modulation is called *qaflah*'. We asked why she covered her ear while singing, which some of us had seen on a picture before. She did not answer this question, but instead encouraged us to try it ourselves while singing a tone. It worked, of course, to our astonishment: 'Yes, I can hear my own voice much better when covering the ear....'

'The third part in Arabic music besides the tonic, which you sang and the melodic mode, which I sang, are rhythmic patterns, also called *iqa*...', writing on the whiteboard: *dumtak – takdum – tak*. 'This is *iqa maksum*', inviting us to vocalise the rhythm. The tutor showed a *daf* frame-drum and further explained the two basic drumstrokes, *dum* and *tak*: 'Dum is produced by hitting the middle of the skin. Imitate the sound with your voice!' We reacted rather shyly, upon which she encouraged us to really feel the *dum* as coming from the chest. She started imitating a Western aria in a high falsetto voice, pulling a funny facial expression, to our enjoyment. 'Don't sing like this! Sing out of your chest, like that!', demonstrating the *dum* in a much breathier and deeper tone.

The tutor bubbled over with enthusiasm, which made it much easier for us to loose our inhibition. We now sang much louder, more confidently and... much better! While we now chanted the rhythm loud and clearly, the tutor started improvising elaborate rhythms on the *daf*, walking around, smiling and laughing with us. Everybody was completely immersed in this experience and enjoyed themselves. One after the other of us proceeded in dance-like motion, getting literally into the groove. A following exercise increased the intensity of the musical experience even further: one half of us now hummed the tonic, while the others chanted the basic rhythm, over which the tutor

improvised an elaborate rhythm on the *daf* and sang a melody based on a *qasida*. The tutor kept moving around the group, smiling and laughing at us, and resembling a performance-like appearance with facial expressions and opened arms, which reminded me to performances by Umm Kulthūm. She showed her experiencing of emotions through tensioning her body and facial expression. Her voice was fantastic. Our music-making was thrilling. We truly experienced the groove. Afterwards, I remembered that I had completely forgotten the world around me. After ten minutes the tutor moved her arms in an inviting motion to become quieter and to finally stop, looking at us with honest appreciation and astonishment.

After this enthralling exercise, we discussed our experiences and all confirmed a deep, emotional response, upon which the tutor explained the Arabic concept of *tarab*, an ecstatic emotional response by performers and listeners at the heart of much Spanish and Arabic musical performance. Somehow it was possible for the tutor to convey some extent of *tarab* to us in this workshop.

The tutor now imitated the *flamenco* style of singing and laughed full-heartedly about her poor attempt. She demonstrated the grabbing and ripping-off of clothes by performers when *tarab* or *duende* is being experienced, commenting that still today many *flamenco* singers pull their shirts.... Encouraging shouts from the audience, such as *Ole* originating in the Arab word *Allah* (meaning God) are used in praise of a good performance that is when *tarab* is being felt. The lively session ended and we continued talking, singing and playing long after the workshop had finished. [Fieldnotes, Goldsmiths, 13 February 2004]

In this instance, recreating the music by singing the drone and chanting the rhythms, while at the same time feeling the music's emotional content, clearly led students towards profound participatory experiences. The use of real musical instruments and imitations, together with the singer's melismatic (and indeed, characteristically Arabic) voice, provided first-hand insights into the material culture so characteristic for Arabic music.

Yet in other instances in which ethnomusicologists utilised simple sing-along musical imitations, some students expressed concerns about the depth of their musical understanding. In a class on East Asian music, students experienced Korean music through vocally imitating its melody, rhythm and texture. One student explained that:

It was a bit silly really.... We did like Korean rhythms and sort of acted out the parts because he didn't have any of the instruments that we could play. So we were being the sounds and it was quite fun.... It was good to have more hands-on experience of it.... We just acted the instruments out. We were walking around in a circle saying things like *Ding, ding, dang, dang, dung*.... I really can't remember the sounds.

But it was quite fun.... And then we sort of acted it out which was quite fun. I mean, it was just... a good idea to do it.... *Feeling it, being it*, rather than listening all the time. But I don't think that I got that much out of it in reality. I don't know. [Rachel, Sheffield, 20 February 2004]

In another instance, students learnt to clap and chant African rhythms in the form of simple play-along imitations of the original percussion music. During this process, students clapped two rhythms at the same time, the bell and the rattle rhythms. This activity involved imitating the original African children's rhyme with an English equivalent that matched its rhythm and stress, alongside which students were asked to perform suitable body movements jumping up and down. Some students clearly enjoyed the active participation and felt better equipped thereafter to grasp the music's sonic structure, while other students were more critical of this activity. To Rachel, for instance, the workings of African rhythm seemed important, whereas Jessica experienced emphases of fun and enjoyment, while Melinda reflected on transmission methods in African culture:

Last week we were clapping the rhythms. We did that again this week and we talked about how the... melody line comes over the top rhythm, and how the different percussion instruments have a different pitch as well. So, it makes it easier to differentiate between each of the lines. [Rachel, Sheffield, 17 October 2003]

That was really fun. I enjoyed that. Why? We jumped up and down. It's a bit more involved than being lectured at. So we learn more. He can tell you about rhythm, but until you are doing it yourself, it's not gonna make sense. [Jessica, Sheffield, 10 October 2003]

I didn't really know what he wanted to bring out or to show us with that kind of thing; I am not sure. Maybe it's a kind of teaching method in Africa; that they teach people... just by... actually being involved. And then you feel the music... and can just pick up the music, rather than learning it very formally. [Melinda, Sheffield, 20 October 2003]

These three excerpts show some ambiguity about the different kinds and depths of students' musical experiences. This may be a reminder of the problems of using simple imitations of world musics in the university classroom as there is an inherent danger to transmit to students a perspective that, by Western standards, world musics are simple, and therefore easy to imitate. It is thus absolutely crucial for

ethnomusicologists critically to reflect on the ways in which such simple imitations enable students truly to understand the music's material culture.

Workshops using musical instruments

During my research, I also encountered occasional workshops using musical instruments during which students discovered the music's material culture. Students frequently communicated heightened levels of enjoyment during such workshops, particularly highlighting the *participatory* element of their experience. Reflecting on a *kora* workshop at the University of Sheffield (Figure III-8), for instance, Jessica stated that:

The *kora* workshop was amazing! ... The *kora* workshop was so good because we were improvising and singing along. I just thought 'We need more of this!' It is really important to experience it musically.... The music makes more sense when we are actually practically involved as musicians. Just listening to the music, I won't remember half those tracks in a few months. [Jessica, Sheffield, 20 February 04]

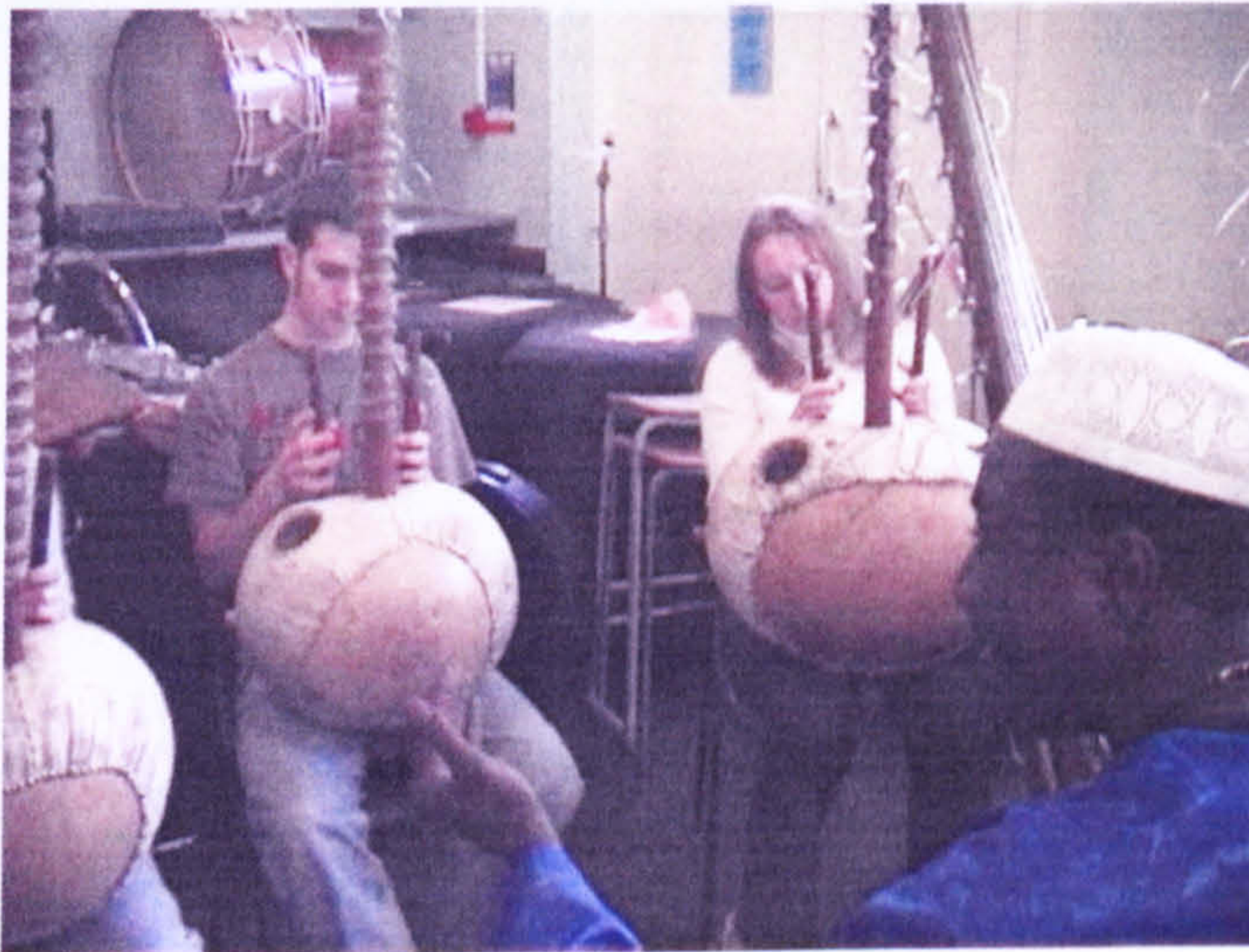


Figure III-8: Students' performing the *kora* during a instructor-led occasional workshop; Note the instructor's (right) facial expression and hand gesture reflecting enjoyment and encouragement; Sheffield, 5 December 2003

During this workshop, students were not only actively engaged in the playing of the *kora*, but also participated through singing and clapping. Jessica commented that she felt more easily connected with the music through singing mostly:

But when we were singing, I definitely felt much more connected to the music and understood the culture behind it better. [Jessica, Sheffield, 20 February 2004]

Other students, notably Oli, comprehended some of the instrument's technical and operational characteristics, thus revealing a deeper understanding of the music's material culture:

The instrument... is like tuned to F.... The alternating strings left and right to the bridge create the scale.... Is it pentatonic? I don't know. I'm not too sure.... It's just right-left-right-left-right-left.... At a certain point this changes... because of the bottom three strings on the right.... This workshop experience certainly helped me with my transcription project in what you can do with it and how to play. [Oli, Sheffield, 12 December 2003]

Such occasional world music workshops indeed presented an enjoyable and meaningful experience to students. While some students related better to the singing, yet also engaged with the material culture, others gained seemingly deeper insights into the operational features of the musical instrument. Providing another example, at the University of Bangor, students engaged in a *mbira* workshop during which they seemed to gain a sense of the complexities of the musical instrument, and the form and texture of the music through their active participation in singing and playing (Figure III-9).



Figure III-9: Instructor-led *mbira* workshop; Note students' facial expressions clearly expressing enjoyment; University of Wales, Bangor, 6 March 2006.

Here, students similarly highlighted the singing element and suggested, for instance 'I can't believe he made us sing!... I particularly liked the singing element' (group discussion, Bangor, 6 March 2006). Students also compared their experience to a kind of multi-tasking performance, suggesting that playing the *mbira* was a difficult task, as the music was performed in multiple parts.

Ethnomusicologists often agree that even those world musics, which are not particularly difficult, can be challenging to majors in Western music:

It doesn't have to be that difficult.... However, even students from the School of Music don't necessarily find it that easy. [Hae-kyung Um, Belfast, 17 November 2003]

To one student, the performance experience 'made me see it's a hard instrument to play properly. To perform while singing and clapping showed how hard it can be to do both', while another student commented that 'I learnt that I can't triple-task'. Students clearly developed a deeper appreciation of the musical demands on the performer and the music's difficulties, as they found the musical performance more complex than initially expected. Another student commented similarly that 'it made me realise that *mbira* musicians have to be quite skilled to be able to perform the music well' (group discussion, Bangor, 6 March 2006). This in turn provided a sense of accomplishment to those students who were able to make progress on the instrument.

At the same time, students claimed to have established a deeper understanding of the musical culture surrounding a musical performance. The *mbira* workshop at Bangor gave one student 'a sense of being in a *mbira* celebration'. To another student, the workshop helped him understand the type of music played by Shona people, suggesting that 'it was helpful for my understanding of *mbira* music and how it is used in parts of African culture'. Yet another student commented that the workshop enabled a deeper understanding of how the multilayered music 'reflects African co-operative community life' (group discussion, Bangor, 6 March 2006).

Such hands-on activities, while, due to their occasional nature, also 'described as, in French, *animation*' (John Baily, telephone interview, 7 June 2006), enabled deeper and more profound learning experiences into the music's material culture. During my research, I heard students commenting that 'it would be good to have

more world music workshops because more of this sort of learning would be beneficial (group discussion, Bangor, 6 March 2006). Reflecting back on the *kora* workshop, Jessica similarly suggested that ‘I wish we could have had longer with the *kora*!’ (Jessica, Sheffield, 20 February 2004).

Performing Music—Discovering Expression and Form

At some universities, I encountered students’ longitudinal, regular ensemble participation and learning to perform a musical instrument, during which students discovered musical expression and form. As suggested at the outset of this chapter, discovering expression involved students’ personal and individual response to a particular piece of music, while the latter encompassed students’ grasping of the ways in which sound and pieces become more organised through recognising phrase structure, rhythm and metre, and melodic gesture. Here, students typically experienced deeper-level understandings of music-as-music due to the (frequent) requirement of a final performance for formal assessment, which, besides enabling students to gain goal-directed musical experiences, also resulted in considerable performance anxiety.

For example, over a limited, bounded period of time such as one semester, students developed more advanced musical and technical skills, which enabled them to gain a more enriched and complete musical understanding. One such performance ensemble included the *gamelan*, which I encountered frequently across universities in the UK and Germany. Typically starting at zero, the ethnomusicologist or ensemble teacher started teaching students to read very basic pieces from cipher notation, while, as in one instance (Figure III-10), leading the ensemble on the barrel-shaped drum, complemented by verbal instructions.



Figure III-10: *Gamelan* workshop. Note the instructor (bottom right) leading the ensemble on the barrel-shaped drum, complemented by verbal instructions; The Queen's University Belfast, 16th November 2003.

Students participating in *gamelan* ensembles often stated that the *actual* experiencing of the music through performance resembled the most significant aspect of their musical study, which enabled them fully to grasp and understand the music's structure and workings. Performing *gamelan* also allowed students to develop better oral – aural skills, and to experience an increased awareness of another music culture. Participating in a project entitled *The Music of Indonesia* at the University of York, some students commented that:

The practical side, the playing, is the most significant aspect of this project to me... not only learning about the different tuning systems, instruments, etc. but also *experiencing* that. [Joe, York, 17 May 2004]

Every Monday afternoon when we are actually playing, that helps a lot in my understanding.... I think the best part is the playing. Without playing you don't grasp it completely, I think.... It's the best way to learn.... Playing is definitely the best way to help you understand it.... Musically, I feel that I have developed better aural skills.... Outside of music... it sort of offers a view into other cultures... which is interesting. [Sophie, York, 17 May 2004]

To another student, the experience of performing ethnomusicology during longitudinal ensemble practice led towards heightened levels of confidence as an ensemble flautist in an Irish flute band outside the formal university setting. This experience felt also more non-patronising, while being in the position of the musical learner:

I actually reached the level where I could play in a band, which I didn't know if I could do when I first started.... But it's not really out of reach. So the confidence is part of it, and the enjoyment, and as I say, it's a way of studying society in a non-patronising manner.... You are accepted as being an aspiring flute-player there and the fact is that you are not really as good as all the other people there and willing to learn from them. It's a much better situation to be in. [Gordon, Belfast, 19 November 2003]

Here, most students greatly valued and appreciated such practical experiences, which to them had a deep impact on their grasping of musical expression and form. Titon (1997:91) adds that during performing ethnomusicology, 'some... students found their most profound musical experiences'. In this context, it is also interesting to note that some students felt that performing ethnomusicology created a certain intimacy between the music and themselves, impossible through a mere imagining of the music. Students described such experiences as being *complete* and *whole* as 'it felt like a part of yourself, rather than being distant to it' (Celia, Sheffield, 30 April 04). Another student similarly commented:

I tend to find playing music very important in any case, not only as part of this course. Then you get a totally different relationship to it. Then you don't just hear it and forget half of it anyway.... That may also be an incentive for the teacher.... You cannot just talk about it to schoolchildren either. Then you can also 'get into' it much more and understand the people better. I found it good when... last week... the Norwegian man was here, and we even danced—Norwegian dances—and his wife played this instrument live. This has a totally different effect. I believe that you never forget that, because these lectures indeed whoosh past [without any effect] relatively quickly again.... And so I find it equally important... that we 'go into' [the topic] properly and *experience* for ourselves what this really means. [Constanze, Rostock, 24 November 03]¹¹

Such expressions as 'intimacy with the music', 'it felt part of yourself', and 'get into the music' indicate a truly *deeper* engagement with and relationship to the

¹¹ Die Musik zu spielen würde ich auf jeden Fall sehr wichtig finden, auch als Teil dieses Kurses. Dann kriegt man einen ganz anderen Bezug dazu. Dann hört man das nicht nur und vergißt sowieso die Hälfte wieder... Das wär dann vielleicht auch noch mehr Anregung für den Lehrer... Den Schülern [Schulkinder] kann man das auch nicht einfach nur so erzählen. Dann kann man sich vielmehr auch hineinversetzen und die Völker auch besser verstehen. Das fand ich eben gut, als... letzte Woche... der Norweger hier war, und wir dann sogar getanzt haben—Norwegische Tänze--, und seine Frau spielte dieses Instrument live. Das hat eine ganz andere Wirkung. Das vergißt man, glaub ich, nie, weil diese Vorlesungen doch relativ schnell wieder an einem vorbeirauschen... Und so find ich das genauso wichtig... daß man richtig auch reingeht, und das dann selber erfahren kann, was das *wirklich* ist. [Constanze, Rostock, 24 November 03]

music. Such experiences are often profound and deeply satisfying, particularly during the discovering of musical *expression* that follows the discovery of form. It is the personal and individual response to a particular piece of music that intensifies one's *own* musical understanding, leading from hearing and surface comprehending (during which form is discovered) towards deeper *knowing*. Such personal experiences triggered through performing music can create a sense of musical ownership that is unique to the individual, and that feels very special indeed. This I will further illustrate in the following section.

Learning to perform as a research technique in ethnomusicology

John Baily (2001) suggested that learning to perform is a research technique in ethnomusicology that can provide potential insights into musical structure, and the methods and institutions for musical transmission. Learning to perform can also provide social advantages in the field, and 'privileged access to the *actualité*... [enabling] an immediate and large area of common experience with people' (Baily 2001:96). In a personal conversation, John Baily further explained that:

There is the whole argument about as a performer, the kinds of insights you get into the music itself, you know, understanding it from the inside. In some ways, this is comparable to learning the language of the people with whom you are working, rather than always being on the outside, having to negotiate through translators.... Then there were the reasons that people can understand perhaps more readily what you are doing when... actually to learn to perform, rather than do more abstract kind of research that they can't really understand... because they don't have training in ethnomusicology.... Then there is the aspect of the *entrée* that it gives you into, let's just call it, scene, so being within the musician community, however big or small that may be.... It's a very good way of becoming a member of the community because in many such musician communities, there is a notion of learning and apprenticeship, and you are readily slotted into a pre-established role. And the consequence of that is you get to hear about all sorts of things about what's going on in the world of music, just through the fact that the people you are working with hanging out with..., which in non-musician-circles people hardly talk about at all. [John Baily, telephone interview, 7 June 2006]

During my research at Goldsmiths College London, I encountered this same concern. Here, students on the MMus in Ethnomusicology selected music from a repertoire outside their own primary music culture, which they learnt to perform for

the duration of one semester, culminating in a final performance. This required students, without much guidance to the learning process itself, to discover and explore a music culture, and to draw their own musical and cultural conclusions. According to the course description:

The rationale for the performance exam is using 'learning to perform' as a research technique. It is not expected that the candidate should necessarily reach a particularly high standard, certainly not 'public concert' or equivalent.... The candidate must show some progress in performance as a result of a learning/research process, a matter to be explored in the performance viva. [MMus course description, Goldsmith College London, 2003/04]

The educational exercise thus reflected ethnomusicologists' frequent concern with gaining musical *and* cultural insights during self-reflexive fieldwork. In the educational setting:

...the student is encouraged to think of learning to perform as not just learning to perform, but as a way of doing research, something that, if they go on later, they will apply those ideas to their learning experience.... The other part is that they have to document this in a performance diary.... It is a document that supports the student's claim to have used learning to perform as a research technique... about *how* they have gone about it. [John Baily, telephone interview, 7 June 2006]

As the statement highlights, the ethnomusicologist also required students to write reflexive accounts about their learning processes, presented during a viva that followed the formal performance. Performing ethnomusicology thus served as a training ground or preparation for ethnomusicological research, and included instrumental and singing practice, and at times also dancing. Students learnt to perform, for example, Greek *bouzouki*, African and Afro-Caribbean dance, Uzbek *dutar*, Indian singing, Spanish *flamenco* guitar, Bluegrass guitar, and African guitar. Musical skills were learnt either through ensemble participation in a chosen community or during individual, private lessons with a native specialist.

To provide a more specific example, Argibel, who already had some experience playing Western drumkit, learnt to perform on the Iranian single-headed,

goblet-shaped drum *tombak* (Figure III-11).¹² Lessons with a specialist teacher started in January 2004, culminating in a thirty-minute performance in June 2004. At that time, Argibel revealed considerable concern about the strong performance element—this counted one-third towards the total final mark—, and felt very anxious about the forthcoming final performance. He further explained that:

I try to prepare my performance.... I didn't know that performance was so important, so weighted. I mean, the third part of the whole assessment of the whole (MMus) programme is worth as [much as] a whole dissertation.... I was really surprised.... You really have to work hard for it! [Argibel, Goldsmith, 12 February 2004]



Figure III-11: Argibel practicing on the *tombak* (photograph provided); Bilbao (Basque country), June 2006

Other Goldsmiths students even felt that ‘I was terrified, absolutely terrified’ (James, skype interview, 4 July 2006), and ‘I was a bit nervous during the performance... because you *do* want to perform well, you *do* want... to show that you have learnt something, that you can achieve something on that instrument.... I did want to show that I could play’ (Natalie, telephone interview, 10 July 2006).¹³

¹² While the single-headed drum exists in various countries with different names (*darbukka*, *darabukka*, *dumbuk*, *dumbak*), in my writings, I will use the spelling *tombak* according to Argibel’s suggestion.

¹³ Skype refers to innovative software enabling users to chat online, or to make internet calls to telephone landlines (see also www.skype.com).

Such feelings about the final performance led most students to focus on the musical aspects of performing ethnomusicology. To Argibel, 'the cultural aspects were secondary' in learning to perform, which instead revolved around 'knowing more about the actual process of learning to perform, and the technical aspects' (Argibel, skype interview, 3 June 2006). James similarly focused on mastering the instrument (here, the Gypsy mandolin), and emphasised that 'I really want to get a feel for the music and the workings of the instrument' (James, skype interview, 4 July 2006). Natalie, by comparison, learnt to perform on the *sitar* and was 'very interested in the learning process itself... to work my way around the *sitar*' (Natalie, telephone interview, 10 July 2006). Stella who immersed herself in the Indian community in London while participating in an Indian singing workshop, reflected rather negatively on her learning about Indian culture:

I don't know if I only understood the culture or meanings by singing or by socialising with my Indian friends because [giggles politely]. I am not sure if I am able to use this as a tool to learn something else from another culture.... For me... I don't think it works for me. [Stella, Goldsmiths, 11 February 2004]

John Baily agreed, and suggested that 'not all of our students engage with the community and its culture' (telephone interview, 7 June 2006). In a few instances, however, students also engaged with music-as-culture, yet 'it is usually the more exceptional ones who... *do* kind of enter into the scene in some depth' (John Baily, telephone interview, 7 June 2006). Natalie, for example, 'noticed that the musicians are so disciplined, and there is such an emphasis on going away and practicing.... But in terms of background information about Indian culture itself, I did not learn that much' (Natalie, telephone interview, 10 July 2006). The majority of students at this university thus focused on gaining *musical* skills and understanding, while trying to develop technical competence and skill on their chosen instrument. Here, learning to perform led students to discover musical expression and form, which I will turn to in the following section. More specifically, I will illustrate the ways in which Argibel mastered the *tombak* while gaining a deep-level understanding of the music's intricacies.

Mastering the *tombak*, discovering expression and form

During learning to perform, Argibel aimed at mastering the *tombak*, and to learn about the music performed on this instrument. Initial experiences appeared ‘tough’ as ‘it’s quite hard to produce the actual sounds required.... It has a very complex finger technique, and you really have to make very precise movements’. The instrument’s specific playing technique thus necessitated Argibel’s dedicated and regular practice. As a result, the first weeks were spent learning to play the basic drum strokes in order ‘to try to reach the proper sound, and also to make the fingers stronger because you have to play flicks with your fingers, which are quite painful at first’ (Argibel, skype interview, 3 June 2006) (Figure III-12).¹⁴ This same concern with developing technical competence was also evident in Argibel’s reflexive learning diary. Providing one example, Argibel described his diary entry as follows:

I’m having problems with this finger and this particular stroke, and I think if I move my wrist in a different way, it would be better, and I think my wrist is more relaxed now than before. And my forearm shouldn’t move from the drum. I mean, it’s pretty much like that. [Argibel, skype interview, 3 June 2006]

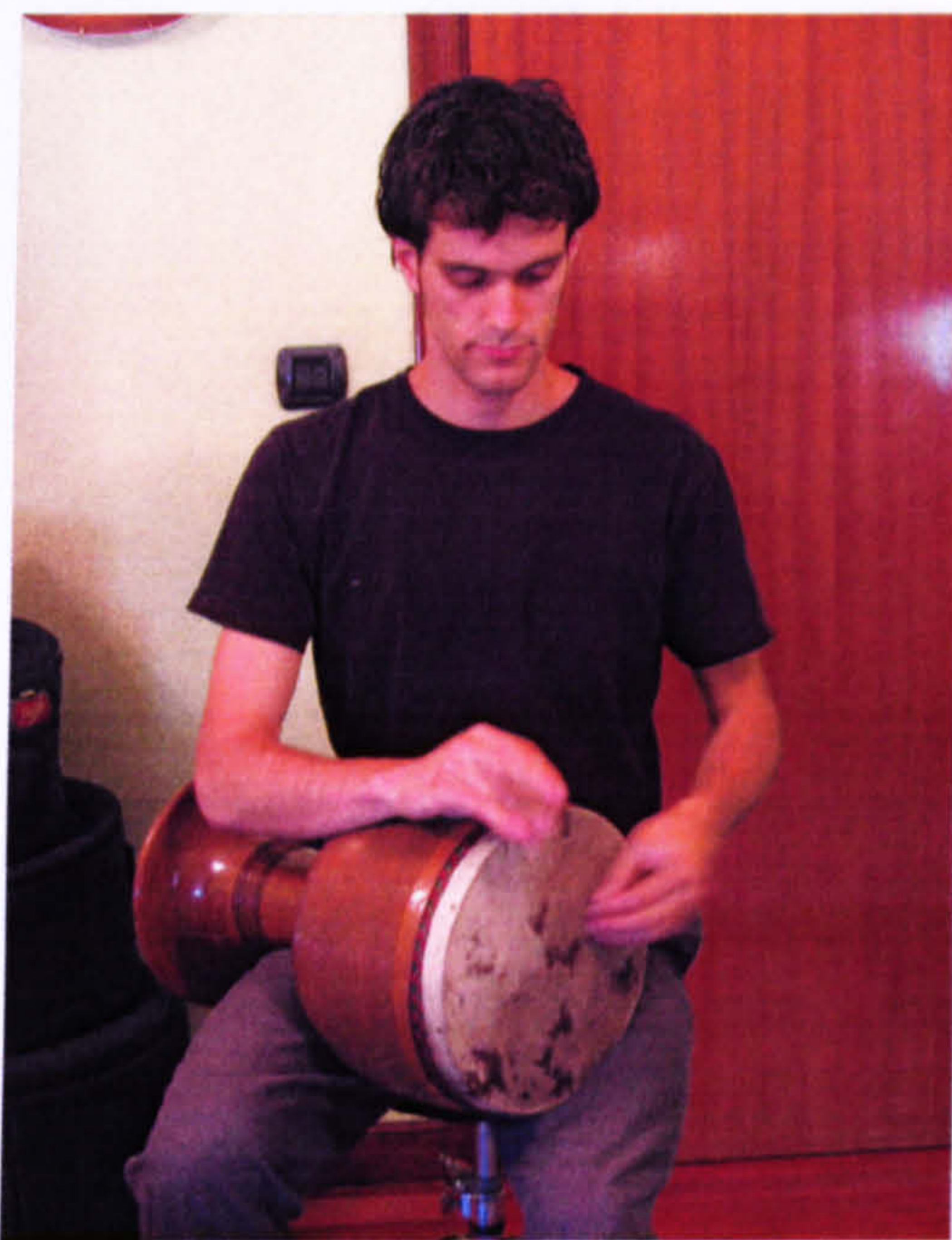


Figure III-12: Argibel focusing on the intricate finger techniques used to perform on the *tombak* (photograph provided); Bilbao (Basque country), June 2006

¹⁴ As the following paragraphs are based on Argibel’s experiences, I will refrain from repeating the same reference in the main text. Where a quotation occurs separately to the main body of text, the reference will be added in square brackets.

Thus, before Argibel came close to discovering musical expression and form in Iranian music, he had to engage in the routinely practicing of the instrument's basic playing technique. This also posed the most difficult challenge, resulting in constant efforts to improve the actual sound production on the *tombak*.

The reflexive learning diary was revealed to be pivotal in the learning process, leading Argibel *critically* to reflect on the skills and techniques required to master the instrument. The learning diary thus supported Argibel in focusing on music-as-music, for example:

For me, the most important thing was having that attitude of analysing everything I was doing. I was always practicing with my notebook beside me. After each lesson, of course, I would take many notes. And then, while I was practicing, I would also keep an eye on those notes. And I would take more notes certainly on what I was doing, not only the exercises that I was doing, but also *how* I was dealing with them, and *how* I was feeling about them, or what I could do. So I think that was really, really effective not only as a learning tool, or as a tool for research, but actually it was very effective to learn how to play the instrument much faster.... If I had done that with the drumkit, or with my first instrument, I think it would have been much more effective from the beginning. I think it forces you to have an attitude that you wouldn't otherwise have while you are learning to perform an instrument. [Argibel, skype interview, 3 June 2006]

The subsequent step involved the discovery of form. Here, Argibel learnt how Iranian music is rhythmically organised, while 'combining the actual technique itself with a few basic rhythms'. In preparation to the performance, Argibel learnt to perform 'solo' in order to demonstrate the acquisition of technical competence and knowledge of basic rhythms that were played 'in a row... starting with 6/4, then 4/4, 2/4, 6/8'. The learning process was shaped by an important landmark when Argibel learnt to play more complex rhythmical accompaniments to music performed on the Iranian *tar*, which also formed some of the repertoire in preparation of the final performance. This consisted of several compositions and songs in the *radif*, the traditional Persian repertoire. At this point, learning to perform on the *tombak* became more intense and rigorous, and felt musically more complete.

Learning to perform the compositions and songs in the *radif* also led Argibel to discover musical expression in Iranian music. Considering artistic meaning and expressivity, Argibel explained that:

Tombak... belongs to that tradition... it's an accompanying instrument.... After all, what the instrument had to do was accompany the melodic instrument.... What I had to do was listen carefully to the main melodic instrument, and try to evoke or express the same thing as the other instrument through my instrument. [Argibel, skype interview, 3 June 2006]

Discovering expression also resembled an implicit process of internalising and assimilating the rhythmic patterns, enabling Argibel to 'feel' the rhythms, to 'assume' what rhythmical pattern 'fits' the music. Here, Argibel entered into a process of experiencing his own personal and individual responses to the music in which musical discovery occurred not only at cognitive, but also motor-sensory level, and resulted in the ability to 'feel that you can *express* more with the instrument'. This led towards 'a deep familiarity' with the musical tradition as a *performer*:

I played all these patterns, and they would just come out so naturally, so fluent. I don't know, I couldn't really think about them, they could come as reflex.... There was something like a motor-grammar that wasn't explicit. [Argibel, skype interview, 3 June 2006]

Musical competence *beyond* mere technical skill also enabled the experiencing of a *shared* musical understanding with the *tar* player during the final performance, a state of musical involvement, which ethnomusicologists often aspire to achieve. Argibel described that:

...as Persian classical music is not fixed... the songs were not going to be same as we had rehearsed.... We just looked at each other, and I accompanied him. The last song, for example, was much shorter than we had rehearsed.... We didn't have any problem to understand.... We weren't having any misunderstanding.... It was very nice! [Argibel, skype interview, 3 June 2006]

Learning to perform: reinforcing Eurocentrism?

More generally, learning to perform as a technique for research in ethnomusicology formed striking and profound experiences to most students. To James, for example, this experience opened up possibilities for continued music making with Eastern European musicians in London. Here, it was also the *social* aspect that led him to strive towards high levels of musical competence, as 'they [other musicians] were of such a high standard... that the only way I would even be

tolerated was... to achieve some level of what they considered acceptable' (James, skype interview, 4 July 2006). To Natalie, such experiences opened up her perceptions of acquiring musical competence so useful for her own music teaching, whilst also continuing to play the Indian *sitar* together with other Indian musicians.

Learning to perform also enabled students to 'become musical insiders... [because] their musical involvement was much, much greater' (Hae-kyung Um, Belfast, 18 November 2003). They understood the music from the inside, comprehended it operationally, learnt something about the music's ergonomics and the ways in which it reflects the human sensory-motor system, and apprehended something about the instrument's morphology (Baily 2001). Students thus recognised that learning to perform is a research technique in ethnomusicology that enabled them to develop deeper musical understandings, also summarised as follows:

The best part was the opportunity of doing this performance at the end, so that they give you the possibility to specialise in something and to spend one year to get deep into it. Because you kind of know that you only have one year and so you give everything. [Amaryllis, Goldsmiths, 11 February 2004]

When you are trying to learn to play an instrument, you get so many insights, you wouldn't have otherwise. I mean, if I wanted to analyse rhythmic aspects in Persian music, or actually the rhythms in *tombak*, or a particular type of stroke or pattern in this rhythm, I think it would be impossible to do it properly without playing it. Then you actually see the difficulties, and the advantages, and the different characteristics of the process. [Argibel, skype interview, 3 June 2006]

In some instances, I found that students also learnt in ways in which a musical tradition would typically be passed down. Natalie, for example, learnt to perform on the *sitar* by imitating and memorising scales and musical passages demonstrated by her teacher during formal, individual lessons. She further explained that 'I began with practicing lots of technical exercises for about five months... to know my way around the *sitar*', which was followed by learning just one *raga* and composition at the time. Natalie indeed felt that 'my teacher is quite traditional in the way he teaches, so there are very strict guidelines as to *what* you can do *when*' (Natalie, telephone interview, 10 July 2006).

While students' experiences indeed seemed profound, the application of learning to perform as a research technique in formal education may need rethinking.

Students' heightened focus on music-as-music may put into question the ethnomusicological value of learning to perform. For example, I found that students often focused on the routinely practicing of technical exercises in order to acquire musical competence. Some even suggested that 'strangely enough, it was like learning any other [Western] instrument.... It was a long, slow process starting... playing a line incredibly slowly and just slowly speeding it up' (James, skype interview, 4 July 2006). James followed a rather formulaic routine of constantly repeating more difficult musical parts with the help of a metronome. Such practicing of exercises resembled Western ways of acquiring musical and technical competence, which raises questions about whether learning to perform may reinforce Eurocentric musical perceptions. James' preexisting ideas surrounding musical progression through 'taking graded examinations on the piano' seemed further to contribute to his adapting of Western learning practices.

The appropriation of Western methods into performing ethnomusicology is problematic in the light of a thorough ethnomusicological education, and may put into question the autonomy and value of musics dissimilar to Western art music. This, I believe, requires further consideration by ethnomusicologists in the transmission of ethnomusicological knowledge to students at universities.

Excursion—Student Experiences of Emotions

While musical experiences are often described as being extremely pleasing, I have so far highlighted that this occurred mostly at the *first* performance level of discovering material culture. For example, returning to the *mbira* workshop mentioned earlier, students summarised their experiences as ‘interesting..., intriguing..., informative..., enjoyable..., memorable..., fascinating..., excellent..., horizon-widening’ (group discussion, Bangor, 6 March 2006). This seemingly resembled a welcome change through interacting with a *living* musician and his or her music culture, particularly within the confines of a university classroom. Other students similarly commented that:

It was fun to learn how to play the *mbira*.... It was amazing. I found it far more interesting than I expected.... I really enjoyed the workshop.... Awesome fun! ... I really enjoyed playing the instrument.... I thoroughly enjoyed the workshop. Playing the *mbira* made my day! [group discussion, Bangor, 6 March 2006]

At another university, while reflecting on the *kora* workshop, Jessica similarly commented that:

There are only three classes that I can clearly remember from my first year. The first was when a visiting musician demonstrated a *kora* and then developed the lesson from a class to a group of eager participants. There was a limited number of *koras*, so whilst some people were experimenting with a pattern demonstrated by the visitor, others were encouraged to clap and sing along in the style of the native people. This was very enjoyable, as it was both an extremely exciting and interesting lesson, and it helped to bring the class mates together as most of us had never spoken before. [Jessica, Sheffield, 20 September 2004]

Ethnomusicologists too were aware of the rise of enjoyment in these occasional performance workshops, thus often wished to provide opportunities that are ‘fun mostly.... I would like to *teach* students, not bore them silly!’ (Neil Sorrell, York, 17 May 2004). Other scholars equally suggested that ‘performing would be fun for most students and they would learn from it’ (Andrew Killick, Sheffield, 12

November 2003), and ‘motivation comes predominantly from the fun-factor’ (Wolfgang Schmiedt, Rostock, 25 November 2003).¹⁵

Yet at the subsequent performance level during which students discovered expression and form, performing ethnomusicology seemed to result in students’ heightened levels of *anxiety*. This was due to the final performance frequently encountered in such longitudinal performance practices, and which formally assessed students’ technical and musical accomplishment as performers. Since such performances often adopted the Western classical concert paradigm, they triggered in students associations with formality, musical standards and talent. Argibel, for instance, explained that:

After all, you have a performance at the end of the year. It’s open to the public, and I have to do it right! So it’s very easy to fall in that, I don’t know, in that fear of wanting to play very well, of focusing mostly on learning to play, right. I think we all did that at the end of the day.... You cannot avoid getting anxious or nervous about the performance, and try to make a good performance. Even though, as strictly speaking, the performance in itself wasn’t that important. But at the end of the day, it really was the most important thing, or the central event. It was like a rite, so to speak. [Argibel, skype interview, 3 June 2006]

Similarly, James highlighted that ‘it’s not just performing.... It’s about the audience, the crowd... judging you.... My biggest concern was achieving quite a good standard, although that’s not really essential in using music as a research technique’ (James, skype interview, 4 July 2006). Such pressures thus led most students towards preparing performances of a very high standard, even though the level of performance skills appeared less significant in ethnomusicological studies.

Yet ‘there have been failures as well.... Last year, we had... a student playing the Basque pipe and tabor. Unfortunately... half way through [the performance] she cracked up and left the stage’ (John Baily, telephone interview, 7 June 2006). Performance anxiety, thus, played a significant role in shaping student experiences of performing ethnomusicology, also summarised by John Baily as follows:

Clearly, anybody is anxious about performance; it’s part of the experience. You know, we call it stage fright... We’ve got this

¹⁵ Momentan werden die workshops auf Freiwilligenbasis angeboten. Studenten finden das manchmal schon ziemlich hart, bleiben aber mit Spaß und Eifer dabei. Die Motivation kommt hauptsächlich vom Spaßfaktor. [Wolfgang Schmiedt, Rostock, 25 November 2003]

[performance] coming up on Wednesday... I expect I'll be... told about a few nerves coming up. But I will just point out that I'm playing a concert on Friday, and I'm feeling pretty nervous too. [John Baily, telephone interview, 7 June 2006]

Music and emotion

The experiencing of emotions, such as enjoyment and anxiety during differing levels of performing ethnomusicology, appeared to be profound to students. Yet what led students towards experiencing such emotions? One view, notably by scholars from musicology, assumes that the feeling of emotions is a predominantly intellectual, 'higher' response to affections of the will, a stirring and modification of willing and not-willing (Budd 1992:93). This view also advocates that music cannot only shape people's emotive experiences (induce emotions), but also represent human emotions (Cook and Dibben 2001:46). As a result, scholars are often concerned with music's sonic structures and their meaning potential, while drawing heavily on semiotic theories from linguistics in order to derive general laws and principles about emotional responses to music.

Another view claims more radically that 'music cannot represent anything' (Cook and Dibben 2001:60) as music expresses sociocultural processes. Here, the culturally conditioned aspects of music and emotion stress individual cases and interpretation because:

Emotions turned out... to be differently formulated in different times and places. We *learn* how to feel, and how to deploy particular emotions in ways and contexts appropriate to our situation. People also learn the discourses through which their emotions are more, or less, verbalized, for conceptualisations differ too. (Finnegan 2003:183)

This view advocates that a deeper understanding of music and emotion requires a functionalist orientation as 'every hearing is situated' (Becker 2001:136). Emotional responses to music are understood as cultural constructs, as taking place 'within complex systems of thought and behaviour' (*ibid.*:137). Emotions are thus shaped by sociocultural and musical factors. In my writings, this perspective is deemed particularly suitable to explain student experiences of both enjoyment and anxiety as it recognises the interaction among different shaping factors. This I will turn to in the following sections, while illustrating some of the factors that have

impacted on student experiences of emotions during the first two levels of performing ethnomusicology.

The simple—difficult dichotomy

The point is... We want our students... to wonder at the otherness, the foreignness of most of the world's music; but we also want them to think, 'I can sing that African song with the musical equipment I have,' or 'I can learn to play on that gamelan in a couple of half-hour sessions'. (Nettl 2002; in Skelton 2004:173)

In this statement, Bruno Nettle highlights a paradox between the provision of musical encounters in education, and the level of performing ethnomusicology with the resources and time (un)available. This issue seemed equally pertinent at universities included in my research, during which I found that students showed a dichotomous perception between simple—difficult performing of ethnomusicology, which led them to experience enjoyment—anxiety. Students often suggested that serious music is difficult to perform; it is professional but not fun. Simple music, by contrast is easy to learn; it resembled fun and enjoyment, where mistakes did not matter. Students seemed to apply the simple-is-enjoyment versus difficult-is-serious dichotomy to performing ethnomusicology.

Occasional in-class demonstrations and music workshops often appeared simple and enjoyable to students who often commented that 'it was all very light-hearted and enjoyable' (group discussion, Bangor, 6 March 2006). Such workshops emphasised musical *processes* over product, and generated more immediate and enjoyable musical experiences. Students frequently emphasised fun and enjoyment in the informal, non-patronising atmosphere of such world music workshops, as the 'engendered feeling, spontaneity, and the conquest of inhibition' (Keil 1994a:55) often brought a freedom of music-making students were previously unaware of.

At the same time, most students wanted to feel they have made good progress with their technique, musicality, practicing skills and confidence (see also Mills 2002), albeit most of them started performing ethnomusicology from 'zero'. Nevertheless, I found that occasional workshops enhanced such a sense of achievement relatively quickly as these did *not* strive towards extreme levels of

achievement (by Western standards). Some students reflected on their experience participating in the *mbira* workshop and clearly felt such a sense of achievement:

He taught us in steps which was good in order to take in a lot of information in a short space of time. At the end of the session, I was playing and singing; the whole thing sounded amazing.... I was really surprised and pleased that we were able to learn a piece so quickly. It was brilliant and lots of fun! [group discussion, Bangor, 6 March 2006]

Students participating in the aforementioned *kora* workshop compared this to being amateurs, rather than professionals, a differentiation often made in the West to connote musicians who work hard to achieve high musical standards (professionals) and those who simply play for enjoyment (amateurs), while summarising that:

It was really good... to play at that level. Well, it wasn't that hard, but... it sounded good. You could get a tune out of it without too much trouble, if that makes sense. It sounded like something vaguely new.... It's sort of easy-going. It didn't matter too much, whether you played it wrong.... It's more like playing it for fun rather than being perfect. For us it was.... If it was a professional musician, you would want to play it right. [group discussion, Sheffield, 12 December 2003]

During some occasional world music workshops, students even compared their musical encounters to childlike play with a new toy. A student commented that 'I felt like a toddler with a new toy.... I was able to imagine what a child receiving the instrument for the first time would' (group discussion, Bangor, 6 March 2006). In such novice music making, students seemed to experience a kind of euphoria, inducing a childlike, untroubled and secure excitement, and 'a return to the perverse, polymorphous playfulness (and immediate gratifications) of childhood' (Keil 1994a:76).¹⁶ Meyer (1956; cited in Budd 1992:171) similarly describes such experiences as 'an appeal to childhood, remembered as untroubled and secure'.¹⁷ At this first level of performing ethnomusicology, most students quickly overcame any initial anxieties, as reflected in the following statement:

¹⁶ While Keil relates in his discussions to jazz, he suggests that the same is true for world music based on two assumptions: 'first, ...the vast majority of cultures around the world have musical styles that are performance-oriented, dance-derived, and at least partially improvised; and second, that a processual methodology will be developed in the coming years so that this rudimentary theory can be tested, elaborated, and refined accordingly' (1994:76).

¹⁷ While this claim is interesting and holds relevance in this context, Meyer has, however, also been heavily criticised for dichotomising between sophisticated and primitive music.

At first, I was quite nervous as I didn't know anything about *mbira* music. As the workshop went on I began to feel much more comfortable. [group discussion, Bangor, 6 March 2006]

Longitudinal performance practice at the second level of performing ethnomusicology, by contrast, was often seen as difficult and serious musical study. The requirement of a final performance created significant feelings of anxiety, triggered by associations with 'the academic environment of the university' (James, skype interview, 4 July 2006), and the formality and standards of Western art music performance, which has also been compared to being individualistic, self-centred, fixed, constructed, read, and 'pathologically perfectionist, pretentious, and an unnaturally constructed generator of performance anxiety' (Solís 2004c:246). Students' views seemed to be shaped by such Western notions whose main concern revolved around 'being of a certain standard... to show what I can do... and not to play the pieces wrong during the final performance' (Natalie, telephone interview, 10 July 2006).

As a result, some students, such as Argibel at Goldsmiths, worked extremely hard towards presenting a final performance of an excellent standard. Other students, by contrast, felt very anxious, and thus demotivated. Terrie, an undergraduate anthropology student at QUB, for instance, expressed apprehension about performing in the *gamelan* as she did not regard herself as a performer, and performing made her nervous. Attending the *gamelan* led her to feel extremely embarrassed, and suggested that 'I am not interested in performing it myself. I am just not good at it!' (Terrie, Belfast, 17 November 2003). The associations made to the Western concert paradigm directly and actively engendered inhibition and perfectionism. She further commented that:

It was the music, rather than the performance that I wanted to learn about.... The lectures relate very much to my anthropology studies. I don't think that the performance part relates as much to me, probably because I am just not a natural performer because it makes me really nervous and I am not really interested in it.... I would rather learn about and read up about it. [Terrie, Belfast, 17 November 2003]

Feelings about lack of musical talent and self-doubts about musical ability can affect not only students' performance activities but also their academic work in more

general (see also Pitts 2005:17). Such pressures surely impacted on students' experiences of enjoyment and/ or anxiety.

While at this level of performing ethnomusicology students frequently revealed anxiety, I also encountered one instance in which a student who, while learning to play *kayagŭm* for the duration of one semester, described *kayagŭm* music as *simpler* as it felt more 'down-to-earth', *different* as students sat on the floor and were more relaxed, and *less competitive* as this music seemed more inclusive. This student's enculturation into Western standards certainly impacted on his differing experiences of performing *kayagŭm*:

My most poignant experience was the *kayagŭm* workshop.... First I was taken a bit aback, then I felt that it seems just so relaxed.... Inok [the ethnomusicologist] came in, asked us to take off the shoes and sit down cross-legged on the floor. This was unusual.... There is almost like an honesty about it, a sort of down-to-earth nature and quality about it that took me aback. That then persisted, the down-to-earth feeling although it's surrounded by a huge amount of rules. But it doesn't seem so... pansy. It's elitist to an extent but it's about who can play it, not who can listen to it.... Western music is a lot more inaccessible. The music itself excludes a lot of people who feel they do not really understand it.... East Asian music hasn't got the same weight of intellect behind it. [Stephan, Sheffield, 30 April 04]

To this student, longitudinal performing ethnomusicology felt different and 'outside the norm' of the formality and seriousness of musical study at university, which seemed to provide Stephan with pleasurable excitement. While this issue will be further discussed in a subsequent section, it must also be noted that such experiences are problematic as they, yet again, seem to reinforce Eurocentric assumptions towards the exotic and authentic other.

The new—familiar dichotomy

At the same time, I also found that students revealed dichotomous perspectives towards new musical encounters, and those that they became very familiar with, which may further explain why, at the first level of performing ethnomusicology, students more frequently experienced enjoyment. Here, students typically encountered *difference*, leading them towards an enjoyable state of musical discovery and exploration, an issue already discussed in Chapter II (Listening to Ethnomusicology). Familiarity, by contrast (typically occurring during longitudinal

performing ethnomusicology), somewhat denied students a sense of musical adventure, leading instead towards musical 'normality' with which students approached the world musics at this subsequent level.

Musical encounters that were new and unfamiliar, and thus different, appeared far more exciting and enjoyable to students. This occurred at the material, musical and personal level. At the material and musical level, students often enjoyed 'to see authentic instruments', and 'liked the fact that we actually played something authentic, something *different*' (group discussion, Bangor, 6 March 2006). Students also commented on their enjoyment 'to clap and sing along in the style of the *native* people' (Jessica, Sheffield, 20 September 2004). Other students highlighted difference in the unusual performance setting, suggesting that 'it feels to me quite relaxed... sitting on the floor' (Sophie, York, 17 May 2004). Indeed, performing ethnomusicology that felt different and outside the norm of the formality and conventions of the Western performance paradigm seemed to provide students with pleasurable excitement.

Sarah, for instance, who participated in a Taiwanese ensemble and learnt to play the *suona* (a loud, oboe-type double-reed instrument) felt that the music's sonorities and structures seemed enjoyable. In particular, the more *different* the music sounded in terms of harmony (out-of-tune) and loudness, the more exciting and intriguing it seemed to Sarah who expressed that:

It was really good.... I liked playing... the loud things.... It actually sounded quite bad because they weren't in tune with each other.... It's not the easiest music to listen to. It's quite horrible to listen to, actually. But when you are playing it, you don't really notice.... It was really good last night. I really like it... because I was playing really hard.... You walk out and your ears are kind of ringing. You don't know when you are actually playing well. You are all playing. Because it sounds like we are playing out of tune.... So it's really fun.
[Sarah, Sheffield, 24 October 2003]

In the African music workshops on *kora* and *mbira*, it seemed to be the *different* rhythms created through the interplay between instruments and voices that led students towards experiencing enjoyment. Here, the rhythmic emphasis on the off-beats notably inspired students to rhythmic participation and motivated them to clap and sing along, to tap their feet and move their bodies in dance-like motions, and to sing, which triggered enjoyable emotive musical experiences. Such harmonic and

rhythmic *discrepancies*, ‘instead of a fretted, bored and well-tempered taste’ (Keil 1994b:98) seemed to create an excited state of enjoyment.

At the personal level, students frequently revealed heightened levels of enjoyment with teachers who seemed inspiring, stimulating and imaginative, without being intimidating. Here, students often commented positively on occasional workshops with guest musicians ‘who have been quite enthusiastic.... We’ve had one from Cuba who I remember very clearly’ (Emily P, Durham, 27 October 2003). Students participating in the workshops on *mbira* and *kora* felt that ‘he was very encouraging and positive about our performance.... He seemed to praise us after playing, even if it was wrong’ (group discussion, Bangor, 6 March 2006), and ‘he was really encouraging.... I was making so many mistakes, and he was “Oh, it’s good!’ (Jessica, Sheffield, 12 December 2003). Others, more specifically, suggested that:

I found the teacher very good, friendly, interesting.... He made the workshop fun.... I liked his... passion for the music.... He seemed very adept and patient. He made the session very fun and informal.... He seemed to enjoy teaching us, and we responded. This came across in the workshop through knowledge and enthusiasm. [group discussion, Bangor, 6 March 2006]

He was so enthusiastic, that was ace. He really got you into it as well.... It was great. I would do that again, rather than sitting in the lecture.... He was awesome, wasn’t he? He was just really enthusiastic about everything he had to say. [Graeme, Sheffield, 12 December 2003]

During such occasional workshops, authenticity too impacted on student experiences, an issue also discussed in Chapter II (Listening to Ethnomusicology). A native teacher, a somewhat ‘mythic figure “not like us”’ (Nettl 1992:192) embodied cultural *difference*, and led students somewhat to imagine what his/ her culture would be like, which seemed exciting. At the same time, students appreciated guest teachers who appeared to be at the top of their profession as performers, while suggesting, for instance, that:

He is very authentic obviously, which made the event really good.... It’s good to have an actual *mbira* player from Zimbabwe.... He was obviously very knowledgeable.... The *mbira* workshop gave me experience of meeting an African and being able to experience African culture. Experiencing this culture enabled me to see how *mbira* is

played by natives rather than Westerners. [Leeroy, Bangor, 6 March 2006]

While such *new* encounters with guest musicians seemed exciting and enjoyable, during longitudinal performing of ethnomusicology, students seemed to take a more critical stance towards their more *familiar* teachers. Here, I found that students often preferred teaching that was well-focused with clear objectives, and that felt planned and purposeful. At this level of performing ethnomusicology, enjoyment seemed to play a less pivotal role to students who instead focused on developing the knowledge and skills required for passing the final performance. At one university, I found that an accomplished Iranian *tar* player studying on a postgraduate course in ethnomusicology revealed considerable dissatisfaction with his instrumental teacher:

I am not happy about my teacher because she does not put enough effort into teaching me. She is not ambitious in her ways.... I would expect to learn more.... So I expect when I go to the class you know, first of all you have to have enough time, at least an hour, to talk about the music because the piece itself is no problem. I can play it anyway because my fingers are ready. I practice on my right hand... that's fine. I can play. My technique is much better than my teacher's herself.... But what I'm expecting is to learn about culture itself, the music itself, terminology.... Over here [in the West] we don't really have enough time to do that. Maybe we need more time, or I'm expecting too much; I don't know. But that's what I expect from this postgraduate performance programme, to learn about the culture, to learn more about the music, to learn about the philosophy of the music. [Tinoosh, Goldsmiths, 12 February 2004]

In another instance, students taking a 15-week course on *The Music of West Asia* revealed concerns about the transmission style of the native specialist musician as lectures focused mostly on musical participation and performance on the *daf* drum, and less on the transmission of musical and cultural information (Figure III-13).

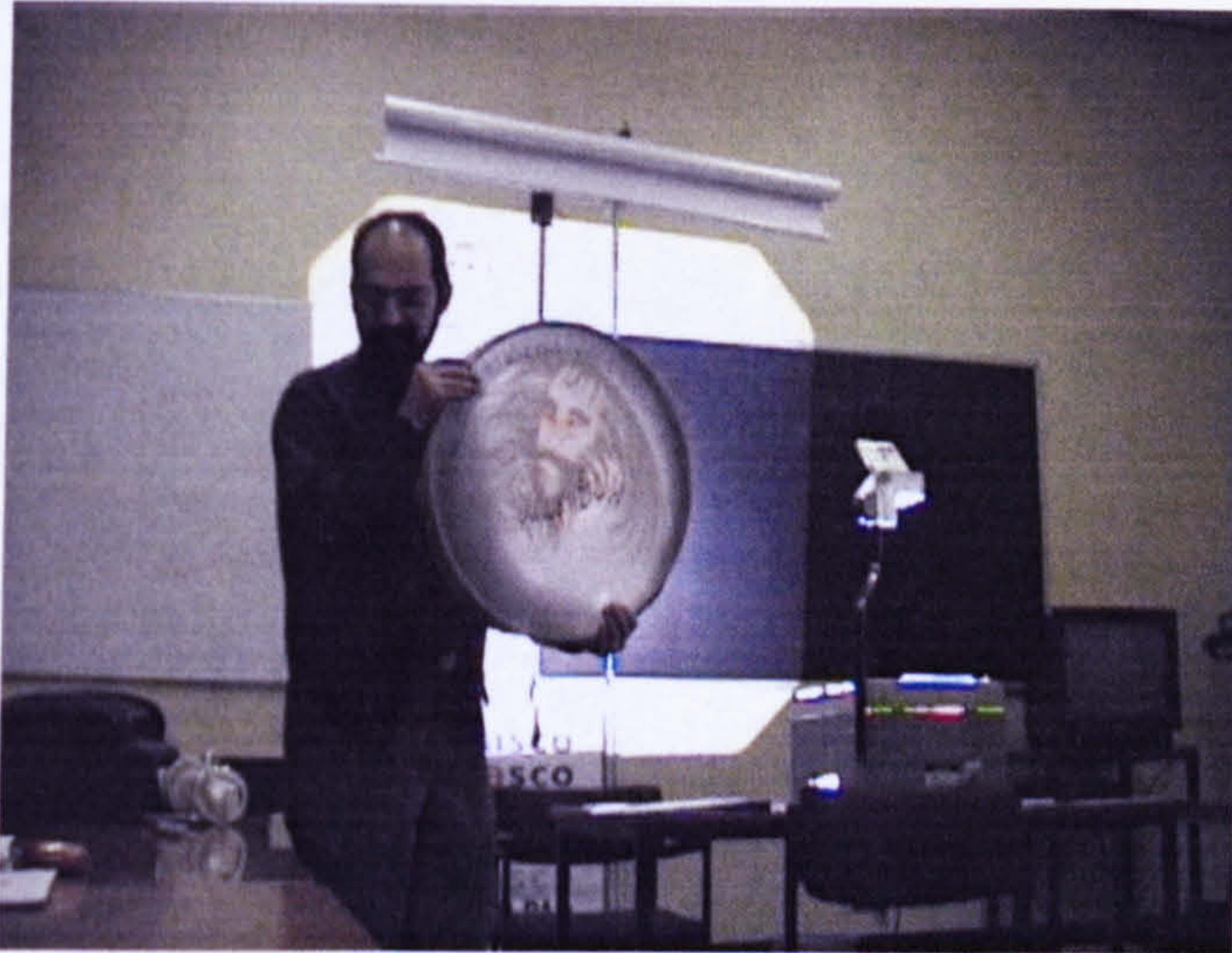


Figure III-13: Iranian ethnomusicologist Mohammadreza Azadehfar demonstrating the *daf* drum; Note that this photograph was taken in a different course than the one mentioned in my writings; Liverpool, 12 October 2003

Performing ethnomusicology that seemed clearer and more understandable to students, by contrast, was often highly valued. This included verbal explanations and conceptualisations, resulting in students' swifter grasp of musical expression and form, and thus lessened levels of anxiety about their achievement in the final performance (Figure III-14). Sophie, for example, particularly appreciated that 'our teacher is really stimulating with a nice balance between creativity and providing good explanations' (Sophie, York, 17 May 2004).



Figure III-14: Neil Sorrell providing verbal explanations about the role of the spike-fiddle *rebab* in a *gamelan*; Note a female student (bottom left) listening to the conceptualisations; University of York, 6 May 2004

Thus during longitudinal performing of ethnomusicology, students showed increasing concern about the effectiveness of transmission and frequently questioned their actual learning. Students' experiences were often shaped by their own musical achievements, whereby enjoyment seemed less significant. The instructor's ability both as a musician and educator profoundly shaped students' participatory experiences. Transmission methods and strategies that featured clear, verbal conceptualisations made students feel that they effectively learnt something.

Besides material, musical and personal factors, I also often found that oral transmission methods impacted on student experiences of emotions. Such methods clearly *differed* to students' conventional music learning, which typically entails the routinely practicing of technical exercises.¹⁸ Sally, for instance, described that 'gradually I have managed to move away from learning by music to largely learning by ear. And the way we were being taught the *gamelan* here and the Korean drumming... certainly, my experiences... were all by ear' (Sally, Belfast, 18 November 2003).

While some students felt that such methods 'are a lot easier, you are not thinking. We just did it!', and others experienced these as a 'nice change' to the literate musical transmission in the West (group discussion, Bangor, 6 March 2006), there were also students who struggled to adopt oral methods, causing them feelings of anxiety to participate in the performing of ethnomusicology, for example:

Henry Stobart had an Andean band, ensemble of Andean music, so I went there two or three times, and I gave up because... I found it was quite difficult for me to follow because there is no notation; it's aurally transmitted. So I didn't have Western notation to help me, and I was always anxious to find where the note is, and I couldn't follow. [Sheng Shi reflecting on her undergraduate studies at Royal Holloway, Goldsmiths, 13 February 2004]

Most students, however, regarded oral transmission as a more informal way of learning, which was often experienced as easy, and thus enjoyable. Here, student experiences may have been shaped by the Eurocentric perception of literate cultures as being superior to oral, thus less sophisticated cultures. Nevertheless, research has

¹⁸ In this statement, I particularly refer to the acquisition of musical skills in Western art music through repeated practicing of musical exercises, including scales, arpeggies, and the like, which is also integral to graded examinations of, for example, the ABRSM (Associated Board of the Royal Schools of Music).

equally shown that young musicians who learn their skills in oral, informal ways often continue playing for enjoyment later in life (see, for example, Green 2002). Some students who participated in the *mbira* workshop commented that:

I really enjoyed that we didn't read notation. Instead of looking at the paper, we could look at each other and follow the instructor.... We sat in a circle and could see and listen to everyone in the group. [group discussion, Bangor, 6 March 2006]

Here, oral learning allowed ensemble closeness, which led students towards comforting, relaxing and enjoyable experiences. Jessica who participated in the *kora* workshop similarly commented that 'it was both an extremely exciting and interesting lesson, and it helped to bring the classmates together' (Jessica, Sheffield, 20 September).

The social—individual dichotomy

As Jessica highlighted, students' perceptions were also shaped by the ways in which performing ethnomusicology provided an individual or rather social experience. This formed yet another difference in student experiences of emotions. Occasional workshops allowed the forming of strong social bonds among students, emerging from the collaborative and communicative quality of world music workshops that generated enjoyable excitement in students. Here, performing ethnomusicology, to many students, generated profound social experiences, which were 'dynamically co-created... as people smile at or dance with each other, beat time, move together, construct and reexperience their recollections later – realizations of human society' (Finnegan 2003:186). Emotions of enjoyment derived from students' sense of involvement and contribution.

For example, students who participated in the *mbira* workshop frequently commented on the fact of 'making music as a group' and described their experiences as 'a fulfilling feeling of performing in an ensemble' (group discussion, Bangor, 6 March 2006). After the *kora* workshop, students equally commented that performance enabled students to establish and maintain human relationships as 'it was an excellent and effective way of bringing a class together' (Jessica, Sheffield, 20 February 2004). Many students developed musical confidence through mediating positive, bonding friendships with fellow students:

I hope to get more confidence in my performance abilities, and performing in a group with two people that I know and trust seems to be a good opportunity. [Jessica, Sheffield, 20 February 2004]

By contrast, longitudinal performance practice that was assessed during a final performance often generated heightened emphases on *individuality*. The goal-directed nature of such longitudinal performing of ethnomusicology led away from the collaborative, communal processes of music making found in many non-Western music cultures, and towards individualistic achievement-driven learning to perform discussed in the previous section. This was reflected in a somewhat competitive zeal among students, ‘an attitude they have been forced to develop in the openly competitive atmosphere of our Western music culture’ (Koskoff 1999:556). Students seemed to be driven by feelings of embarrassment at the thought of being regarded as musically untalented, thus peers or tutors thinking less well of them.

Performing Music—Discovering Value

Performing ethnomusicology often concerns a more socially engaged, experiential ethnomusicology through music. Such a performing of ethnomusicology can lead students towards *shared* musical experiences, and greatly enhance their understanding of music-as-culture, thus the values, people and societies hold about and express through their own music. This type of performing ethnomusicology also resonates closely with ethnomusicologists’ desire truly to engage in musical participant-observation during fieldwork on the basis that it can lead towards intrinsically musical and imaginative experiencing. Here, students experienced a music culture directly and personally while immersing themselves in it as musicians, during which they gained a deeper understanding of the interrelationships between music and culture.

The social dimension during collaboration with teachers, community members or musicians was vital for students’ knowledge construction as ‘music can be centrally involved... in the establishment and maintenance of human and/ or spiritual relationships’ (Monson 1996:181, 182). The extent of students’ musical insights thus depended heavily on the success to which they created and maintained effective musical (and thus often social) interactions. For example, Joe, who learned to play the

Japanese *shakuhachi* during his undergraduate studies, learnt about playing technique and music, and its cultural significance in Japan during private lessons with a culture bearer, and mostly through these social interactions (Figure III-15). Joe was able to cherish and maintain the musical and social relationship with his teacher over a long period of time.

Musical understanding became thus closely tied to cultural understanding through the epistemological status of students' own musical experiences. This type of performing ethnomusicology focused primarily on students' transformations both personally and musically. Yet instead of working towards a final musical performance, performing ethnomusicology became a means for the writing of ethnographic texts, also often referred to as 'performance ethnography' (Kisliuk 1997:41). Here, students immersed as musicians into their chosen music culture during which they learned something about the *human* processes surrounding musical performance practices.



Figure III-15: Joe practising a performance piece on his principal instrument, the Japanese *shakuhachi*; University of York, 17 May 2004

Performance ethnography: discovering music-as-culture

At undergraduate level, the conducting of performance ethnography typically involved students' active musical participation in a chosen music culture 'at home', for instance the local folk club, the music department's jazz band, or the local hip hop scene. Ruth, for example, joined a local brass band in order to participate in and

observe live music making as a cornet player, while trying to understand the perspectives of the brass band players, and what their band participation meant to them musically and personally. Hannah, by comparison, participated as a singer in a cathedral choir, and as an oboist in a Baptist church's worship band. She hoped to find out *why* people use particular musics in different churches, and 'what the music means to the people... and why they feel that music helps them with their worship' (Hannah, telephone interview, 2 June 2006).

In their performance ethnographies, most students sought an understanding of the role music plays in people's lives, and what the music means to the people belonging to its music culture. In their role as social actors, students placed themselves at the heart of their performance ethnographies, which also provided some with a more understandable role and easier access. Victoria felt, for instance, that:

I myself, even in the short time I have attended the club have been very warmly welcomed in my capacity as an ethnomusicologist but more so as another valued regular attendee at the club as both a listener and a performer. [Victoria, Bangor, 8 May 2006]

The concern with cultural understanding also led students towards *true* participant-observation in their chosen music culture. Hannah, for example, also worshipped when singing in the choir, which enabled her to draw on her own experiences of the interrelatedness between music and worship, and to observe and make sense of other people's feelings during their worship:

I could use my own experiences of how I felt when I was singing in the cathedral or playing in the Baptist church.... What I felt helped me to worship best... and I understood that this happened to other people around me as well. I could see how it was helping them to worship. [Hannah, telephone interview, 2 June 2006]

Students' timely immersion into their chosen music culture also led towards forming friendships with other people who, as a result, were more vociferous in sharing their personal experiences and feelings. To Ruth, this greatly informed her ethnography, and became such an important part of her personal life that she continued playing in the brass band after completing the ethnography. Reflecting on the trust she gained as a brass band player, Ruth commented that:

Had I not been close to some of the younger participants, they wouldn't have said so much to me. Because they are young, they tend

to be... a bit quiet but because I knew them... I just spoke to them informally. It was a very unstructured, conversational type of interview... just like a normal conversation.... It helped me... approaching them... as a researcher.... I think I would have had a much colder reception had I not been part of the band. It would have been more difficult for me to approach them. [Ruth, telephone interview, 3 June 2006]

Some students also felt that performance ethnography enabled them to 'see' aspects of a musical performance, including non-verbal and visual communication that would otherwise go unnoticed by most observers. A male student, for instance, who also participated in a brass band 'noticed how many of the men make sexist remarks throughout the rehearsal' and gained insider's view into topics discussed, which were 'quite coarse and masculine' (Tim, Bangor, 8 May 2006). In another example, participation in the cathedral choir helped Hannah to understand 'what the words mean to people, and what the music means to me' (Hannah, telephone interview, 2 June 2006). Here, Hannah realised that singing helped people and herself more *directly* in their worship as the sung words conveyed the meanings more clearly:

When I sang in the choir the music produced a response emotionally from me, perhaps more so than if I was just listening because I was thinking about the words more in order to convey the meaning to the congregation. I think that taking part in the music making does help me personally to focus on the meaning of the words of the music. But when I'm in the congregation it is easier for me to concentrate on the rest of the service, and use the music to enable me to think about my own faith. [Hannah, telephone interview, 2 June 2006]

Through their musical participant-observations, other students similarly understood the music culture more intuitively:

Through performing at the club myself, I have discovered it is particularly conducive to relaxed performance as the audience are always supportive and encouraging with all performers. [Victoria, Bangor, 8 May 2006]

Ruth equally felt that only as a performer could she gain specific insider's knowledge into a brass band culture and the experiences of the performers as it placed her 'first-hand' experiences at 'the receiving end'. She gained a sense, for example, of the changing atmosphere from 'a distinctly high spirited aura that was consistent on a

majority of the occasions' towards 'a more serious persona of the band as the competition approached' (Ruth, telephone interview, 3 June 2006). Providing another example, Ruth explained that:

...they had this band tradition of playing their hymn tune 'Onward Christian soldiers' to end the final rehearsal before the contest. I think, hadn't I have been in the band playing that with them, I wouldn't have shared that... the really strong emotions, a sense of belonging, a sense of unity.... Very strong! [Ruth, telephone interview, 3 June 2006]

In that particular context, the hymn itself, which Ruth described as a quite arousing piece, triggered deeply emotional responses in all participants as this hymn resembled tradition and triggered a sense of community. Clearly, being *part* of the music culture, Ruth experienced a strong sense of *shared* musical and personal identity. 'Being there' and 'sharing the atmosphere' enabled Ruth directly to experience and understand the affect that the music had on people in shaping a strong group identity and community spirit.

Most students, through performance ethnography, gained a *deeper* understanding of other people's perceptions, and felt they could better relate to the musics and their makers, and *share* their musical and cultural experiences at a very deep and personal level. This impacted on students themselves who, instead of separating research from students' real life, better understood 'how *I* felt when I'm in church' (Hannah, telephone interview, 2 June 2006). Hannah's experiences also intensified her *shared* love for God 'because the music is so emotional' (Hannah, telephone interview, 2 June 2006).

At the same time, many students highlighted a more equal and reciprocal, rather than one-way relationship, which made Ruth, for instance, 'more comfortable' in her role as a researcher. To other students, the notion of reciprocity seemed equally pivotal, while one student commented more specifically on musical sharing:

Through the method of participant-observation, I have become involved in this sharing of music in many ways. I perform music and listen to others, thereby sharing the experience of performing, sharing the songs I play, and enjoying the music others share with me. Also on a more literal basis, others have shared lyrics and chords for songs with me. John, who was one of the first regulars I spoke to at the club, now regularly sends me emails with attachments of web pages containing lyrics and chords for songs he thinks I might enjoy. [Victoria, Bangor, 8 May 2006]

Conducting performance ethnography also shed light into the specific ways in which people belonging to a music culture communicated with one another, for example:

I did understand what some of the members meant when they said... the band didn't jell with the piece 'cause they said it was technical, and it's not their sort of piece.... They preferred something more romantic, something more pictorial or programmatic.... I could empathise with that because it was a very technical piece. [Ruth, telephone interview, 3 June 2006]

Students' *deeper* cultural understandings often depended on their critical reflection that triggered a more *conscious* awareness. Many students achieved this through logocentric processes of analysis and conceptualisation of their musical and cultural experiences, necessitated by the writing-up of their musical and cultural discoveries in form of ethnography. As a result, students often brought a more *alert* mind while participating in and observing the music making, enabling them 'later to remember important issues in the rehearsal' (Ruth, telephone interview, 3 June 2006).

Clearly, the ethnographic requirement meant that critical analysis already started at a cognitive level during students' musical fieldwork. Students gained yet another level of understanding during the making of fieldnotes and the writing of ethnography. One student explained that 'when you actually go back and write it up, just write up the event, you see it in a different light again. And then, when I come back to read my fieldnotes, I would see something different again' (Ruth, telephone interview, 3 June 2006). To another student, such critical, self-reflexive processes enhanced understanding as:

Doing this project... helped me to analyse... what I was performing and what it did mean to me because I had never actually stopped to think about it before. I think it did help me to think more clearly and more carefully about what I was doing.... It helped me to be more reflective because after I had performed, I thought back about what emotions I felt and what things I'd gone through, whereas before, I would have just done it... and not thought about it. [Hannah, telephone interview, 2 June 2006]

More generally, most students understood the importance to look not only at the music itself, but also people's emotions and beliefs, and what the music means to them. Participating themselves in the music making, students often came to know

some aspects of the music culture *intuitively*. At this level of performing ethnomusicology, students gained a deeper appreciation of a music culture (or some part of it) through an insider's point of view. Hannah, for example, revealed deep insights into 'what the music means to the Christian people and how it helps them to worship God' (Hannah, telephone interview, 2 June 2006). To many students, the conducting of performance ethnography impacted on a deeply personal level, suggesting that 'I intend to return to the club regularly in the future... [because] it has become an important part of my musical and social diaries' (Victoria, Bangor, 8 May 2006).

Rethinking Performing Ethnomusicology

In this chapter, I have discussed the ways in which student experiences of performing ethnomusicology at universities led them towards changes of attitude and perspective. I found that the first type of performing ethnomusicology, during which students discovered material culture, seemed quite at odds with ethnomusicology's concerns. Occasional instrument demonstrations and workshops were dislocated *outside* of their true contexts, and were often essentially conservative in orientation. Such workshops indeed entertained, and served the purpose of general *animation*, and even created further interest and deeper appreciation in students. Yet such workshops also reinforced students' Eurocentric notions of simplicity, exotic otherness and authenticity about world musics and their cultures. As a result, *difference* was maintained, which resonates with a recent warning about the trivialising and exoticising of cultural traditions at universities (Averill 2004:108). It is thus imperative to challenge these essentialisms constructed in the performing of ethnomusicology at universities.

Longitudinal performing of ethnomusicology, by comparison, was not just transplanted into new settings, but also accommodated and resonated closely with the Western aesthetic and performance paradigm. For example, some students appropriated Western modes of acquiring musical competence during learning to perform on a musical instrument that may traditionally be transmitted in entirely different ways. While the emphasis on music-as-music, assessed during a final performance, indeed led students towards deeper-level musical understandings, this,

however, may also have assumed that music is ‘a medium sufficient unto itself, abstract, nonreferential, communal,... transcendent of its immediate setting, not de-cultured but more regional than local and moving towards the panhuman’ (Locke 2004:180). Focusing most and foremost on music-as-music, such longitudinal performing of ethnomusicology often artificially separated music from its culture, which is at odds with ethnomusicology’s functionalist orientation.

The third type of performing ethnomusicology, here referred to as performance ethnography, reflected more closely ethnomusicology’s fieldwork paradigm during which students explored and discovered a music culture, and where performing ethnomusicology *truly* served as a means for a better understanding of music *and* its makers. Students became musical and, of course, cultural insiders, while – through ethnographic fieldwork and writing – seeking to *understand* people making music. This transmitted to students ethnomusicology’s perhaps most significant aesthetic and political concern, namely to diminish the differences between self and other.

Overall, I suggest that the performing of ethnomusicology is not ethnomusicological *enough*—it is ethnomusicological primarily in students’ engagement with world musics through performance, yet dislocates this into a highly Eurocentric context, particularly at the first two levels of performing ethnomusicology. Ethnomusicologists should therefore engage in the (re)thinking of performing ethnomusicology also to engage students in critical epistemological and representational reflexivity about their musical performance experiences. This, I believe, should be at the heart of a thorough model for performing ethnomusicology.

COMPOSING ETHNOMUSICOLOGY

Composing ethnomusicology is perhaps the most challenging and artistic stage in the transmission of ethnomusicological knowledge at universities. More generally, musical composition is typically seen as a product of creativity, often understood as a special kind of intellectual ability, and as a function of personality, of 'having genius' (Floyd 1999:1). Associated with the high arts, creativity is even still today associated with musical processes that involve the exploration of new relationships between sounds. Seen as 'a direct product of the psyche of the creator', this romantic idea of creativity 'as the outpouring of a tortured, solitary soul' (Toynbee 2003:103, 104) has been hugely influential not only in art, but also in jazz and rock music circles, and is still actively embraced by many listeners in the West.

Such a view of creativity 'as being reserved for the prodigies' (Barnes 2001:94) is similarly evident in music education, here referring to originality and imagination when sounds are explored and experimented with in the classroom, while producing something that is new, either to the student, or to the world (or both). At one university, for example, popular music students learnt to use 'MIDI for songwriting projects in popular music in order to enhance their *creativity*' (Wolfgang Schmiedt, Rostock, 25 November 2003).¹ Some ethnomusicologists similarly strive to encourage creativity in students through musical composition and performance as the ultimate goal in their ethnomusicological endeavours (see further Hughes 2004).

Yet at most universities, leading the creation of world musics outside their original sociocultural contexts particularly in the style of some world musics seemed to be of little, or even no significance to ethnomusicologists included in my research. While studies in composition exist at universities in the UK and Germany that may indeed focus on world musics, in reality, no university has yet offered a separate framework for accredited composition in ethnomusicology. This form of composing ethnomusicology remains little explored, and in their roles as educators, ethnomusicologists often refrain from teaching musical composition while typically focusing on an older repertoire reflecting recognised aspects of tradition.

¹ Die Studenten hier lernen Songwriting von populärer Musik mit Hilfe von MIDI, um die Kreativität zu fördern. [Wolfgang Schmiedt, Rostock, 25 November 2003]

Nonetheless, creativity may be aspired to and achieved by students through actively engaging in musical activities other than composition alone, for example creative transcription and ethnographic writing. The title 'Composing Ethnomusicology' is thereby used here to encompass a far broader spectrum, including, more generally, written processes during which a creator (here the student) captures musical ideas for perpetuity, and, more specifically, creative musical activities that built upon the recreation of world musics and ethnomusicological texts.

The concept of creativity is thus seen here as a kind of 'symbolic creativity' that animates everyday activities, and that 'is widely distributed through the cultural practices of ordinary people' (Toynbee 2003:102). This view understands musical creativity as a cultural process and social phenomenon during which creators and listeners socially construct and shape musical form, structure and meanings. Creativity does not depend on high levels of musical skill since all humans have the potential for being creative (see also Blacking 1974). This view also dispels the Eurocentric notion that musical creation must be entirely, or mostly new, in order for it to be termed creative (Sanger and Kippen 1987:14).

Beginning with discussions on the recreation of world musics, student experiences during the composing of a transcription will form the first part of this chapter. Here, transcription is regarded as a certain kind of composing ethnomusicology on the basis that musical analysis too (which is inherent in transcription) may be considered at the outset of creative thinking (see also Webster 1996:89). While transcription resembled the constructing of a graphic map to melodic and rhythmic components of the music, it is also understood here as a culturally constructed process as students indeed actively negotiated their choices for conducting the transcription and making it meaningful.

The advantages of using transcription as an educational tool are obvious: necessitating students' careful listening and intellectual internalisation while being placed inside the music and its sonic structures, the composing of a transcription often enabled students to activate several channels simultaneously, involving skills and knowledge, imagination and reflection. Transcription may also be a tool for research that can lead students towards deeper cultural experiences, and perhaps even an *emic* perspective towards the music culture whose music is being transcribed.

Creativity may also be aspired to by students during the creative composing of ethnomusicological texts, which will form the basis for the chapter's second part. Equally regarded as being socially and culturally constructed, writing ethnomusicology also reflects the ethnomusicological canon, and thus the ways in which ethnomusicology constructs and disciplines musics. Focusing on ethnography as a method of research and way of writing, students typically embarked on fieldwork projects during which they engaged in participatory observation and interviewing. Posing significant challenges in unique ways, writing ethnomusicology led students towards active and deep engagement with musics and their makers, experiences that often seemed exciting and interesting, yet also new and challenging. More generally, writing ethnomusicology enabled students culturally to construct very unique and individual, yet profound, multidimensional knowledge, and thus an *emic* understanding about a music culture.

While the composing of both a transcription and ethnographic text are indeed creative processes, these should, according to ethnomusicological concepts, discard Eurocentrism. In other words, transcriptions and ethnographic texts should reflect the researcher's experience-based stance while stressing the *emic* perspective towards the music culture ethnomusicologists study and wish to understand.² This same concept also often pervaded the transmission of ethnomusicology at universities in the UK and Germany. Here, ethnomusicologists frequently stressed to students an *emic* approach to the composing of transcription and ethnography, while discarding Eurocentrism. Yet in reality, I found that students seemed to struggle with discarding their Eurocentric preconceptions, particularly during the composing of a transcription. This I will turn to in the following section of this chapter.

² Such an understanding is often described also as occurring at a *deeper* cognitive level, reflecting an ability to apply skills and knowledge in new situations.

Transcribing Music—Exploring Musical Particularities, Or Reinforcing Eurocentrism?

The transmission of ethnomusicology at universities frequently included students' active learning in the form of composing a transcription from a recording of any kind of world musics. A transcription project occurred most frequently at undergraduate level in the UK, and during the *Grund-* or *Hauptstudium* in Germany. At postgraduate level, students typically opted to compose a transcription for the preparation of a dissertation, yet this depended on their disciplinary allegiances.³ Florian, for example, omitted musical transcriptions in both his *Magister-* and *Doktorarbeit* (the latter is currently still being written), as he 'prefers approaches from social and cultural anthropology' (Florian, telephone interview, 5 July 2006).⁴ In my discussions, I will thus focus exclusively on the experiences of undergraduate students. I will also draw mostly on the experiences of students from the UK, necessitated by the constraints of conducting more substantial research at German universities, and the resulting lack of opportunities for encountering such transcription projects in their music curricula.

In the UK, as preparation for the composing of a transcription, ethnomusicologists often aimed at transmitting to students the skills and knowledge necessary for writing musics that were new and different, particularly addressing the challenges to be encountered in the transcription of non-Western world musics. Ethnomusicologist Andrew Killick described some of its aims as follows:

What I'm really looking for in students' work is an *approach* to doing transcription. I'm not looking for the small details.... I'm more concerned with how they thought about it, and especially thought about the problems of notating music that doesn't readily conform to Western notation. [Andrew Killick, Sheffield, 28 November 2003]

This statement reveals an underlying concern with the composing of a transcription that discards Eurocentrism. Ethnomusicologists indeed often wish to utilise transcription in order to take an emic musical perspective, highlighting those musical aspects that are deemed important to the people whose musics are being transcribed. Transcription is thus often seen as a research tool that enables

³ Taught postgraduate courses of study encountered during my research usually omitted the requirement for the composing of transcription.

⁴ Nein, also ich mache keine Transkriptionen, hab ich auch nicht in meiner Magisterarbeit gemacht, weil ich eher von der sozialen und kulturellen Anthropologie an die Sache herangehe (Florian, telephone interview, 5 July 2006).

ethnomusicologists to gain a further level of understanding of oral, event-centred musical cultures as 'to them, music is something that sounds' (Bowen 1999:425). Ethnomusicologists deem transcription particularly useful when it enables them to draw conclusions about musics as reflector and generator of social meaning. During students' composing a transcription at universities, ethnomusicologists seemed to highlight this same concern. Ethnomusicologist Neil Sorrell, for example advocated that:

Transcription is really a shortcut for the things you really want to know whether they have understood.... You want them to demonstrate a direct relationship to the music.... If you understand what's going on in the music, then you can show that you have understood it. Transcription does that.... If you are asked to transcribe what you hear, you can only do it if you have understood it during the course. Do I actually transcribe everything I *hear*? No, you are actually transcribing the essentials.... It's a way of demonstrating an understanding... and to be able to do that, you don't only have to hear it, but *understand* what belongs where, even if you don't hear it. It just shows so much about basic grasp of all the important things.... It is a demonstration that they had a one-to-one confrontation with the actual music. [Neil Sorrell, York, 17 May 2004]

Ethnomusicologist Hae-kyung Um concurs, while suggesting that 'I would use a score as a kind of map to show *certain* aspects of this music.... So the transcription itself is just a tool to lead us to a bigger picture and understanding' (Hae-kyung Um, Belfast, 18 November 2003). Transcription thus necessitates students' more complete musical and, indeed, cultural understanding to transcribe the most important musical elements of a particular music culture. This in turn requires students' musical knowledge and understanding from the perspective of the people whose music they wish to transcribe. According to most ethnomusicologists, the composing of a transcription should indeed enhance and reflect students' emic perspective and understanding, or enhance their listening to musics in particularly emic ways. Such learning often involved researching the social, cultural and political context in which music is embedded, leading students towards deeper levels of musical and cultural insight. Neil Sorrell summarised that:

With gamelan... if you transcribe, you can only do it if you understood the things in the course.... You are actually transcribing the essentials in that particular way.... It just shows so much the basic grasp of all these things.... [It is] a demonstration that they had some confrontation with the actual music.... You may not understand the

social dynamics of the music; you may not have anything like emic perception. On the other hand, transcription, in many ways, you are getting towards that, you have to start listening in a different way, in a Javanese way. [Neil Sorrell, York, 17 May 2004]

Some students included in my research conveyed an understanding of these principles. At QUB for example, Sally pointed out that recognising the melody in Irish traditional music requires an understanding of stereotypical embellishments, suggesting for instance:

It's very ornamented.... Sometimes I try to hear the tune behind the ornaments, and I can't.... I have seen the tunes written out, and it's useless because what the person is singing can diverge so much. You have to understand really what's going on before it does make sense. [Sally, Belfast, 18 November 2003]

At the University of York, Joe undertook further research into tuning, rhythm and melodic structure in *gamelan* performance, revealing that 'I start by reading about the possible tunings first and decide which tuning is used in the piece. Then I try to decide where the gong is coming in, and again, I get a good idea from reading about *gamelan* music in books. Then I try to work out the shape of the melody' (Joe, York, 17 May 2004). Gaining a more complete understanding *behind* the music, students gradually learnt to differentiate between essential and not so essential elements in musics' sonic structures. Some Sheffield students understood that such an approach reflects what ethnomusicologists do:

Although it seems quite daunting, it is good for us because it's doing what ethnomusicology is. [Rachel, Sheffield, 31 October 2003]

It is quite useful... with a transcription you actually do what people in the world of ethnomusicology actually do. It's a useful practical skill. [Graeme, Sheffield, 19 December 2003]

While most ethnomusicologists advocated students' emic approach to the composing of a transcription, I often found that students' creative composing of a transcription remained within rather familiar terrain, somewhat reaffirming what (to them) felt familiar and safe. Most students thereby utilised musicological approaches and represented Eurocentric (thus etic) perspectives, rather than being informed and shaped by ethnomusicological concepts and assumptions. Ethnomusicologist Andrew Killick commented that 'in general, I got the impression that most of them were more interested in the details of the musical sound' (Andrew Killick, Sheffield, 7 May

2004), which indeed highlights students' concern with music as sound, and reflects their background in musicology.

During my research, I found that students' expressing of Eurocentrism was particularly evident in four ways: (a) while ethnomusicologists introduced world musics that were significantly different, students, however, typically returned to 'easy' musical examples (that resembled Western musical construction) for the composing of a transcription; (b) while ethnomusicologists transmitted to students a bottom-up strategy to composing a transcription, in reality, however, students typically adapted a top-down approach; (c) while ethnomusicologists transmitted to students to compose the transcription *aurally*, I found that most students instead utilised tools, such as musical instruments and technologies, which were mostly *Western*, or designed to facilitate the composing and playing of Western musics; (d) while ethnomusicologists transmitted heightened levels of creativity in the use of non-Western or innovative notation, yet in reality, students typically relied on their Western literate skills, and particularly the use of familiar Western staff notation.

In the following sections, I will turn to discussions of student experiences during their composing of a transcription according to this four-partite conceptualisation, taking into account ethnomusicologists' formal instructions, and students' own discovery and exploration.

Returning to familiarity for the composing of a transcription

In Chapter II, I highlighted the fact that the world's musics often resembled difference, which clearly impacted on students' feeling of anxiety and uncertainty about approaching such strange musics. The composing of a transcription seemed to bring about similar experiences, and across universities, most students found transcriptions of the world's musics 'quite daunting and frightening' (group interview, Sheffield, 17 October 2003), 'quite hard actually' (Amaryllis, Goldsmiths, 11 February 2004) and 'complicated; interesting but hard' (Jessica, Sheffield, 20 February 2004). Other students similarly commented that:

That was painful! I did some transcription when I was at Royal Holloway.... I lost confidence in transcription. [Sheng Shi, Goldsmiths, 13 February 2004]

Even though I read music, I found the transcription very, very difficult and quite confusing.... I find it quite challenging. [Argibel, Goldsmiths, 12 February 2004]

Ethnomusicologist Andrew Killick suggested one reason for students' difficulties, namely that 'in most cases, students had chosen music that was quite different to any music that they would perform, or know how to write or analyse, as in Western music' (Andrew Killick, Sheffield, 7 May 2004). Yet my research has shown that most students selected a musical example for transcription that 'is the easiest to transcribe' (Melinda, Sheffield, 20 October 2003).

More specifically, I found that an 'easy' musical example often consisted of melody and accompaniment, similar to the construction of much Western music. Among the Sheffield students included in my research, Rachel, for instance selected a track with Persian *ney* to the accompanying sound of the player's humming voice, Sarah chose an Irish folk song with banjo in the accompaniment, and Graeme selected a *flamenco* piece featuring vocals and accompanying guitar. Thus most students selected world musics that reflected Western conventions, notably a clear melody that consisted of tones and semitones (rather than microtones), harmony and chords, and a clearly distinguishable rhythm (without syncopation) and time signature (in triple or duple time).

Samantha, for example, similarly selected a musical example of Andean flute music that resembled familiarity to Western musics, and particularly featured melody, harmony and rhythm. Samantha explained that:

I listened to lots of CDs in the Archive and chose a track that was the easiest, well... or that would suit what I had in mind to do.... Yeah, but I wanted to choose an example that I thought would be fairly easy, and not something that would be too daunting, but I didn't just want to do something that had just one single-line melody... something in the middle.... It was fairly easy; it wasn't in some wacky key or something like that. [Samantha, Bangor, 25 May 2006]

Criteria for selection thus revolved around clarity as Samantha selected a musical example with *clearly* audible lines in the music, and clearly distinguishable musical instruments. There seemed to be a strong emphasis on music that featured a clear melody, while avoiding rhythmically complex examples as:

I am really bad at rhythm. So I knew I'd have so much trouble if I chose something with drum rhythms.... I deliberately avoided that, so

I chose something melodic. Although the piece I chose did have a beat to it and I actually notated that but... it wasn't in any strange rhythms that I couldn't notate. [Samantha, Bangor, 25 May 2006]

Equally Kevin, another student who selected a Hungarian folk tune entitled *Khosid Wedding Dances* in order to compose a transcription (Figure IV-1), seemed to apply these same criteria. This fast dance tune features a fiddle playing the melody to the accompaniment of other stringed instruments, such as viola and double bass. The folk tune clearly reflects a Western musical construction that features a melody under which lower-pitched instruments provide simple harmony and rhythm in duple time. The double bass itself provides the rhythmic framework while seemingly imitating a continuous drone on the tonic and related pitches in the same key.

Transcription of "Khosid Wedding Dances"

Kevin Parry

Lively ♩ = 120

...Cont.

Figure IV-1: Kevin's transcription of *Khosid Wedding Dances*; Note that the transcription only features the melodic line played by the fiddle, while omitting the accompanying stringed instruments; in-class presentation, Bangor, 15 October 2005.

Kevin selected this musical example on the basis of his perceptions that ‘this would be the easiest to transcribe.... Rhythm-wise, I suppose... less syncopated... but more melodic’. To Kevin, as in Samantha’s example, an easy musical example seemed to depend on rhythm, and the ease to ‘count the beats in my head and write the pulse up. I would think it would be easy because pitch is just a matter of time.... You can just find that out by pressing the keys into the right note’. Kevin thus selected *Khosid Wedding Dances* as ‘there wasn’t much difficulty in the rhythm... and it is quite repetitive as well’ (Kevin, Bangor, 25 May 2006).

Applying top-down approaches to composing a transcription

My research has also shown a disparity in the transmitted approaches by ethnomusicologists, and the approach then taken by students for the composing of a transcription. More specifically, I often found that ethnomusicologists transmitted to students a bottom-up strategy, which may also be described as an inductive approach, allowing the musical analysis and transcription to emerge from the music itself without being hampered by preconceived, hypothetical musical ideas. In this approach, the individual parts of the music are specified in detail and then linked together to form larger components, which are in turn linked until a complete musical transcription is formed.

In a course on Indonesian *gamelan* at the University of York, for example, ethnomusicologist Neil Sorrell transmitted this bottom-up strategy to compose a transcription in cipher notation that would facilitate (to students, different) musical characteristics encountered in *gamelan* music. Here, students had to determine unfamiliar musical elements, such as rhythm and tuning, the texture of new musical instruments, the overall musical form and structure, and musical development (i.e. modulations). Listening to the overall music, students first learnt to identify the beat and rhythm underlying the composition:

First work out what the beat is.... It almost becomes a process of diminution. Try to hear the gong, which might give a clue that it is an 8-bar or 16-bar phrase. [Neil Sorrell, York, 6 May 2004]

Subsequently, students were instructed to identify the tuning of either *pelog* or *slendro*, recognisable in the inclusion or exclusion of semitones:

What's the tuning? You can hear five tones but this does not tell you really. The relevant question is whether the tune used any semitones.... Without would be *slendro*; with semitones *pelog*. [as above]

Students then learnt about the importance of singling out the instruments sounding in the recording, particularly those of key relevance to the overall texture of *gamelan* music, providing clues regarding the tempo of the piece:

It's important to know what *kempong* and *pelong* are, and label them in your transcription properly.... It's about the sound of each instrument! ... So, first get the tuning and then the character of the piece, the sense of tempo! [as above]

Deconstructing a piece of *gamelan* music into its elements, while applying an inductive approach that allowed the transcription to emerge from the music itself without any preconceived, hypothetical musical ideas, the ethnomusicologist subsequently instructed students to recognise the *gendhing* (two sections in a *balungan*, the skeleton melody).⁵ Listening to the *rebab* (a spike-fiddle, also the melodic leader of the ensemble), students were required to transcribe the melody and ornamentations, but also to listen to clues to changes (modulations, for instance) in the performance. Through this bottom-up strategy, students learnt how the individual parts in *gamelan* music are fitted together and constructed as a whole.

Other bottom-up strategies to the composing of a transcription frequently included attempts to count and compare phrases with each other (for repetition), to sing along with or perform the music, to sketch a contour line or graphic score, and finally to become more precise with the score. Sophie clearly understood the steps advocated and deemed necessary by the ethnomusicologist, commenting that:

I listen to the whole piece as much as possible to get it into the head.... I try to derive the framework from listening to the whole piece. Then I concentrate on one line each time, and write down the bare bones.... Then I listen to the individual instruments, and what type of instruments. [Sophie, York, 17 May 2004]

At other universities, ethnomusicologists often similarly transmitted to students a bottom-up strategy to composing a transcription, thereby discarding an

⁵ Music is not notated in a score for all the instruments, so a transcription generally shows the *balungan*, or melody. Other parts can be notated but this can be difficult to read; it is often easier to learn how to derive one's part and use one's own shorthand notation for reminders.

Eurocentric perspective and enabling students to derive the transcription from the music itself. Some students seemingly understood this approach. Yet during my research, I indeed found that most students adopted a rather top-down strategy while trying 'to fit' the non-Western musics into their preconceived Western, thus Eurocentric musical understanding. In the top-down approach, an overview of the music is formulated first, which typically occurred in form of Western staff notation. Each stave of the notation is then refined and re-refined until the entire transcription is detailed enough to represent the musical example.

Samantha, for example, 'fitted' the Andean flute music into her preconceived, hypothetical musical ideas in form of Western four-part harmony notation, featuring a flute (melody) on the first stave, *charango* chords (harmony) in the second stave, and rattle and bongo drums (rhythm) in the bottom two staves. During the actual composing of the transcription, Samantha started first to transcribe the melodic line played by the flute, followed by defining its note values. Subsequently, Samantha identified both the accompanying *charango* chords and rhythm in relation to the melody, clearly placing the latter at the heart of the music. Finally, Samantha listened to the piece as a whole to illuminate the phrasing, and 'find how it all interrelates and how it all works together (Samantha, Bangor, 25 May 2006).

Familiarity with the Western notation system clearly shaped Samantha's considerations, which involved 'putting it... into Western music score because... that is the easiest way to do it' (Samantha, Bangor, 25 May 2006). The process as a whole involved the initial separating and breaking down of the musical example into *Western* musical elements, followed by reassembling these and checking the accuracy of the complete transcription. Applying such a top-down approach to the composing of a transcription, students reconstructed the world's musics with strongly Eurocentric preconceptions, evident in their adapting of Western musical conventions, for example the separating out of Western musical elements (melody, harmony, rhythm) and the use of the Western notation system. The latter aspect I will turn to in the following section.

Adapting musical literacy to composing a transcription

Most students included in my research found the composing of a transcription daunting, an issue echoed by ethnomusicologist Caroline Bithell who also emphasised that ‘sometimes I think that they feel a bit more secure if they have got stuff on paper’ (Caroline Bithell, Bangor, 15 October 2003). Most students have been acculturated in the literate West, which seemed to make many students reliant on their musical literacy. Yet during my research, I frequently encountered that ethnomusicologists encouraged students to utilise different, non-Western notation systems, or to invent new ways of writing musics. Indeed, an ethnomusicological approach to the composing of a transcription of world musics should facilitate musical elements that are unusual in Western musics, such as microtones, asymmetrical metres, polyrhythm, or heterophonic textures, thus truly adopting an emic perspective.

At the University of York, students learnt to read different *gamelan balungan* in cipher notation. Here, students learnt that the melody is written in numbers (1=C; 2=D; 3=E; 4=F; 5=G; 6=A; 7=B), whereby octaves are distinguished by placing a dot below the number (indicating that the tone rings one octave below) or above the number (indicating that the tone rings one octave above). Sharps and flats were typically omitted as the relative pitch of sound is used. Students also learnt that rhythm can be indicated by means of lines below the numbers concerned, whereas no line indicates a crochet, a single line indicates quavers, and a double line indicates semiquavers. Longer sounding tones are indicated by adding short lines, such as 1 – for a minim, 1 – – for a dotted minim, and 1 – – – for a semibreve.

Similarly at another university, ethnomusicologist Jonathan Stock introduced to students cipher notation during musical demonstrations of a traditional folk song on the *erhu*. Students were then required to transcribe the song in this numbered notation system, while the ethnomusicologist repeatedly played the piece on the *erhu*. In fact, most ethnomusicologists advocated alternative ways of writing musics, and stressed alternative means of musical notation. Demonstrating circular transcriptions of African drum rhythms, or inventing graphical representations of musical texture and form, students recognised that the tools for their musical transcriptions would be inevitably different and individual. Samantha, for instance, remembered that ‘you

mentioned that we can try it ourselves, it didn't necessarily have to be Westernised' (Samantha, Bangor, 25 May 2006).

As a result, some students invented new and alternative ways of composing a transcription of world music. One student, for example, adapted a rather graphical representation of vocal notation used in Tibetan monasteries, which was suitable to reflect the three styles of chant, *ta* (fast chanting, clearly pronouncing the words with frequent glottal stops and using the anhemitonic pentatonic scale), *gur* (slow chanting) and *yang* (very slow chanting, producing guttural and deep voices that sound continuous and uninterrupted in a restricted pitch range). Reflecting on their experiences, some Sheffield students commented that:

The first thing I thought I'd do is to go about it in the classical sense of writing it out. But then he said that you don't have to do that at all. You have to write it out how it best suits it, and it could be in any strange way. So we have got quite a bit of freedom. [Jessica, Sheffield, 31 October 2003]

We discussed how my example is different when transcribed than that of the other two people.... It's very difficult to transcribe. I think it's different for everybody. [Rachel, Sheffield, 31 October 2003]

The more innovative methods were also suitable to students without knowledge in Western notation. To Stella at Goldsmiths College London, this resembled an enjoyable experience who commented that 'I really like the transcriptions. Yesterday we transcribed three Inuit songs.... I don't know how to use the Western notation system, so I had to use a system I could create in order to transcribe what is most important' (Stella, Goldsmiths, 11 February 2004).

While ethnomusicologists transmitted heightened levels of creativity in the use of non-Western or innovative notation, yet in reality, most students typically relied on their Western literate skills, and particularly the use of familiar Western staff notation. Rachel commented, for instance that:

I have chosen a piece... for ... Persian *ney*.... I have done about half of the transcription, working it out on keyboard.... It's a bit strange.... It is slightly sharper than *our* tones.... I think I will have to make a note or so to make it as close as possible to *normal*, *Western* notation.... I just tried to get it as close as possible to Western notation. [Rachel, Sheffield, 24 October 2003]

Thus not all students included in my research made use of alternative notation systems and instead tended to rely on Western conventions. For example, while at the University of York, the ethnomusicologist transmitted to students an ethnomusicological approach to the composing of a transcription through cipher notation, all students completed the transcription in Western musical notation.

The Bangor students equally remained within the remits of Western notation system, yet also utilised some inventions and innovations. Delyth, for example, transcribed a Latin American music track entitled *Camino al Sol* (Road to the Sun) featuring nature sounds, such as birdsong and sounds of birds flying, Latin guitar and panpipes, and other instruments, such as rainsticks, rattles and tom-toms (Figure IV-2). Reflecting on the transcription, Delyth commented that:

I found it hard but also interesting to figure how to write out the bird whistles, rattles and rainsticks in a conventional staff. Maybe another notation system may be better to show these sounds more accurately. [Delyth, in-class presentation, Bangor, 15 October 2005]

Figure IV-2: Delyth's transcription of *Camino al Sol* (Road to the Sun); Note the invention of alternative means for transcribing nature sounds (page 1), and the more specific notation of pitches of birdsong (page 2); in-class presentation, Bangor, 15 October 2005.

Particularly at the start of the music, which features birdsong and rainsticks, and occasionally an 'oriental' guitar, Delyth used rather innovative ways to indicate the occurrence of nature sounds to establish the general feel of the music. Only towards the end of the piece did Delyth transcribe the pitch of birdsong more specifically. Delyth also commented on the difficulties finding a steady pulse, and thus to determine the time signature, or identifying the tonality of the musical example, and thus to establish the key signature. She indicated this by omitting bar lines and adding the Latin expression *ad lib* at the beginning.

Reflecting on the use of Western notation more generally, Delyth emphasised that she found Western staff notation inadequate, particularly for transcribing 'the twiddly bits' in these parts (Delyth, in-class presentation, Bangor, 15 October 2005). Other students also often commented on their difficulties accurately transcribing pitch, melody and rhythm as these often differed to the Western diatonic concept, or the duple and triple time signatures typical in much Western musics. Jennifer, for example, transcribed a Buddhist chant from Sri Lanka, and experienced particular problems with the non-conventional pitches and intervals in the melodic line (Figure IV-3).⁶ The transcription shows that Jennifer similarly aimed to 'fit' the non-Western pitches into the Western stave, reflected in the invention of additional signs, symbols and lines (the wavy lines and symbols represent trills and vibrato) while assigning a diatonic concept to the music. In reflection, Jennifer explained that:

The notes and intervals are not simple tone or semitone values, although I have identified them as being so as these are the smallest values I know to write.... I used chromatic patterns of notes as these are the smallest intervals used in Western music. However the intervals on the recording are smaller. [Jennifer, in-class presentation, Bangor, 15 October 2005]

The music is typically free-flowing, which, to Jennifer, meant that there exists no clear structure to the organisation of this piece, indicated by completely omitting time signature and bar lines. At the same time, Jennifer made some attempts at identifying an underlying metre by using semiquavers, quavers, crotchets and semibreves, yet acknowledges that 'it is only a rough sketch of the rhythm. To indicate the long-held note, I used a semibreve. With no time signature it is very hard to determine the true length of the notes'. As usual when writing music in Western

⁶ Sri Lanka, Buddhist Chant II Various Rituals; this track features *Nampada* or *vitadra-aradhana*, praise of Buddhist *viharas*. (in-class presentation, Bangor, 15 October 2005).

notation, Jennifer also considered symbols for indicating rests in composing the transcription, yet found it difficult to determine whether 'the quick scratches of breath at times... are rests' (Jennifer, in-class presentation, Bangor, 15 October 2005).

Music of Man Archure :- Sri-Lanka - Buddhist chant II - Venkateswaram
 → Nampada or vituṭra-arādhana - praise of Buddhist viharas - 2.05

Figure IV-3: Jennifer's transcription of Buddhist chant from Sri Lanka; Note the invention of signs and symbols added to Western notes to indicate pitches smaller than those in Western music; Note the omission of rhythm to accommodate the free-flowing, unmetred atmosphere of the chanting; in-class presentation, Bangor, 15 October 2005.

Samantha too remained within the reimits of familiar Western notation, the reason of which she described on the basis of familiarity:

I was thinking of putting it into Westernised music notation. That was the only thing I really knew, and this was the first thing that came to my mind. [Samantha, Bangor, 25 May 2006]

Only during and after the process of transcribing did Samantha realise the possibility and necessity of inventing her own symbols and signs, commenting that 'it wasn't until I actually did it that I realised I could put my own kind of thing to it' (Samantha, Bangor, 25 May 2006). This included, for example, wavy lines across *charango* chords to indicate its particular *rasgado* playing technique.

During our conversation, Samantha also highlighted a seminar during which students presented the transcriptions to their classmates, and which enabled her to gain insights into the various possible ways in which to compose a transcription. Clearly recalling Delyth's transcription (Figure IV-2), Samantha reflected on the ways in which this example opened her mind to the ways in which world musics could be transcribed. The seminar, in Samantha's opinion, served as a useful stimulus to further develop transcription skills, suggesting that 'it would have been really good to probably have done, like once we'd opened our minds to it, once we'd seen what everyone else had done, perhaps have gone away and done another one, something that was quite contrasting to what we had already done' (Samantha, Bangor, 25 May 2006).

Reflecting on student experiences as a whole, most students typically utilised familiar Western notation, and focused on the melody in relation to an underlying harmony and rhythm. Yet while the Western notation system is very suitable to notate Western concepts of pitch, melody and harmony, it may pose significant challenges for transcribing musical elements of non-Western musics. As a result, many students found that 'the most difficult problem was in transcribing the subtle rhythmic nuances and embellishments' (Barbara, Bangor, 15 October 2005), for instance in Kevin's transcription of the fiddle's upward glissandos (Figure 1; note that these are indicated by grace notes).

Some students thus realised that their approach reflects a rather etic perspective to a music culture, which may put into question its autonomy and sovereignty. Indeed, Samantha seemed to develop a heightened self-critical stance towards utilising an Eurocentric perspective to the composing of a transcription:

The only drawback was that I *did* think about it in a Westernised way, and I do think that was a drawback.... I should have just taken it for what it was and just tried to transcribe as it was. But I didn't really know how to do that at the time, you know, so the only way I thought I could do it is to put it into the Westernised way.... I didn't really know how ethnomusicologists would have approached this, and that would have probably changed the way I have done my transcription.... So the only way I thought I really could do it was through the Westernised way. Yeah, it would definitely be useful to go through an ethnomusicologist's way to transcribe the music, definitely!... It would have been really interesting to find out how *they* would do it. [Samantha, Bangor, 25 May 2006]

Utilising tools for composing a transcription

Ethnomusicologists often advocated an emic perspective through composing a transcription *aurally*, yet most students commented on the difficulties of an aural approach as ‘I find the transcription tricky because I can’t pick up things by ear very well’ (Chris, Sheffield, 20 November 2003), concerns also shared by Joe and Sophie, who commented that ‘the aural part I find very hard because I am not very good at it anyway’ (Joe, York, 17 May 2004), and ‘sometimes it is quite difficult if you are just listening.... Transcriptions can be quite hard, to start off’ (Sophie, York, 17 May 2004).

As a result, most students utilised tools to support the composing of a transcription, for instance through checking it on musical instrument for accuracy. At the University of York, for example, students’ composing of a transcription of *gamelan* music involved probing their transcription on the actual instruments of the *gamelan*. Ethnomusicologist Neil Sorrell transmitted to students that:

When you have written an approximate *balungan*, check whether you can play each part on the *gamelan*. Play your transcription! The best way to do this is live. [Neil Sorrell, York, 6 May 2004]

The York students conveyed that their actual experiencing of *gamelan* was significant as it enabled them fully to grasp and understand the music’s structure and workings, and to develop better aural skills, aspects already discussed in Chapter III. Sophie, for instance commented that ‘when we are actually playing, that helps a lot in my understanding.... Playing is definitely the best way to help you understand it’ (Sophie, York, 17 May 2004).

The advantages of checking a transcription through performance are obvious, particularly through the use of the actual instruments of the music culture. *Gamelan* music (and, in fact, much other world musics) is likely to feature musical conventions, such as microtones, that fall outside the Western norm. The use of the actual instruments from the music culture whose musics are being transcribed can indeed accommodate the tones, pitches and melodies that do not readily ‘fit into’ the Western notation system. The use of the actual instruments thus often enabled students to compose a transcription from an emic perspective deemed of such importance in ethnomusicology.

In reality, however, not all universities possess a broad range of non-Western musical instruments, and as a result, most students utilised their own Western instruments for probing the transcription for accuracy:

I play the piano.... Yeah, I tried to work it out manually on the keyboard.... I have listened to them and tried to play them on the keyboard, and then put it on the computer. [Kevin, Bangor, 25 May 2006]

The only way I really got around the transcription was to listen to it and trying to play it back on the piano, and trying to find the pitch of it.... I listened to it and tried to play it back, and then write it down. [Samantha, Bangor, 25 May 2006]

Indeed, the piano was often utilised to assist students in the composing of a transcription in (typically) Western notation, enabling them to convert sound into notation, especially since many students felt that they lacked perfect pitch. Yet the use of Western instruments may reconstruct students' Eurocentric views of world musics, which seemed also evident in Kevin's composing of a transcription of *Khosid Wedding Dances* (Figure IV-1). Utilising more innovative tools (a keyboard *Creative Prodikeys* (Figure IV-4), and software *Cakewalk Sonar* (Figure IV-5)), Kevin explained that:

I... put it into the computer, you know, from the mini disc.... I slowed it down... to hear the pitches and everything. Then I just got a manuscript paper out and, each beat, just worked through it.... The technique is very useful.... Yeah... it was quite quick... fast. It's a great tool. So you can keep the pitch the same and slow it down, you don't need to worry about that. [Kevin, Bangor, 25 May 2006]



Figure IV-4: Kevin's *Creative Prodikeys* keyboard used to play the music into the computer; Bangor, 25 May 2006.

Similar to other students, Kevin also aimed essentially at transcribing the melody in Western notation, thus applying Western musical conventions, while using more innovative tools. He transcribed the melody by listening repeatedly to the

slowed down track, which enabled Kevin *accurately* to determine its beats and pitches, further explaining that:

I usually start with the rhythm.... It is so slow that I can take each beat to work out the rhythm first, and then do the pitch next while playing along on the keyboard.... I wasn't entering the notes the first time though.... I wrote them down like that... by hand.... I go through it starting with bar 1.... I use notation like this... and the first thing I did is identify the pulse, and that is usually 4/4, and then I split the bar into four like that, and then, the rhythm would be my first thing, you know just crosses.... Then I go back and do the pitch. [Kevin, Bangor, 25 May 2006]

Kevin's approach to composing a transcription of *Khosid Wedding Dances* (Figure IV-1) clearly focused on the fiddle's melodic line, while disregarding the possibility of rhythmic cycles or phrasing in the musical example. Kevin explained that 'the accompaniment was quite basic' (Kevin, Bangor, 25 May 2006), and thus perhaps not an interesting consideration. The transcription thus omits those features that reflect the tune's true character, namely music played by Hungarian gypsies at weddings and other joyful occasions.

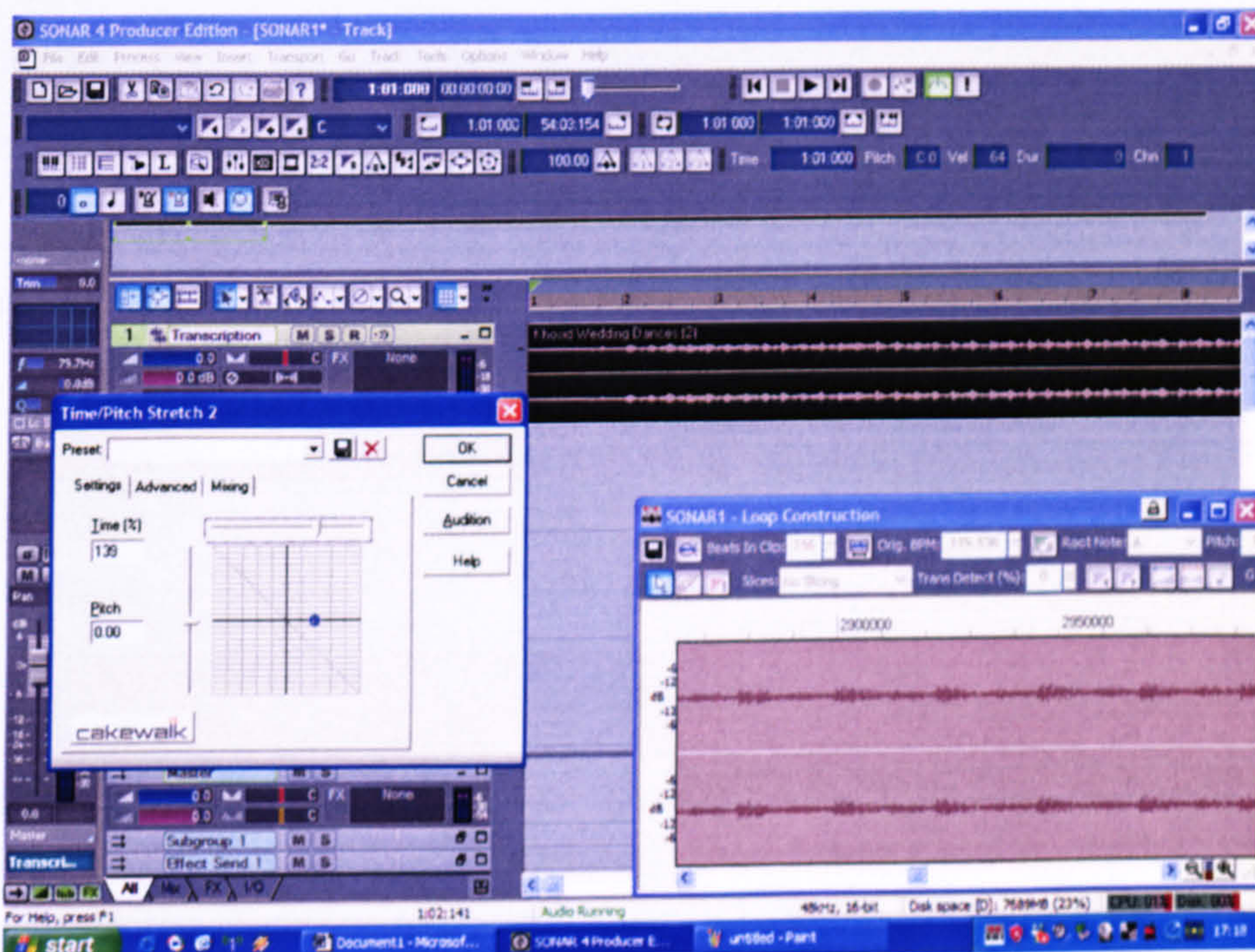


Figure IV-5: Computer window showing Kevin's software *Cakewalk Sonar*; Note the smaller window is used manually to slow down the music while maintaining the original pitch; Bangor, 25 May 2006

My analysis of *Khosid Wedding Dances* revealed that the fiddle features frequent upward glissandos characteristic of gypsy fiddle playing, which lends the music its joyful and uplifting feel. Under the fiddle's continuous melodic line, the accompanying viola alternates rhythmically with the double bass— while the higher pitched viola emphasises the off-beats, the double bass accents the main beats, providing a solid rhythmic foundation for the dancers—which is equally uplifting. Another characteristic in the recording is the resemblance to rondo form, whereby the folk tune continuously alternates two sections, each lasting four bars in a different (albeit related) key signature. Typically accompanying couple or circle dances, the two alternating sections indicate to the dancers a swap between dance partners, or to change the circle's dancing direction.

Focusing on these aspects, rather than on melody only, would have shown aspects of a specific Hungarian music culture from an emic perspective. While the utilisation of tools, such as keyboard and software can clearly enable students to gain transferable skills, and 'a deeper appreciation listening to things and start picking things up when hearing things' (Kevin, Bangor, 25 May 2006), thus developing mostly *practical* skills, Kevin's composing of a transcription, however, did not lead towards a more complete understanding of a music culture.

My research has shown that students often relied on their existing knowledge when composing a transcription. They typically focused on musical examples that resembled Western musical construction, and adopted a top-down approach in order 'to fit' the world's musics – with the help of tools – into the familiar Western notation system. Educationally, students *rightly* built on this existing knowledge, yet from an ethnomusicological perspective, this seems problematic. Students' existing experiences are often charged with certain cultural values and perspectives. These are obviously rooted in Eurocentrism so that the composing of a transcription, without any conceptualisations, may go astray from transmitting ethnomusicology's anti-canonic concerns. Learning activities should thus also necessitate heightened levels of critical reflection and interrogation of the how and why of musical transcription so as to develop in students a truly ethnomusicological perspective. Such an approach to the composing of a transcription may better lead students towards deeper understanding of and tolerance towards world musics.

Writing Ethnography—Strategies, Influences, Impacts

Composing ethnomusicology at universities also concerned students' creativity during the constructing of ethnographic texts. Ethnography, here understood as a way of writing about people, is a highly individualistic and subjective process.⁷ The texts created by its scholars (and their students) often draw heavily on the ethnographer's experience-based position *inside* the music culture studied. Here, the ethnographer typically writes himself/ herself into the ethnography, entering a process of actively recomposing the self. Composing ethnography also corresponds to deep-level learning that enables the ethnographer to transfer newly gained knowledge into a broader awareness of musics' place in both *other* cultures and his/ her *own*.

Ethnography's social dimension is equally significant, advocated also by John Blacking who suggests that 'the source of cultural creativity is the consciousness that springs from social cooperation and loving interaction' (Blacking 1973:115). Composing ethnography led many students towards an awareness and understanding of musical structures, peoples' behaviours, and concepts surrounding the making of musics. In the following sections, I will illustrate both general trends across a larger student population in the UK and Germany, and the ways in which writing ethnography enabled six students culturally to construct very unique and individual, yet profound, multidimensional knowledge about a music culture. Yet what does ethnography mean in the context of university education?

Student experiences of the ethnographic encounter

Ethnomusicologists often advocate that one of the best ways to understand other people and their musics is through *exposure*. Most ethnomusicologists focus on ethnography as a method of research and style of writing, which involves 'as many signifiers as possible to represent a single signified' (Bohlman 1992a:132). The ethnographic text symbolises ethnomusicology's emphasis on the *study* of musics, also described as a methodological field through which ethnomusicologists discipline music. The ethnographic field report typically features descriptions of the

⁷ Ethnography is often used interchangeably to mean both a method of research and way of writing. Since this chapter's emphasis is on 'composing', I will confine my writings to the latter.

researcher's participant-observations and open interviews, together with analyses and interpretations derived from the ethnographer's own critical, self-reflexive stance.

At universities too, students often encountered the composing of such an original ethnomusicological research project, while trying to gain an understanding of the perspectives of the people studied, and the meanings given to and placed on music making and listening. The student-researcher was the primary tool for data collection, ideally using methods of musical (and, of course, cultural) participant-observation and open-ended interviewing, while becoming musical (and cultural) insiders. The ethnographic process typically included the collection of text-based data including fieldnotes, transcribed audio- and video recordings and images. Students were also required to apply an inductive/ grounded and recursive approach to the analysis and interpretation of collected data.⁸ The open-ended nature of writing ethnomusicology led students towards active discovery and exploration deeply anchored within the ethnographic approach itself.

Students learnt that at the heart of discovering a music culture during fieldwork is 'the experiential portion of the ethnographic process' (Cooley 1997:4). Students understood that fieldwork is an active, interpretative, and thus subjective method that distinguishes ethnomusicology from other disciplines, including musicology. To many students, composing ethnography thus offered hands-on and in-depth experiences with musics and their makers in the otherwise formal university environment.

In the following sections, I will turn towards more specific discussions about the experiences of six undergraduate and postgraduate students (myself included) engaged in the composing of ethnography who were chosen for specific reasons. Among the undergraduate students included in this research, the selection aimed at breadth of experiences, and thus concerned projects that were conducted in various locations, including (a) a music culture at home, (b) a remote music culture, and (c) a virtual music culture, since I expected that this would surely impact on student

⁸ An inductive/ grounded approach is also often described as a bottom-up analysis, i.e. abstracting abstract/ theoretical principles from more concrete data. The data collection and analysis in ethnographic research typically occurs recursively. It is a cyclic process during which the two research steps impact upon another. Data collection, analysis and interpretation form an ongoing, cyclical process, whereby conceptual and cognitive processes often begin with the researcher's first encounters in the field.

experiences in unique ways. At postgraduate level, I aimed at illustrating the varied and unique experiences of students at different stages in the research process, and thus included (a) one student at MPhil level, (b) one student at PhD level, and (c) one student who had successfully completed her PhD.

The discussions will be complemented by students' voices from across universities in the UK and Germany, and include, for example, Florian who, after completing a *Magisterarbeit* at the University of Köln that was 'a literature study about the colonialist representations of African cultures', embarked on doctoral research at the Hochschule für Musik und Theater Hannover, during which he conducted 'fieldwork in Berlin... into specific culture groups... among them also a group from Ghana.... That's why I'm in Ghana now' (Florian, telephone interview, 5 July 2006).⁹ By comparison, Martin, another Hannover student, has been conducting doctoral research into African, and specifically Ghanaian communities in the German *Ruhrgebiet* (area around Düsseldorf) after completing a *Magisterarbeit* about 'intellectual property and copyright in the Cote d'Ivoire [Ivory Coast]' at the University of Köln (Martin, telephone interview, 8 July 2006).¹⁰ Other students included undergraduates and postgraduates from across universities in the UK, including Richard, a postgraduate at the University of Sheffield who completed a PhD thesis on British brass band culture.

Before drawing such cross-institutional comparisons, however, first I will briefly introduce the research projects of the six undergraduate and postgraduate students previously mentioned.

⁹ Ich hab meinen Magister in Köln gemacht... und meine Magisterarbeit über die kolonialistischen Räpresentationen von afrikanischen Kulturvölkern geschrieben.... Genau, das war mehr ne Literaturstudie.... Zum Beispiel... das afrikanische Festival, dass im Zoo stattfand..... Dann hab ich in Hannover meine Doktorarbeit als Teil eines größeren Projektes angefangen.... Dafür hab ich Feldarbeit in Berlin gemacht... in spezifischen Kulturgruppen... unter anderem auch einer Gruppe von Ghana. Darauf hab ich mich dann mehr spezialisiert und bin auch deshalb jetzt in Ghana. [Florian, telephone interview, 5 July 2006]

¹⁰ Bei meiner Magisterarbeit ging's um geistiges Eigentum und copyright in der Elfenbeinküste. Da hab ich im Grunde die Geschichte der Verwertungsgesellschaft in der Elfenbeinküste aufgearbeitet. [Martin, telephone interview, 8 July 2006]

Six ethnographic encounters at undergraduate and postgraduate level

Writing ethnography at undergraduate level, while aiming at discovering and documenting a world of music, usually involved a small-scale fieldwork project 'at home'. For a short period of time that ranged from four weeks to one semester, or longer, students were required to select a music culture and conduct ethnomusicological fieldwork while presenting their findings in form of ethnography. For example, Laura composed ethnography about the culture of music students in Bangor's music department. As Laura felt a strong sense of belonging to the music student community, and regularly socialised with other music students who essentially became her informants (Figure IV-6), the ethnography particularly focused on understanding students' experiences (herself included) of being a music student.



Figure IV-6: Laura (far right) with other music students who were her informants during the research; photograph taken at the 'after-concert party' held by the Music Society (photograph provided by Laura); Bangor, 12 March 2006.

Leeroy, by contrast, selected the topic of Philippine popular music, particularly OPM (Original Philippino Music), a musical style that connotes significant nationalistic pride, and a means by which Philippine people express their identity. The composing of ethnography focused strongly on 'getting across that feeling' about what music means to the people of the Philippines, while describing, through first-hand experience, his own, personal impressions (Leeroy, Bangor, 25 May 2006). Charlotte's project differed considerably from the previous two examples due to its virtual dimension. Focusing on international singer Tom Jones, Charlotte composed ethnography about a virtual fan club, whose members communicated

through an online message board (Figure IV-7). The ethnography particularly focused on understanding the role that Tom Jones plays to his fans as:

I just wanted to find out why these people come together online to discuss Tom. Obviously there are a lot of message boards online... but what was it that made people want to get together and talk. There has got to be initial desire to talk about something, so I was trying to look into why Tom had the effect on these people that they wanted to form a group to discuss Tom. [Charlotte, Bangor, 25 May 2006]

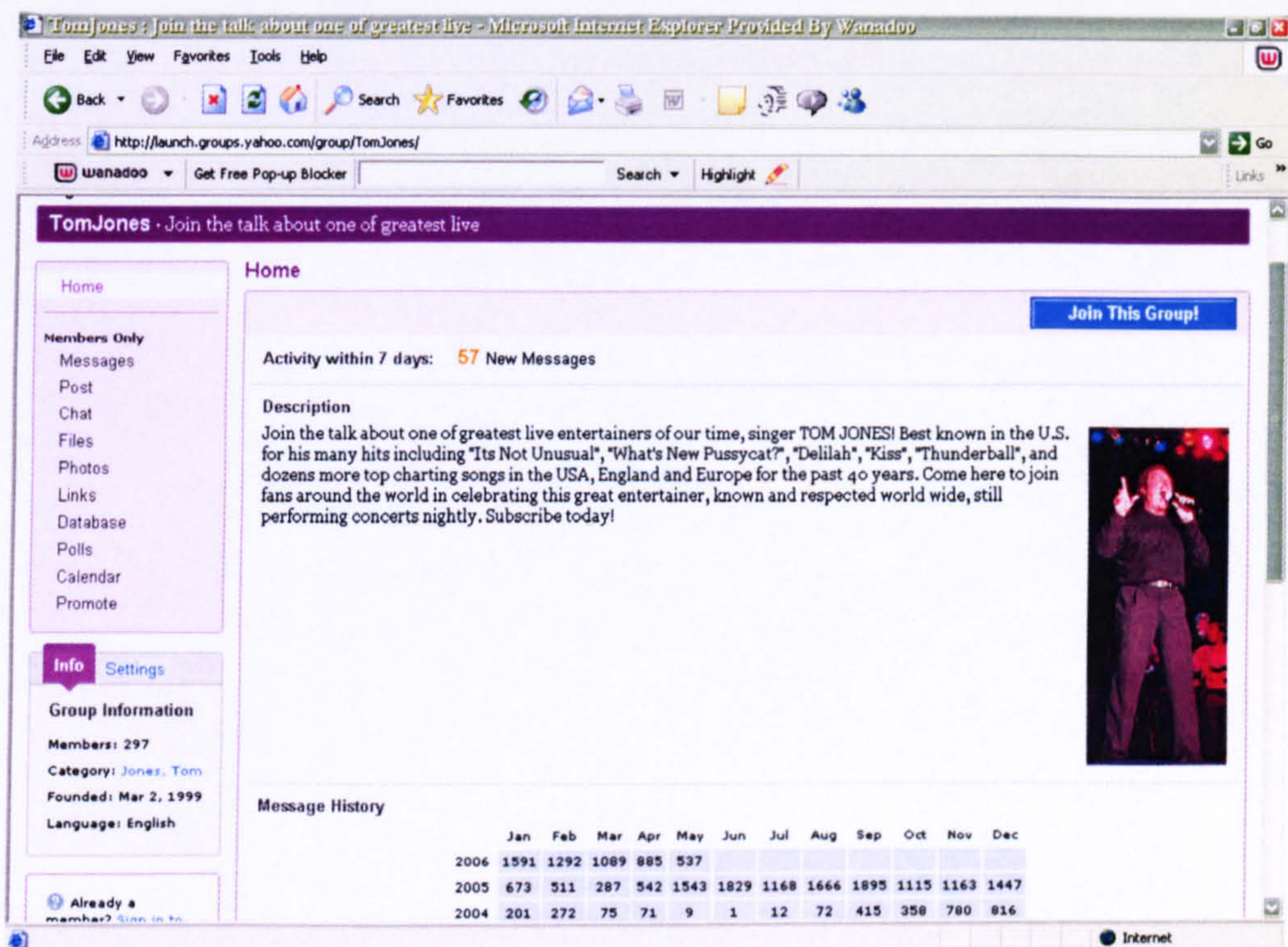


Figure IV-7: Home page of Tom Jones online fan club; Charlotte conducted participant-observation on the site's lively message board for the duration of the research project and still continues to do so; Bangor, 25 May 2006; <http://launch.groups.yahoo.com/group/TomJones/>.

At postgraduate level, writing ethnomusicology often required long-term immersion (usually for one year) into a remote music culture, or relied on longer (and even permanent) immersion when fieldwork was conducted 'at home'. These activities served directly as postgraduate training for students aspiring to become academics in ethnomusicology. Carla, for example, wished to compose ethnography about the role music plays to people living in diasporic communities in the UK. Initial research involved understanding the ways in which young refugees in the Sheffield area make music meaningful in their lives (Figure IV-8).



Figure IV-8: Carla (front row, second from right) together with young refugees and asylum seekers during a *MUSIC PROJECT* at the St Matthews (Hall) Carver Street (photograph provided by Carla); Sheffield, 17th June 2003. The project was run in collaboration with Connexions and Darnall Music Factory.

By comparison, my own composing of ethnography has been concerned with the ways in which university students experience and make sense of their ethnomusicological encounters. This focus resonated well with my personal experiences, enabling me frequently to draw on my own experience-based positions as ethnomusicology student and (later) lecturer. Lindsay, by contrast, composed ethnography about *The Folk Viola in England* that was concerned with ‘making some historical record’ (Lindsay, Sheffield, 24 May 2006) (Figure IV-9). On selecting a topic for composing ethnography, Lindsay emphasised the necessity of having a passionate interest, while commenting that:

You have to have something you want to find out about first... that was the one thing I learnt from my previous experience.... You want to have to... know about that thing awfully badly, otherwise you’re never gonna finish it. [Lindsay, Sheffield, 24 May 2006]



Figure IV-9: Lindsay playing folk viola; Sheffield, 24 May 2006; (date of photograph unknown; source <http://www.folkviola.com/linds.html>)

All six students' immersion into their chosen music culture considerably heightened their appreciation of and tolerance towards its musics and makers. Their ethnographic encounters helped students towards appreciating the perspectives of the people studied, yet the extent and depth to which this occurred depended on students' strategies of composing ethnography that typically involved a two-step process of analysis and interpretation, and the factors impacting on this process. These strategies and shaping factors will be illustrated in the following sections, while making broad generalisations between undergraduate and postgraduate students. Composing ethnography – through self-reflexivity – inevitably led students towards a deepened awareness and recomposing of the self. This will be discussed in the final section, while illustrating how the locally specific composing of ethnography transformed students in unique (personal, intellectual, musical or professional) ways.

Strategies for composing ethnography: forming perspectives, or understandings?

The composing of ethnography often involved writing 'about making music in relation to society' (Jonathan, Manchester, 9 May 2005), which required students to transform collected 'raw' data into a full-fledged ethnographic portrait. This was achieved through a two-step process of analysis and interpretation. Both analysis and interpretation typically involved a series of stages in which a whole phenomenon is dissected, and then reassembled to make the phenomenon in question meaningful to self and others.

While analysis and interpretation (thus, composing ethnography) often enabled students to develop *deeper* insights into their chosen music culture, I also

discovered a significant difference: undergraduate students usually gained *perspectives* ('seeing' from the inside), while postgraduates often developed deeper *understandings* (a kind of 'knowing'). This resulted from the differing degree to which students engaged in processes of analysis and interpretation: undergraduate students often brought a more lax attitude to interpretation and remained at a basic, analytical level, while postgraduates applied interpretation more rigorously.

As a result, the first group found composing ethnography far easier and enjoyable than postgraduates. Leeroy, for example, commented that 'I found writing my essay really easy, and I did not have any difficulties' (Leeroy, Bangor, 25 May 2006) as undergraduates often merely 'scratched the surface' (Laura, Bangor, 25 May 2006). Postgraduates, by contrast, often commented that 'I don't know how to write ethnography.... It's quite hard!' (Richard, Sheffield, 8 December 2003). Lindsay revealed similar feelings, such as 'when you are actually doing it... it feels... up in the air and all your ideas turned on their heads', and 'I hadn't a clue of what I was doing, and I didn't know what I was supposed to be thinking about it' (Lindsay, Sheffield, 24 May 2006).

Strategies for the analysis and interpretation of data

During data analysis, students often reduced and crunched raw data into a more manageable form, a process that may be divided into four stages: in-the-field analysis; item level of analysis; pattern level of analysis; and structural level of analysis (see also LeCompte and Schensul 1999b).¹¹ During processes of data interpretation, students often aimed at going *beyond* the results and making them meaningful.

It must be noted, however, that, whilst the differentiation into these research steps is useful in order to achieve a clear writing style, in reality the steps of analysis and interpretation were typically recursive, or even occurred simultaneously. Florian, for example, did not see the research process in the separatist light, in which these will be portrayed in my writings. Instead, he felt that both analysis and interpretation

¹¹ This categorisation of the analytic process has been derived from LeCompte and Schensul's (1999b) four-step categorisation, which includes item level, pattern level, structural level, and complex analysis with multiple levels and sources of data. In my writings, analysis steps also includes in-the-field-analysis, yet omits the last step of complex analysis as it would involve surveys (quantitative research) and other statistical measures.

‘somehow happen automatically... and together’ (Florian, telephone interview, 5 July 2006).¹² The separation thus merely serves the purpose of organising my results.

In-the-field analysis

At the basic level, students both at undergraduate and postgraduate level engaged in the process of data analysis in order to compose ethnography. This was typically recursive, and often began as soon as students entered the field in order to collect data (in-the-field analysis).

Carla, for example, experienced some challenges during data collection, which shaped her in-the-field analysis. Her initial approaching of refugee centres in the Sheffield area ‘made my life very hard’ (Carla, telephone interview, 21 May 2006) as the contact people (voluntary workers) eschewed her building of relationships with potential informants (refugees). While her initial field experiences seemed confusing, Carla gained pivotal insights – through instant in-the-field analysis – into the sensitivity and ethical implications of conducting research into her chosen music culture. As a result, the focus of composing ethnography shifted towards ‘professional immigrant musicians’. Yet during her discovering of the importance of a radio station (featuring local DJs) to people living in the diaspora, Carla realised that in popular culture, ‘it doesn’t matter if it’s amateur or professional... because amateur music too is very important for a lot of people’ (Carla, telephone interview, 21 May 2006). This experience shifted the composing of ethnography in such a way that this issue has instead become the central theme of one whole chapter.

In-the-field analysis thus often occurred when making inscriptions (mental notes). This was equally evident during the composing of *written* fieldnotes in form of description (scratch notes) and transcription (records of speech) of raw data, often accompanied by some form of data organisation and management. Leeroy, for example, ‘would make notes within 24 hours... and think about the aspects’ after he inscribed his observations and informal conversations with performers in a Videoke bar in the Philippines (Leeroy, Bangor, 25 May 2006). Other students similarly felt that making fieldnotes ‘aids in creating questions that I haven’t asked already’ (Richard, Sheffield, 8 December 2003).

¹² Ich sehe die Analyse und Interpretation nicht als getrennt.... In meiner Erfahrung laufen beide gleich, und irgendwie automatisch ab. [Florian, telephone interview, 5 July 2006]

In Charlotte's example of composing ethnography, in-the-field analysis occurred during the reading of online messages on-screen, while 'spending so much time with them', so that, as a result, Charlotte 'had a good idea.... They prompted what I ended up writing about' (Charlotte, Bangor, 25 May 2006). This necessitated students' full immersion in the music culture, also exemplified as follows:

It was a case of you've got to do it first-hand and you've got to come to your own conclusions, based on what you do. And it really... you had to spend the time going through. It's like the messages were books and you had to go through them in order to get the information needed. [Charlotte, Bangor, 25 May 2006]

Item level of analysis

Data analysis also occurred outside the field both during and after data collection. Here, students typically applied an inductive, bottom-up approach, starting at the item-level of analysis. They often employed a written 'coding' process that involved reading and organising the data into categories (items), while deriving short, descriptive names to represent a group of similar items, ideas or phenomena identified in the data. Leeroy, for example, who surveyed the different kinds of OPM, coded his data collection according to categories, including radio, TV, karaoke/videoke, malls, CDs, and bands. Providing an example from my own research, by comparison, I grouped students' expressions like 'strange', 'unfamiliar' and 'weird' (used to describe their perceptions of world musics) into the item entitled 'difference', which, in pragmatic terms, was written next to the interview passage and *consistently* highlighted (using colour) throughout my vast data collection. Other such items included 'taste' and 'familiarity', which were similarly colour-coded and written in the right-hand margin.

Pattern level of analysis

Subsequent to the item level of analysis, students further theorised the data items into more abstract categories, while identifying the relationships among them (the deriving of themes). While ethnographers have suggested that *how* such themes emerge is often unclear (LeCompte and Schensul 1999b:45, 46), students often organised related items into higher-order patterns, which, again, involved intuitive and systematic thinking. Returning to Leeroy's composing of ethnography, for example, the items 'radio', 'TV' and 'CDs' were grouped under the umbrella term of

'mass media', while 'karaoke/ videoke', 'malls' and 'bands' formed a group entitled 'live performances'. Charlotte, by comparison, derived patterns *directly* from in-the-field-analysis, which included, for instance, the happy family atmosphere; the use of fun and humour; the fans' identity; the role of the message board; and the role of the media. These patterns essentially formed the structure of their ethnographies.

At postgraduate level, the often vaster data collection led me, for example, to apply a similarly paper-based approach for the deriving of themes and patterns in my data. Reading through my stacks of fieldnotes and interview transcriptions, I linked and grouped together the items 'difference, 'taste' and 'familiarity' (identified at the item level of analysis) into higher-order patterns that explained more abstract concepts, such as 'identity' and 'authenticity'. These formed the headings of the chapter's subsections during the subsequent composing stage. By comparison, Lindsay's analysis and deriving of patterns was heavily shaped by the use of pre-existing, semi-structured research questions. Other students seemed to derive patterns in the data from the frequency with which items occurred. More generally, students often engaged in a tedious process of reading, comparing and contrasting their piles of collected data so as to clump similar, or dissimilar, or correlated items together.

Structural level of analysis

The previous steps in the analytical process often involved some form of composing ethnography. Yet at the structural level of analysis, the composing of ethnography became more organised, more structured. Here, students typically engaged in linking together or finding consistent relationships among patterns so as to assemble them into higher-order structures, and to abstract further conceptualisations. Reflecting on my own experience of composing ethnography, I initially engaged in a process of organising my writings:

The beginning of the writing or composing of ethnography was basically very descriptive, somehow picturesque, and also quite confused. My writing felt like all-over-the-place. I somehow tried to identify some themes or some connections in my interview data in order to write it down, which, basically, was an organising and putting things together. [self-interview, Liverpool, 1 July 2006]¹³

¹³ The writing style of this self-reflexive account is a deliberate and conscious decision of the author in which I wish to convey a sense of personal and conversational reflection. I thus refrained from a more descriptive and analytical style of writing.

Yet how *exactly* did students approach the organised, structured composing of ethnography? During my research, I encountered numerous strategies, one of which involved the focusing on specific research questions that enabled students to draw the focus back to the most important issues. The structure of Laura's ethnography, for instance, emerged directly from her strong focus on specific research questions:

The points I focused on in my ethnography came from my research questions. So I asked what was people's initial influence on becoming a music student,... and the next step was to ask about other influences.... And so I was just concentrating on these research questions, and also saying what I went through, and then just backing it up by saying how other people agreed to it. [Laura, Bangor, 25 May 2006]

Similarly, Lindsay's composing of ethnography was modelled by predetermined semi-structured research questions that were derived from 'own experience before I started, because they were things I wanted to find out about' (Lindsay, Sheffield, 24 May 2006). Here, Lindsay worked directly at the computer, which involved the cutting and pasting of interview excerpts into the thesis, while trying to organise themes into some kind of overall structure:

So a lot of the process of the writing involved cut and paste.... It was a question of pulling out the themes from all the interview material. *How did you do that?* By reading it, and putting them together in a file in a sort-of completely jumbled-up, random order, and then trying to make the most sense... on the computer. But then again, you've got to arrange them in a way that it makes logical sense to a reader, you know, and develop some sort of argument. It's quite hard. [Lindsay, Sheffield, 24 May 2006]

Students also often applied the strategy of standard narrative form (as in story telling) by structuring the ethnography chronologically from the earliest events to the most recent, somewhat reflecting the student's own research experiences. Some students suggested that 'I am already at page forty.... I have tried to build a structure... starting at the beginning.... Firstly, I write what Africa means to me... then I introduce the network, how I got to know the people... the first contacts.... Then comes my first... conceptual part in which I illustrate the history of immigration in Germany during the last 120 years.... The rest depends on what I'll find out.... But roughly speaking, it will be chronological' (Martin, telephone interview, 8 July

2006).¹⁴ Here, Martin also drew on his own experiences with immigrants and (so-called) foreigners, and compared and contrasted his own understanding with that of his participants.

Leeroy similarly composed ethnography in a chronological order, in which he simply divided 'all the key subjects into a... logical structure':

I sort of implemented, linked it all together... as if I had done it on a daily basis... even though I did it over a space of four weeks. The end result made it look... as if it is like a diary-type of project, which is what... a fieldwork project should sort of resemble.... I sort of tried to recreate something like the guy [David Fanshawe] in the video. [Leeroy, Bangor, 25 May 2006]¹⁵

Lindsay, by comparison, composed her ethnography from:

the audience's point of view to make it coherent, so basically looking at turning part of your research into something that's a story, you know, with a beginning, a middle and an end. You've got to make some reason why the person listening wants to get to the end. You obviously try to give information... and your spin on that information, but in a way that people are going to remember and understand, and enjoy listening to. [Lindsey, Sheffield, 24 May 2006]

Students also often used a strategy that involved the description of social events, which revealed interesting insights into people's behaviours and concepts. Again, using Leeroy's example, his ethnography resembled a descriptive survey of the various ways in which music is distributed and consumed in the Philippines. His descriptions of one social event, namely the social consumption of television music, formed one sub-section in his ethnography:

When I go there [to the Philippines], I stay with these people's families and always experience it for myself.... I have seen what it's like, you know, people sitting around the TV, watching these

¹⁴ Ich bin jetzt bei Seite vierzig immerhin.... Im Grunde... hab ich versucht, ne Gliederung aufzustellen... und vorne angefangen.... Erstmal schreib ich was für mich Afrika ist... dann bau ich langsam mein Netzwerk auf, wie ich zu den Leuten gekommen bin... die ersten Begegnungen.... Dann kommt mein erster mehr oder weniger wissenschaftlicher Teil, wo ich die Immigrationsgeschichten in Deutschland während der letzten 120 Jahre darstelle... und das misch ich eben... mit meiner eigenen Kindheit... und meinen eigenen Ausländererfahrungen.... Danach... hängt das von den Einzelheiten ab.... Allerdings in der groben Geschichte wird das schon chronologisch. [Martin, telephone interview, 8 July 2006]

¹⁵ During this undergraduate module, students viewed David Fanshawe's documentary *The Musical Mariner*, depicting Fanshawe in Papua New Guinea 'fishing' (collecting and documenting) sounds and music, an approach that seemingly impacted on Leeroy's understanding of the purpose and methods of ethnomusicological fieldwork.

programmes... and music performances... with famous artists on there. So one part of my essay described that. [Leeroy, Bangor, 25 May 2006]

Charlotte too used descriptions of social events, for instance the organisation of fans' attendance at a Tom Jones concert in the UK. Here, Charlotte composed an ethnographic section in which she conveyed the light-hearted and humorous atmosphere so typical for this music culture. The narrative focused on the following event:

One of the ladies that I was speaking to, she comes from America, when the... concert happened, a group of them came over to come to the... concert, and from the airport they had a coach... to the concert and back to the airport.... We shared our experiences on the board.... This woman got lost in the woodland area of the park... and was walking pretty slowly, and the coach driver wanted to leave without her because he couldn't wait any longer, but she couldn't walk any faster because she needed a walking cane, and the driver couldn't understand.... Then the others were saying, you know, laughing at 'you had too much champagne and hoped that Tom would find you in the forest'. [Charlotte, Bangor, 25 May 2006]

Some students also borrowed narrative form, such as insider stories from the people studied in order to reflect people's cultural norms and practices. This strategy has been particularly useful for conveying emic perspectives and meanings. Charlotte, for example, included some examples of fans' narratives, which were posted on the message board. These helped yet again to convey the humorous atmosphere in her composing of ethnography. During our conversation, Charlotte described the narrative as follows:

They discussed one particular article... published about how Tom admitted that he dyed his beard. Now, everyone knew that he dyed his beard because it's purple by now. But basically, they wrote that the article said that if Tom didn't dye his beard, it would be a grey and white beard. So, they compared him to Santa, and one of the women... wrote to everyone 'He can come down my chimney this Christmas!' [Charlotte, Bangor, 25 May 2006]

Another strategy frequently deployed for the composing of ethnography involved the creating of descriptive summaries of organisational structures, observations and interviews (including quotations), which, when placed together, formed considerable chunks in students' ethnographies. Laura, for example,

composed her ethnography using descriptive summaries of observations, since 'it needed to be... descriptive; it was kind of like a story because, you know, it is a story of your research... the time you've spent looking at people.... It was a bit more like a narrative story, rather than sort of another type of essay where you'd be analysing someone's music. It isn't factual.... It was more, "Oh, I also found out this"' (Laura, Bangor, 25 May 2005). Similarly in my own ethnography, I have frequently drawn on descriptive summaries. Chapter I (Disciplining Ethnomusicology), for example, features a description of the whole music culture in terms of its function and structural organisation.

Students, particularly at postgraduate level, also frequently derived a theoretical framework, while abstracting conceptualisations and building local theories. Reflecting on my own strategies of composing ethnography, I derived an overarching theoretical framework (the thesis structure as a whole) that encompasses the varied ways in which ethnomusicology is transmitted and experienced at universities. The chapters' sections and subsections reflect the patterns and items that have been derived from the data. The structural level of analysis helped to integrate all of the various components and parts of the study to initiate the construction and organisation of results into a whole ethnographic portrait.

In many instances, students also utilised the creation of a visual framework in order to represent such a theoretical framework. Lindsay, for instance, tackled the composing of ethnography with the aid of mind-maps. Beginning with the constructing of chapters, these were represented on:

...many, large sheets of paper covered in spider-diagrams with lots and lots of connections. You couldn't make any... logical sense of the data; there were about five different ways of ordering the data, none of which was particularly better than the other.... I pulled it out in themes. [Lindsay, Sheffield, 24 May 2006]

One resultant chapter discussed the transmission of folk viola, which contained two sections on self-taught transmission and classical transmission, which were further subdivided, representing the patterns and items in the data. More generally, the process of analysis during composing ethnography enabled students to formulate coded data, and to assemble these into coherent, descriptive stories. Reflecting on the process itself, most students felt that 'it naturally made sense....

Once I started writing... it fell into place really well' (Laura, Bangor, 25 May 2006), and that it was 'such a good fun, yeah, that was the best bit. It really was!' (Lindsay, Sheffield, 24 May 2006). Yet how did students approach the interpretation of their (now organised) stories?

The interpretation of data

The composing of ethnography necessitated subsequent interpretation in order to make the stories *meaningful* to self and others. This meant going *beyond* the results, while placing them into a broader context and highlighting the significance of the findings. Data interpretation differed significantly to the analytical stage of composing ethnography as it necessitated students' deeper-level *understanding* of the music culture. Here, students explained—often through their subjective, biased stance—what the results may mean, what conclusions might be drawn, what understandings may be gained. Such conceptual reasoning necessitated high levels of original and creative thinking.

The step of data interpretation was particularly pivotal to students at postgraduate level. Drawing mostly on the experiences of Lindsay, Carla and myself, I encountered some strategies used for interpreting the data. In my example, I typically repeated the analytic process *numerous* times in order to move away from a descriptive and towards a more interpretative writing style. During this process, I constantly recomposed (what I thought were) final chapter drafts in order truly to *unpack*, and attribute meanings and importance to patterns that otherwise may seem obvious to (and are perhaps taken for granted by) ethnomusicologists and their students. Here, my interpretations helped to highlight the broader significance of the results, and its *implications* for future practice in the transmission of ethnomusicology. The following statement describes the ways in which I approached the interpretation of data:

The more I have edited these things, coded them again, and thought about them again, this composing itself has helped me to get clear thoughts, to develop a clarity of thought. This helped in making sense of the data, and to interpret what the data means. [self-interview, Liverpool, 1 July 2006]

Each reading of my composed ethnography helped me to 'see' new meanings. Each reading of my composed ethnography generated new interpretations. The

constant recomposing of results obviously shifted the theoretical framework with which I organised and explained the results. Such interpretations of data often begin intuitively. Carla, for example, abstracted the issue of 'fragmentation' in order to interpret the meanings of her findings that involved people's hybrid, sociocultural identities in urban spaces. Carla explained her thinking process as follows:

I was having these questions and thinking of these words, which perhaps haven't been called that so far. And I thought this is what I was talking about, this is what this information can help me with.... For example, fragmentation; that was something that really struck me, how I... felt completely fragmented; even our musical side of life is just a fragmentation.... It's a huge problem, everything is fragmented.... This is just something that came up, for example from meeting these particular people and the way they use their music... and the way I could find them in... a city as well, and thought, everything is really fragmented. [Carla, telephone interview, 21 May 2006]

Laura, by comparison, used an interesting strategy for interpreting her results that involved the presenting of contrasting emic and etic perspectives. She explained that 'I have friends who aren't musicians... and got their perspective of music students' who they often perceived as different to the norm. This enabled Laura to 'understand what we are like... and look through *their* eyes' (Laura, Bangor, 25 May 2006). Laura then contrasted this etic perspective to music students' emic perceptions (herself included) of themselves. This led her towards interpretations about music students' otherness, and the existence of a strong sense of identity and community among them.

Another way of interpreting the data during composing ethnography involved the considering of the audience. The readers of students' ethnography (supervisors, examiners) were often ethnomusicologists who themselves approach the making of meaning in particular ways. Considering this readership for my ethnography, for example, I applied a similarly ethnomusicological style of analysing and interpreting, thus composing my ethnography. Both Lindsay and Carla, too, analysed and interpreted the data with reference to the ethnomusicological audience. This typically involved an anthropological take on ethnography as a method of research and way of writing.

More generally, the step of interpreting data revealed to be far more *challenging* than analysis as it involved 'taking leaps beyond the data, or beyond what the crunched results actually portray, or trying to set the results in a broader context' (LeCompte and Schensul 1999b:213). Indeed, most students found it discomfoting to depart from the results, and to draw their own assumptions and conclusions. They continuously highlighted that the writing process 'was just such a struggle... getting in a flow of writing.... It just never ever happened' (Lindsay, Sheffield, 24 May 2006). Personally, while I felt gradually more confident as a writer, Lindsay, by contrast, felt that 'I don't think it did become easier! No, it didn't! That was just light relief to get to the end!' (Lindsay, Sheffield, 24 May 2006). She further described the inner hurdles to overcome as follows:

...that sort of feeling that you're sitting there and you've got a mountain of words to put together, and everything you're writing is complete rubbish, and it has no style, no flair, and it's all repetitive and boring, and you can't say what you think, and then you try to say it and it doesn't fit together, and then you read your chapter, and you haven't said what you said you were going to say at the beginning, and all that stuff.... Horrible process! [Lindsay, Sheffield, 24 May 2006]

Carla agreed that the stage of data interpretation is 'very, very hard' as it necessitated higher levels of original and creative thinking, and sufficient time and patience:

But actually when it comes to writing, you need to have spare time in your hand. You need a whole morning where you might not write anything. But you are already thinking about it... and eventually you are fit by the afternoon. So it's very hard... you need a lot of time. But it doesn't mean you're going to produce a lot. You just need to have this frame of mind, this space for it. And then also, it's slow; it's very slow. You question yourself, every time I question myself many times.... You write and think this is great and I'm working to hundred percent. But then eventually that stops... and you think, o my god, what now? Because it's slow, it's really slow. Three or four years, it's a hell of a long time for me to finish a task.... It's very difficult for me not to have an end result always nearby. [Carla, telephone interview, 21 May 2006]

At undergraduate level, by contrast, students rarely engaged in the process of data interpretation. As a result, students often revealed a heightened sense of enjoyment during the composing of ethnography, which marked a fundamental difference in the experiences of students at postgraduate and undergraduate level.

While postgraduates often struggled to come to terms with the challenging process of data interpretation, undergraduates often remained at a basic, descriptive level, thus found the composing of ethnography to be enjoyable, exciting and interesting.

Difference, Ownership, Enjoyment

At undergraduate level, students often enjoyed the fact that they were given 'the chance to do fairly independent study' in the otherwise prescriptive musical environment. Composing ethnography thus 'provided some light relief', and 'made a nice change from normal essay subjects in Western classical music'. Other students particularly valued the *experiential* portion of the ethnographic process, commenting, for example that I really enjoyed the practical and social aspect of conducting fieldwork', and 'conducting the fieldwork was immensely enjoyable and a very valuable experience too' (group discussion, Manchester, 9 May 2005). Here, students realised that 'this research is a lot different than sitting in the library at a pile of books' (Charlotte, Bangor, 25 May 2006). This sense of *difference* led many students towards heightened feelings of enjoyment during composing ethnography.

At the same time, students often found enjoyable that their learning was active, and that they gained their understanding from own *first-hand* experiences. This seemed more '*real and concrete*' (Charlotte, Bangor, 25 May 2006), and developed in students a sense of musical ownership. Learning that seemed real and relevant to students' own lives thus appeared to be more enjoyable. One Manchester student explained that 'the subject became very close to me, which made it more interesting' (in-class discussion, Manchester, 9 May 2005). Leeroy similarly explained that 'it's a lot easier for me to talk about something like OPM music because firstly, I'm interested in it, and secondly, it's a kind of music that makes sense to me, you know, popular music' (Leeroy, Bangor, 25 May 2006). Laura too found particularly enjoyable to make her own choices, and to take own responsibility for the composing of ethnography:

I think it was the fact that it was completely what you were doing.... I think it was the fact that... you were doing it all yourself. It was *your* work. It was *your* findings.... I really liked the fact that it was all about what *I* was doing, what *I* was finding out.... I think it's a sense of achievement in the end that you can go... *I* did that research, no-one else did it for me. Yeah, I think that's what I liked most about it, the fact that it was *my own* work.... That's what I liked about it, it's the freedom, and that it was *my* work. [Laura, Bangor, 25 May 2006]

Factors impacting on the composing of ethnography

While the previous section highlighted the various strategies used by students for composing ethnography, there also existed numerous factors that impacted on these strategies. These typically included (a) the reading of ethnomusicological discourse; (b) the considering of ethical issues; (c) the feedback from supervisors; and (d) the formal process of examination. Each factor will be further discussed in the following sections.

Ethnomusicological discourse

Students' composing of ethnography was frequently shaped by their engagement with ethnomusicological literature. Students often commented, for example, that 'the way I carried out the research... was probably very much modelled by the books I read... like *Shadows in the Field* [(Barz and Cooley ed. 1997)]' (Carla, telephone interview, 21 May 2006). Thus in-the-field analysis during data collection was indirectly shaped by the ethnomusicological literature encountered by students. Laura, for instance, 'found Titon's chapter on fieldwork [(Titon ed. 2002:447-474)] and Myer's introduction [(Myers ed. 1992:23-49)] quite useful' (Laura, Bangor, 25 May 2006) as it enabled her to understand that data collection and analysis are inextricably linked.

In some instances, I also found that reading ethnomusicology helped students to develop and shape ideas for explaining their results during the composing of ethnography. Some commented that 'the literature has quite influenced my ideas... specifically poststructuralist theories' (Florian, telephone interview, 5 July 2006),¹⁶ while others reflected on the ways in which ethnomusicological discourse 'moved across disciplinary boundaries... into gender, feminism and other things.... I'm finding so much to help me... to making shape of my dissertation' (Jennifer, Newcastle, 16 March 2004). Reflecting on my own experience, for example, some texts, such as those found in Clayton *et al.* (2003), were particularly useful in generating ideas about authenticity and identity that helped explaining, and thus composing my own results. Carla similarly felt that the literature helped shaping and

¹⁶ Ja also, Literatur im allgemeinen hat Ideen herausgebracht, und mein Denken beeinflusst.... Insbesondere poststrukturelle Theorien. [Florian, telephone interview, 5 July 2006]

focusing the ethnographic process, particularly upon encountering specific issues, themes and lines of thinking relevant for her composing of ethnography.

Reading ethnomusicology also helped some students to compose their ethnography in a particular writing style with one postgraduate commenting that 'literature is quite important to develop my own writing style. For me, that is probably most important, and the flow of the writing' (Florian, telephone interview, 5 July 2006).¹⁷ Martin similarly commented that 'reading, to be totally honest, only influences me when I think about writing... and how to do that well' (Martin, telephone interview, 8 July 2006).¹⁸ Ethnomusicologist Rüdiger Schumacher agreed, and advocated that active engagement in the reading of texts helps students to develop writing skills that are appropriate and attractive for the discipline:

Reading is necessary.... Even when later the majority of students work in journalism, then it is especially necessary. One can basically just write in an appropriate style, an attractive style, when one has read a lot, that means when one has absorbed the language, and knows varied and rich ways of expression, and that is only possible through reading. [Rüdiger Schumacher, Köln, 22 July 2004]¹⁹

Students often agreed, and suggested that 'the more you read the better you write... at the end' (Amaryllis, Goldsmiths, 12 February 2004), and 'the readings have helped very much... to write up my research' (Richard, Sheffield, 8 December 2003). Yet not all writing styles appeared revealing. For example, one style of ethnomusicological writing was often perceived as 'very difficult' (Yue, Sheffield, 15 November 2003) and challenging because it seemed 'more self-analytical and self-thoughtful, and self-conscious and self-destructed... [which] is not quite as open to an innocent reader' (Jonathan Stock, Sheffield, 6 October 2003). By contrast, the more descriptive writing style often encountered in ethnomusicological monographs appeared more understandable, for example:

¹⁷ Also Literatur ist schon wichtig für mich, einen eigenen Schreibstil zu entwickeln. Das ist für mich wahrscheinlich am wichtigsten, und der Lesefluß. [Florian, telephone interview, 5 July 2006]

¹⁸ Das Lesen, um ganz ehrlich zu sein, beeinflußt mich nur, wenn ich mir Gedanken mache über's Schreiben... und wie man sowas gut macht. [Martin, telephone interview, 8 July 2006]

¹⁹ Lesen ist notwendig..., selbst wenn nachher n'Großteil der Studenten tätig sind im journalistischen Bereich, gerade dann ist es wichtig. Man kann im Grunde genommen nur in einem vernünftigen Stil schreiben, attraktiv schreiben, wenn man auch viel gelesen hat, d.h. wenn man Sprache in sich aufgenommen hat, und vielfältige und reiche Ausdrucksmöglichkeiten kennt, und das geht nur durch das Lesen. [Rüdiger Schumacher, Köln, 22 July 2004]

I quite enjoyed... reading about folk dance and the Hardanger... which wasn't factual.... It was more a story about the journey to a concert, and I thought that's really bizarre... but really interesting... as opposed to dates and facts. [Alex, Durham, 27 October 2003]

My research has shown that most students imitated the latter descriptive style for composing their ethnography as they were able to 'understand what the author means, so they learn from his example' (Jonathan Stock, Sheffield, 13 October 2003). Florian, for example, preferred the writing style of Johannes Fabian (2002) in his *Im Tropenieber: Wissenschaft und Wahn in der Erforschung Zentralafrikas*, and hoped to adopt a similarly 'interpretative and hermeneutic style' in the composing of his *Doktorarbeit*.²⁰ Lindsay, by comparison, imitated the 'approachable and creative writing style' by Paul Berliner (1994). She particularly liked his 'biased approach', thus the ways in which 'he dispersed text with his own thoughts' (Lindsay, Sheffield, 24 May 2006).

Other students felt that reading ethnomusicology helped them better to understand their own research scope and methods within the ethnomusicological paradigm. One student commented that 'it's like coming out of a tunnel, gradually more and more light, and at the end, you come out, and it's just like.... wow!' (Richard, Sheffield, 8 December 2003). To Charlotte, more specifically, the literature helped to *locate herself* within ethnomusicology, particularly since her ethnography had a virtual dimension. Reading an article by Bruno Nettl (1980), Charlotte understood that ethnomusicology also encompasses music cultures 'at home', and that:

it means different things to different people. It could mean going... to a village in Africa, or it could mean... a culture in your own town that is a little bit foreign to you.... It's not just about going to Africa, going to a village and staying there for a year.... Culture is anywhere in the world.... That was influential for me because it summed up the actual feeling that I had been getting when I did my own research.... I could understand where he was coming from.... I could understand his point of view. [Charlotte, Bangor, 25 May 2006]

²⁰ Ich find Johannes Fabian ganz gut... und zwar sein Buch *Im Tropenieber: Wissenschaft und Wahn in der Erforschung Zentralafrikas*. Das gibt es auch auf English und heißt *Out of Our Minds: Reason and Madness in the Exploration of Central Africa*... Ich versuche auch so zu schreiben... in einem interpretativen, hermeneutischen Stil schreibt. [Florian, telephone interview, 5 July 2006]

Carla, by comparison, similarly felt that reading ethnomusicological discourse somewhat helped her finding a researcher identity as 'it sets your mind'. More specifically,

By reading books... you identify yourself,... you define yourself by agreeing or disagreeing with them. You sort of find what you really think, what you agree with, what you are doing.... In every book, you search for what *you* are doing, what *you* think. [Carla, telephone interview, 21 May 2006]

Ethical considerations

The composing of ethnography was also often shaped by ethical considerations, a particularly pertinent issue in research that involves human beings. Students' ethical concerns often emerged from their desire to protect their participants against any harm – physically, financially, emotionally, or in terms of their reputation – caused through the composing of ethnography. To Florian, for example, 'ethics are more a question of general standpoint... and attitude towards people.... I treat people in the field just like I would treat people normally... most of all open and honest' (Florian, telephone interview, 5 July 2006).²¹

Whilst most students revealed such a general concern with sensitivity, respect and integrity to the people studied, I also encountered more specific strategies. These included, for example, gaining consent, permission and approval about students' presence as researcher, and that people understand the risks (if any) that may arise from the research. Such initial permission-seeking also often included the option for people to refuse their own participation in the study, or to refuse the presence of the researcher in the music culture. Charlotte, for example, initially posted a consent letter to the message board (Figure IV-10), upon which she received overwhelmingly positive replies:

I got massive responses saying things like 'yeah, yeah. We don't mind. How long do you need us lab-rats for?' So they welcomed this; it wasn't a problem. [Charlotte, Bangor, 25 May 2006]

²¹ Ethik ist für mich mehr ne Frage von allgemeiner Einstellung gegenüber den Leuten... ne Sache von Attitüde.... Also ich behandel die in der Feldforschung genauso wie ich mit denen normalerweise auch umgehen würde... hauptsächlich offen und ehrlich. [Florian, telephone interview, 5 July 2006]

These responses instantly shaped the composing of Charlotte's ethnography as this experience formed the basis for the essay's introduction in order to convey the humorous atmosphere of this music culture.

TomJones : Message: University Student Proposal For Research Project on FANS of Tom!

Page 1 of 1

From: "sleepy_365days_a_year" <sleepy_365days_a_year@yahoo.co.uk>
Date: Thu Mar 23, 2006 11:28 pm
Subject: University Student Proposal For Research Project on FANS of Tom!

sleepy_365da...
Offline
Send Email

Hello! My name is Charlotte, I'm 18 and come from Pontypridd, like Tom! I am currently studying Music at Bangor University.

I have been a fan of Tom Jones for many years, but I have only recently found out about (and joined) your Tom Jones' fan club. (I never considered joining one because I have always had someone around who was also interested in his music and his life.) I am really fascinated by the fact that you are true and devoted fans of Tom! I can truly share with you what a great man and performer he is!

It is because of this fascination that I have decided to conduct a little research project and write a short essay on Tom Jones' fan club as part of my music degree. This involves my own observations in a fan group - reading messages, engaging in discussions and asking questions about such topics as experiences at concerts and people's favourite songs.

I want to ask your assistance, as a group, to allow me to write a short 2000 word essay on your experiences and my own as a member of your online group. The essay will discuss your messages, my experience and observations but never be judging or criticizing

I wish to assure you that this short essay will not reveal any information that may be confidential, and I will of course make it available to you before submitting. Any details, i.e. names and Yahoo IDs will be kept strictly confidential! I will also ask permission to use a picture (if possible) from the person who posted it. I also want to assure you that my project will NOT affect the day-to-day running of the discussion board. Most importantly, the essay will not be published at any time and will only be read by yourself and the university tutor. Afterwards, you may also wish to put the article in the file section, who knows?)

I respect the fact that you may think I am an outsider but I joined because I am a fan of Tom. Even without your permission, I still want to be a member and join in because of that and I really hope you do not object. I will answer any questions and take into account any concerns you may have. My main priority at all times would be to respect your confidentiality and anonymity, and again reassure you that this project will not harm anyone, will not be discussed by anyone on my course, not be published or put online.

If you have any further questions or wish to raise your concerns, please contact me at muu245@bangor.ac.uk at any time!

I would be truly grateful for your support with my research!

With best wishes,

Charlotte

<http://launch.groups.yahoo.com/group/TomJones/message/25378>

23/03/2006

Figure IV-10: Charlotte's letter asking the message board members for consent and permission to undertake research, while informing them about scope and methods, what she planned to do with the results. She also reassured members of their rights to confidentiality and anonymity; Bangor, 23 May 2006.

Students' ethical considerations also often involved respecting the rights to privacy, confidentiality or anonymity of the people studied. Reflecting on my own experience, for example, I found that at one university in the UK, the ethnomusicologist made explicit his negative feelings about my interviewing of students. I thus instantly discarded the idea of including this example in my composing of ethnography. Lindsay similarly excluded one informant from her ethnography in order to respect her wishes for confidentiality and anonymity.

Respecting people's rights also shaped the composing of ethnography when professional and personal relationships became blurred, which, to some students, became problematic in the light of ethics. As a result, Florian, for example, discarded the idea of continuing research into the experiences of informants with whom he

developed closer friendships. Some students, such as Carla, tried to maintain a rather 'professional' relationship with her informants in order to protect their privacy, and further explained that:

I did spent a lot of time with these people, but I didn't have any intentions; I had a purpose. And I did like meeting them, I don't mean, of course, my relation, my feelings towards them got deeper, but it was supposed to be my work. So it all became very difficult, I think. It is a matter of boundary, isn't it? You can't avoid people liking you, and you liking people. But that's not why you went there in the first place. [Carla, telephone interview, 21 May 2006]

People's right to privacy, confidentiality and anonymity also impacted on the ways in which participants' voices were referenced. Some students suggested that references to 'people's commentary will remain anonymous' in the composed thesis, while in some instances, students also used pseudonyms.²² In my own ethnography, by contrast, most students were referenced by their first name to ensure some degree of anonymity, while also providing a more personal acknowledgement. In some instances, students' names have been completely omitted (as this was explicitly desired) so as to guarantee anonymity. Ethnomusicologists were referenced by their full name after having gained verbal permission. Martin similarly named the participants in his writings in order to convey a sense of 'knowing my informants, and that my informants got to know myself', yet also ensured that participants were aware about the scope and purpose of his research (Martin, telephone interview, 8 July 2006).²³

Another important ethical issue shaping students' composing of ethnography involved the sharing of the final report with participants, so as to gain feedback whether they have been represented accordingly. Some students, for example, explained that 'I showed the information to the people, and they can say what they think about it' (Richard, Sheffield, 8 December 2003), and 'I simply show it to them and ask whether I can write that, because there do exist some drug stories' (Martin,

²² In meiner Doktorarbeit werden die Kommentare von den Leuten anonym gelassen. Ich sehe das auch nicht als so wichtig, weil ich ja nur allgemeine Eindrücke wiedergeben möchte.... Also das macht in der Regel nichts aus, ob das nun der oder der gesagt hat. [Florian, telephone interview, 5 July 2006]

²³ So ist ja auch meine ganze Forschung angelegt, sonst würd ich einfach mit nem Mikrofon bewaffnet durch's Ruhegebiet ziehen.... Meine Forschung ist aber explizit dafür, daß meine Informanten mich kennenlernen, und daß ich meine Informanten kennenlerne. [Martin, telephone interview, 8 July 2006]

telephone interview, 8 July 2006).²⁴ Personally, I have shown my ethnography (or parts thereof) to some participants, yet this did not directly impact on my composing of ethnography as their feedback has been positive.

The notions of reciprocity and reward seemed yet another ethical issue that impacted on students' composing of ethnography. Charlotte, for instance, felt she was giving something back to the fanclub when, on one occasion, she watched the UK-based programme *The Jonathan Ross Show*, and reported it back to the message board since the American fans could not receive the programme. This, in turn, informed the composing of one section of her ethnography in which she described the ways in which fans 'gossiped' about the programme. In my own research, by comparison, reciprocity impacted on the composing of ethnography in form of an official acknowledgement composed at the beginning of the thesis.

'Don't write...!': The feedback from supervisors

At the same time, I found that the feedback students received from supervisors impacted on the processes of analysis and interpretation, and thus the composing of ethnography. At universities in the UK, supervision was similar at undergraduate and postgraduate level in that students had regular (often weekly) individual tutorials with their supervisor. (In rare instances, particularly where a project was interdisciplinary, students had more than one supervisor, yet, as in my own example, tutorials were mostly held individually.) Such tutorials were semi-formal, and typically involved the discussing of written drafts, ideas and methods, and the agreeing on subsequent steps in students' work. In my experience, tutorials were documented and signed by both supervisor and student, which captured the progress of composing ethnography.

At universities in Germany, by contrast, students' experiences differed. Whilst during the *Grund-* and *Hauptstudium*, students were able to arrange regular individual tutorials with the ethnomusicologist, during the writing of the *Magister-* and *Doktorarbeit*, however, ethnomusicologists often expected higher levels of autonomy and self-supervision from students. While some German music-ethnologists offered occasional *Magistranten- und Doktorantenkolloquien* (seminars for Masters and

²⁴ Wenn's wirklich mal eng wird, dann frag ich den einfach, ob ich das schreiben darf, weil es gibt da paar Drogengeschichten [Martin, telephone interview, 8 July 2006]

doctoral students), the *Betreuung* (supervision), however, occurred more occasionally, and appeared to be of a more informal and generic nature. Florian, for example, while emphasising the excellent (and personal) relationship to his doctoral supervisor, commented that 'he offers more general advice.... He helps me more generally to make my way.... When I have a problem... he somehow helps intuitively' (Florian, telephone interview, 5 July 2006).²⁵ Martin reflected on his supervisor in similar ways, as he also received more generic, rather than specific advice and support. He also described his overall experience of the doctoral process as 'little institutionalised' (Martin, telephone interview, 8 July 2006).²⁶

Reflecting on my own experience, by contrast, the supervisor's role seemed to revolve around reading drafts of composed ethnography, and to comment on its quality and rigour. At the most basic level, supervisor's feedback related to the standard of written English. Here, the supervisor often inserted grammatical and other corrections into written drafts, which led many students to feel a strong sense of exposure and vulnerability. To Carla, for example, 'this was a painful time, the beginning of the writing and the showing for the first time' (Carla, telephone interview, 21 May 2006). In my own experience, supervisor Stephanie Pitts often commented more generally on the progress made with my written English, for example:

On the whole, I think the chapter's still a bit rambling: it's got a sense of direction and argument now, which is excellent – and it's really interesting stuff – but I do think you'll be able to condense a fair bit of it.... It's getting much, much better in this respect – but don't stop pruning and condensing; it's not quite tight enough yet! [personal email, Stephanie Pitts, Sheffield, 14 February 2006]

At a more conceptual level, the supervisor's feedback pushed students' thinking *beyond* mere results so as to gain a deeper understanding – through continuous interpretation – of the music culture studied. Reflecting on my personal experiences, for example, the frequent questioning of the meanings *behind* presented

²⁵ Ja, also ich hab ne sehr persönliche Beziehung zu Raimund Vogels.... Die Beratung ist eher allgemein, also nicht so im Detail.... Ich finde dass Grammatik und Rechtschreibung von jemand anderen als dem Betreuer korrigiert werden kann.... Er hilft mir mehr im allgemeinen, meinen persönlichen Weg zu finden... und wenn ich ein Problem hab oder nicht weiterkomme, dann hilft er irgendwie intuitiv, da wieder rauszukommen. [Florian, telephone interview, 5 July 2006]

²⁶ Wenn wir in Hannover sind, dann schlafen wir halt bei ihm, und es wird n'bißchen erzählt, was es neues gibt.... Es ist aber wenig institutionalisiert, dieses Ding. [Martin, telephone interview, 8 July 2006]

data led me to recompose my ethnography again and again, resulting in three and sometimes even four ‘final’ chapter drafts. Each time, the supervisors commented on the written drafts in terms of writing style and content, thus pushing me – through their critical and constructive feedback – to develop clarity of thought, and to derive the conceptual explanations composed in this ethnography.

The following is an example of feedback given by Jonathan Stock on a written draft of Chapter III, and exemplifies the intricate detail and extent to which he commented on my composing of ethnography (Figure IV-11). The page contains (a) comments on the correct spelling of names; (b) suggestions typically about the use of certain words in order to convey meaning more effectively; (c) suggestions about the cutting of unnecessary terms; (d) comments on the effective use of quotations; (e) suggestions about further explanations to convey an argument; (f) questioning of used terms; (g) comments on grammar and punctuation; and (h) questioning of the actual content. Indeed, such deep-level feedback was absolutely crucial for editing my writings, revisiting the literature, rethinking arguments, and, more generally, for my own constructing of knowledge. Indeed, this impacted significantly on my composing of ethnography.

Chapter III: Performing Ethnomusicology

Performing Music—Experiencing Participatory Consciousness

While not all universities provided students with the opportunity of performing ethnomusicology, I frequently heard students commenting that 'I would have really liked to have more interaction instrumentally and perhaps to perform during a workshop, or compose some music [unclear]' (Francesca, Manchester, 9 May 2005). At those universities [unclear] students encountered [unclear] live music making, performing ethnomusicology often led students towards new ways of hearing and experiencing music. Effective ethnomusicology education thus often embraced learning through active participation as listeners and makers of music, involving students in music 'aurally, kinaesthetically and viscerally' (Campbell 2004: xvii), also enabling them to experience the music at spiritual level.

Students' active musical engagement also often enhanced and widened their participatory consciousness. Yet the depth and intensity of students' participatory consciousness seemed to vary according to the differing foci adopted by performing ethnomusicology. This was obviously shaped by ethnomusicologists' individual choices and marked by their sociocultural identities, research allegiances, personality characteristics, concepts and beliefs. John Bailey also suggests that 'the way a musician teaches is likely to reflect the way that person learned in the first place' (2001: 94). This provides one reason why not all ethnomusicologists at British and German universities led world music ensembles as learning to perform during ethnomusicological fieldwork is not suitable in some circumstances (see also Stock 2003). Performance opportunities also frequently depended on individual institutional constraints.

As a result, I found that students' discoveries of the world's musics during performing ethnomusicology may be divided into three kinds of accounts: (1) students' discovery of material culture, (2) expression and form, and (3) value (see also Tillman 1996).⁴ At its most basic level, students were encouraged to try out world music instruments, thereby encountering material culture, and enabling them to develop a broadened sound awareness of the music. This kind of

⁴ I have derived the tripartite conceptualisation from a related model by Tillman (1996), which represents a framework for world music education of discovering (1) material culture; (2) expression; (3) form; and (4) value.

Chapter III: Performing Ethnomusicology

performing ethnomusicology typically encompassed behaviourist, instructor-led musical transmission. Add a sentence to say what this means in practice or to give an example.

At the second level of active engagement, students experienced simple musical adaptations incorporated in lectures, but also sporadic workshops and longer-term curricular participation. At this level of engagement, students discovered world musics' expression and form, which typically blended formal instruction with enhanced self-reflexivity, enabling students more actively to construct their musical knowledge and skills. This resembled higher levels of students' active engagement with the world's musics, thus enhancing deeper participatory consciousness. More structured and meaningful performance participation enabled students to recognise that sound is organised in some way, while considering artistic meaning and personal experience. Students' more organised musical participation often resulted in exploring expression, a process which begins with a personal and individual response to experiencing a particular piece of music. Here students frequently raised questions such as 'What does the music make people feel? What is the music's expressive character?'

While this kind of musical engagement may still be described as spontaneous, vivid and novel (Tillman 1996: 59), longer-lasting participation in world music ensembles often enabled students to discover form, grasping the ways in which pieces become more organised. This included gaining a deeper comprehension of the music's phrase structure, rhythm and melodic posture. Here students often asked questions, such as: 'What is the texture and harmonic practice? How is contrast achieved? Do themes re-occur?'

Performing ethnomusicology also enabled students to learn about music as culture, and to understand how and why 'music' becomes a resource for understanding society' (Cook 1999: 213). During this process, students examined simple attempts to represent sounds from the everyday world by means of musical sound gestures. This level of active musical participation embraced students' logocentric processes of conceptualisation, reflection and analysis, combining the subjective with the objective element. Such processes often led towards students' deepest level of musical engagement in the music.

Handwritten Feedback:

- (a) Francesca?
- (b) Not quite sure what this means
- (c) Add a sentence to say what this means in practice or to give an example.
- (d) the quote is too open to work well here; it might be OK in the introduction
- (e) I'm not quite clear how to map these 3 levels onto the three mentioned here
- (f) enalated
- (g) Add a sentence to say what this means in practice or to give an example.
- (h) I'm not quite clear how to map these 3 levels onto the three mentioned here

Figure IV-11: Example page of draft chapter III containing Jonathan Stock's feedback; Note that the different kinds of comments from (a) to (h) are indicated wherever they occur in the page; Sheffield, 25 March 2006

More generally, some student praised their supervisor for ‘giving me... a lot of interesting ideas,... always pointing me into a relevant direction,... [and] suggesting areas I haven’t thought of’ (Richard, Sheffield, 8 December 2003). In other instances, supervisors shaped the foci around which ethnography was composed more *indirectly*. In my personal experience, for example, I often found it positive that supervisors did not so much suggest what to compose, but rather highlighted what *not* to compose in the ethnographic portrait. This allowed a certain freedom to have core responsibility for and autonomy in the composing process. Other students similarly felt that ‘he has got a great way of pointing out not deficiencies, but the actual holes... which you don’t see at the time... [and] then I realised I just go down the wrong track’ (Richard, Sheffield, 8 December 2003).

Formal examination

At universities in the UK, processes of formal examination (at the end of a postgraduate course of study both at Master’s and PhD level, and for students’ upgrade from MPhil to PhD) also often impacted on students’ composing of ethnography. Yet while such processes also occurred at universities in Germany, examinations impacted less significantly on students’ actual composing of a *Magister-* or *Doktorarbeit*. Comparing both systems, I found that – in both the UK and Germany – an examination typically involves the advance appointment of two examiners (other than the supervisor) who read the thesis, and independently prepare written reports on it. Then, an oral examination (*viva* in the UK; *Verteidigung* in Germany) is arranged at which the examiners test the students’ knowledge of matters relevant to the thesis’ subject matters.

The possible outcomes differ considerably between both countries: after the oral examination, German Masters students receive a final result on a scale of five or six marks (this differs between the *Bundesländer*) from excellent to fail, whereas doctoral students either pass or fail. In the UK, by contrast, both examiners prepare a joint report and give a recommendation, such as the degree may not *instantly* be awarded as examiners might require the student (both at Masters and PhD level) either to undertake (specified) minor amendments, or to make more substantial

(prescribed) revisions of the thesis.²⁷ As a result, the UK-specific recommendations obviously impacted on the extent to which students re-engaged in processes of critical analysis and interpretation, and thus the re-composing of ethnography.

In order to be awarded the degree of MMus, Carla, for example, had to undertake corrections that required further research and the composing of more substantial conceptualisations. Reflecting on my experiences of upgrading from MPhil to PhD, I was required to revisit additional literature since, at that time, my view on educational research appeared to be biased and limited. The recommendations thus intended to broaden my understanding and knowledge, and enabled me to gain more substantial insights into the various approaches taken in educational research. As a result, I drew more extensively on educational research in my composing of ethnography. By comparison, Lindsay's examiners recommended minor amendments to the thesis in form of a revisited literature review. She further explained that 'I had to read... seven books in a short space of time' (Lindsay, Sheffield, 24 May 2006). Reading such relevant literature obviously shaped Lindsay's critical analysis and interpretation of results, which in turn impacted on her (re)composing of ethnography.

While this section illustrated the factors that have impacted on students' composing of ethnography, in the final section, I wish to discuss the impact that composing ethnography had upon students.

Recomposing the self

Earlier I have suggested that in ethnomusicological discourse, the ethnographer typically writes himself/ herself into the ethnography, entering a process of actively recomposing the self. During my research, I found that composing ethnography similarly necessitated such self-reflexive processes. Florian, for example, revealed that the doctoral process impacted on a deeply personal level, as 'it

²⁷ Other recommendations at MA level include: the degree be awarded; the degree may be awarded (without modifying the thesis) after another oral examination has been held; the degree be not awarded. At PhD level, the examiners may also recommend that: the degree of Master (instead of PhD) be awarded; the degree of Master be awarded after submission of a revised thesis with/without oral re-examination. (Source: Guidebook for Research Students and Supervisors 2002-2003, University of Sheffield)

has become part of my life' (Florian, telephone interview, 5 July 2006).²⁸ To Martin, by comparison, composing ethnography impacted not only on a musical level while playing in a band, but also on a personal level, as participants 'have simply become my friends.... It has also been a very intensive experience, since I have spent very much time by myself' (Martin, telephone interview, 8 July 2006).²⁹

Here, students often reflected on their social and musical encounters, whereby people's reactions resembled a mirror-image of students' own behaviours, values and concepts through which they could gain a deepened understanding of the self. This experience impacted on many students, yet in distinct and individual ways as music cultures were highly variable and locally specific. In this section, I will illustrate the unique ways in which composing ethnography transformed the six undergraduate and postgraduate students introduced earlier, and led towards recomposing the self.

More generally, I found that the postgraduate students often voiced academic concerns related to the stages, which they were at in the PhD process, and experienced considerable transformations at a personal level. By comparison, the undergraduate students, who had all completed the composing of ethnography, emphasised impacts at a similarly personal level. Laura, for example, became more musically confident through her increasing awareness of the myths surrounding musical talent, while Leeroy conveyed enjoyment about his newly gained status as a researcher. By comparison, Charlotte developed considerable empathy and tolerance towards the people (that is, Tom Jones' fans) she befriended.

Laura

In Laura's case, composing ethnography raised her self-awareness within a music culture with which she was already very familiar, described as 'stepping out of myself... and understand myself a little bit better'. Perhaps the most significant impact emerged from her emerging awareness about the myths surrounding notions of musical talent in the competitive atmosphere of a Western music department. Feeling increasingly confident as a musician, Laura realised through composing

²⁸ Die Feldforschung und Doktorarbeit hat mich schon aus sehr persönlicher Ebene beeinflusst.... Es ist ein Teil meines Lebens geworden. [Florian, telephone interview, 5 July 2006]

²⁹ Ein grosser Einfluß vor allem, daß die Leute in der Band auch einfach meine Freunde geworden sind.... Es war auch eine sehr intensive Erfahrung, zumal man auch sehr viel Zeit mit sich selbst verbracht hatte. [Martin, telephone interview, 8 July 2006]

ethnography that most music students were lacking in confidence about their musical ability and skill, even those students who appeared to be excellent musicians:

I think that made me relax a bit more... to think that people may say one thing to make themselves look good in front of other people. But we are all secretly sat there going 'oah, oah', and are worried about our status as performers and musicians.... It relaxed me a lot as I realised that other people felt the same way as I do.... I'm much more at ease now in the community, I think.... I didn't expect it; I didn't think it would affect me at all.... I really think I'm a lot more comfortable now I know what people's feelings are. [Laura, Bangor, 25 May 2006]

Leeroy

To Leeroy, while the research had little impact on him musically or intellectually 'because I do know a lot about the music already', his experiences of being a researcher seemed most significant, since he interpreted them as lending him a certain status. Reflecting on the fieldwork process, Leeroy recalled people's interest and recognition in his research when 'saying... "I'm a researcher". That was a new experience for me because I have never done that kind of thing before', which made him 'feel a little bit more special'. This seemed indeed appealing to Leeroy as 'you do get slightly special preferential treatment because... you are a researcher.... So it does make it a little bit easier when you try to make that approach... as if *I* was important!' [laughing] (Leeroy, Bangor, 25 May 2006).

Charlotte

Charlotte, by comparison, adopted the fans' empathetic and protective attitude in the light of the media's frequent attacks against Tom Jones, yet turning this towards the fans themselves. Charlotte found that the people on the message board were not necessarily the kinds of Tom Jones' fans typically depicted by the media, namely 'aged, horny females'. Charlotte recalled that:

I read an article that at Buckingham Palace, three ladies they came out in pink, knee-length overcoats, and they were in their 70s; two sisters and one was their best friend. And all they were wearing was the overcoat; they were completely naked underneath.... The article took the Mickey about all of Tom's fans because... it focused on these three ladies. [Charlotte, Bangor, 25 May 2006]

Through her research, Charlotte felt increasingly 'fascinated... how they can get so obsessed' and, most importantly, found that 'at the end of the day, they are just normal' even though initially she thought 'they were all bonkers'. While Charlotte found the fans' attitudes amusing at times, composing ethnography enabled her to realise that the people are indeed 'unique and individual'. Gaining a deeper understanding of the fans' love and loyalty to Tom thus led towards a heightened appreciation and tolerance for the fans themselves. This seemed almost inevitable as composing ethnography necessitated a certain attitude and right frame of mind from Charlotte that she *can* learn something from the people she wished to understand.

Carla

At postgraduate level, students frequently emphasised academic concerns, which impacted on them at a deeply personal level. This is not to say that postgraduates did not develop such deeper understandings, awareness and tolerance as expressed by the undergraduates. Yet what seemed most significant to postgraduates was the process of *personal* change that was brought about by the self-reflexive portion of the ethnographic process. This led them better to understand, and thus recompose the self. Carla, for example, experienced a transformation towards becoming a more autonomous person:

I think it changed me in the sense that I had to do it myself. Before that... I always had... teachers teaching me, and I would do whatever tasks they would ask me to do.... The Master's was all very different because I had to do it myself; I had to push it myself. Although there is a supervisor, there isn't... the lesson every week... and an essay by the end of the month. It wasn't like that. So it changed the way I studied. It changed the way I looked at perhaps books, and even myself as perhaps having lots of motivation for myself. [Carla, telephone interview, 21 May 2006]

Postgraduates, although they have a supervisor, had to become very independent as studies at this level are typically self-supervised. Here, composing ethnography necessitated constant thinking and creativity as 'it's not something that is set [fixed] for you.... You've got to invent yourself, and invent the things you do all the time for it to work.... I had to find ways all the time... and make a lot of decisions'. Reinventing (thus, recomposing) ethnography also resembled an

experience that 'is very, very hard!', and made Carla 'think and stress, and feel in a way that otherwise would just be normal'. Clearly, pushing *beyond* intellectual comfort zones transformed Carla's sense of self:

I get all subjective.... I sometimes get completely tangled with thoughts, and I can't be practical anymore, which is very hard because I am a practical person. I've become all this thoughtful being, which I wasn't before, if that makes sense. And... it gets me fucked sometimes because things become too complicated, or they become not clear anymore.... On a personal level, I'm getting to know myself, which is very difficult.... The PhD is something very hard, and if you go through difficulties, you get to know yourself.... There are different ways of getting to know yourself, and going through hard times is one of them. [Carla, telephone interview, 21 May 2006]

Simone

Carla's self-reflexive concerns at the (relatively) early stage of the PhD process closely resonate with my personal apprehensions, which pertained for a very long period of time during the composing of ethnography. These transformed my self at an intellectual, professional and personal level. Intellectually, I became more organised and structured, and developed a strategic way of thinking. In the following self-reflexive account, I will describe the transformation that has emerged from the composing of ethnography in more depth:

At the beginning, it was all quite confusing. I have read many things, have done my research, have spoken to students, have spoken to ethnomusicologists. Yet at the beginning, it was all quite confusing. I didn't know where to start; I didn't know what to think. At times, I have somehow intuitively, somehow, I don't know, I sensed things or so, I don't know how best to describe that. Somehow there were things like the canon, for example, if there is a canon in ethnomusicology. And of course, identity in the sense that world music somehow represents something, it shows something to the students who thought 'Oh, this is so different, this is so cool, this is so hip'. So somehow, I realised that some things seem important, which I wanted to look at. But I didn't know directly *how* and in which way they are relevant, and how they could be interconnected. That was quite confusing! For example, the canon, I can still remember, I was totally excited, and found it great and interesting, and have soaked up everything that has been written about the canon. I realised that Jonathan didn't like it that much, but *I* had to engage with it, because—even though Jonathan suggested at some point I should stop thinking about the canon (probably because it started to nerve him that I somehow tried to prove that such a canon exists)—in hindsight, *I* had to go through these

thinking processes. I *had* to think first that there maybe exists a canon basically to find out that it is something completely different than I originally thought. So I believe this internalisation, this process of having to think it through *myself*, rather than being told about it by a supervisor or another person, was important. I had to clarify this myself. And that lasted for so long, it took so much time! It took easily two or three years, until I sat and wrote it down. The composing itself, and particularly the interpretation of data has helped me to get clear thoughts, to develop a clarity of thought. This process I had to go through has given me this ability, so my mind feels far more organised. Basically, I feel more organised in my mind. The way I think about things is basically the way I now write, almost like in terms of a, b, c, so first of all to pull a bit of theory out of situations and phenomena. It made me more organised in my thinking, and clearer, and more systematic. So basically, I think my way of thinking is much more structured, and also more strategic. [self-interview, Liverpool, 1 July 2006]

At a professional level, the composing of ethnography enabled me to 'gain quite a lot of knowledge about what and how ethnomusicology is being taught, and how students find it' (self-interview, Liverpool, 1 July 2006). This in turn shaped the subject matters and methods utilised in my own transmission as a music lecturer, clearly reflecting a nexus between research and teaching. Finally, I strongly felt that the ethnographic experience itself impacted at a deeply personal level. Through critical self-reflection, I recognised and discarded my own biased constructing of an authentic and exotic other in world musics that initially attracted me to ethnomusicology. The ethnographic experience, and particularly its human and humanitarian aspect, also enabled me to develop stronger social skills, and a heightened interest in and tolerance towards people more generally. I have come better to understand and appreciate life, both my own and others'. I became more emotionally aware and self-confident. Ethnography became part of my life.

Lindsay

By comparison, Lindsay, having passed the PhD process one year ago, felt that composing ethnography transformed her self in three ways, namely musically, intellectually and personally. As a musician, Lindsay improved technical skills and mastery, and also felt a stronger sense of belonging to the folk music culture. More specifically, composing ethnography impacted:

...on me as a musician, it's made me an awful lot better, and it... made it very much easier for me to understand and work with other musicians because... I was very... worried about going and asking for advice, particularly because of not having had training, or whatever. So I feel much easier about that now, and also, I feel I understand more about how other musicians work because I have talked to and interviewed quite a lot of people, so again, getting some insight. So it's made me better as a musician technically, but it's also made me better as a musician in terms of working as part of a team with other musicians, which is really nice. And it's made me feel more confident, and at the same time more sort of humble. [Lindsay, Sheffield, 24 May 2006]

At an intellectual level, composing ethnography led Lindsay towards developing a questioning mind, and not to take anything for granted, while considering several different perspectives and approaches. Students obviously acquired a significant body of knowledge. Yet their intellectual transformations seemed *also* to happen at a deeper level, highlighted by Lindsay who clearly developed more generic (and thus, transferable) skills, such as critical thinking:

A lot of the thinking... gets turned upside down for a long period of time. And everything that you... take for granted about the area that you're researching gets a question mark attached to it, and all over sudden, you feel like, everything you have thought and done for years is all like sort of quicksand, which is quite disturbing. But I think it's a good process to go through... because it teaches you not to take anything for granted, but it can also make you like chronically indecisive.... It just feels like you go on a sort of ride in your head... and then you end up sort of where you started off from, but different. [Lindsay, Sheffield, 24 May 2006]

Finally, to Lindsay, the PhD also impacted on her experiences in a third (and indeed, significant) way. The successful completion of the thesis and viva resulted in gaining the official title 'Doctor', which 'I think it's hilarious. I think it's really funny! ... It just makes me laugh!' This is not to say that Lindsay ridiculed the achievement, quite on the contrary. While Lindsay appeared somewhat humble, she proudly summarised that:

I'm really pleased I did it! ... I was absolutely determined I was gonna finish! ... But I did question why, and whether there was any point lots of times. No, after I had finished, I was pleased, very pleased I have done it! [Lindsay, Sheffield, 24 May 2006]

Appropriating and Representing World Musics

In this chapter, I have discussed the ways in which students engaged in the composing ethnomusicology in form of transcribing world musics and writing ethnography. As in the previous chapters, I was particularly interested in the ways in which the composing of ethnomusicology transformed students' attitudes and perspectives. I specifically found that the composing of transcription reflected a process of appropriation of world musics. While ethnomusicologists tried to transmit world musics as autonomous musical styles, students instead retreated into familiar and safe territory by appropriating world musics into the Western classical paradigm. Here, most students used musical examples that resembled a Western musical construction in order to adapt a top-down approach, and to appropriate world musics into Western staff notation.

As suggested earlier, from an educational perspective, students rightly build upon existing knowledge and skills. Yet from an ethnomusicological viewpoint, students' appropriation of world musics into a Western concept of transcription is problematic as it undermines the autonomy and sovereignty of music cultures not from the West. Clearly, the tokenistic transmission of transcription is simply not enough. Instead, the transmission may be done in such a way so as to open students' eyes to differences in methodology and musical style so that they develop a *true* appreciation of world musics without it being flawed by Eurocentric perceptions. Transmitting the composing of transcription can facilitate students' *transformation* into culturally more aware and tolerant human beings through critical reflections about the inherent problems that the appropriation of world musics brings. In this way, students may learn about possible means by which transcription can *truly* reflect social and cultural meaning, and thus emic perspectives.

By contrast to transcribing world musics, the composing of ethnography seemed to resonate more closely with ethnomusicology's concepts. The representing of people and their musics was a profound and gratifying experience for most students. They seemed to develop a sense of care and responsibility towards the people studied. They developed strategies by which a truly emic perspective could be gained. Their composing was impacted by such important issues as ethics, which added a further level of consideration for the people studied. At the same time,

composing ethnography led towards students' transformations of self. The composing of ethnography truly impacted on students' attitude and perspective. Transmitting this kind of ethnomusicological knowledge is an excellent means by which ethnomusicologists can truly challenge Eurocentric prepositions.

MODELLING ETHNOMUSICOLOGY PEDAGOGY

Ethnomusicology has the power to create a revolution in the world of music and music education, if it follows the implications of its discoveries and develops as a method... of study. (John Blacking, 1973:4)

I have come to believe that what John Blacking, in his well-known *How Musical is Man?* (1973), had in mind when voicing this claim is a model for music education that recognises universal musicality and questions the elitist concepts that have dominated (and often still dominate) musical learning in the West (see also Green 2002:210 for similar discussions). His ideas about a revolutionary model for music education are further illustrated in 'A Commonsense View of all Music' *Reflections on Percy Grainger's Contribution to Ethnomusicology and Music Education* (1987), in which he reminds us of the importance of transmitting 'an universalist attitude' towards *all* musics. This is achieved by focusing on musics' sonorities *and* the social aspects surrounding musical performance, while promoting a music education that combines both musical and social experiences:

It is, in fact, as ridiculous to say that knowledge of a culture is necessary for appreciation of music that has been created by people reared in it, as it is to say that music helps us to understand the culture of the people who created it. What music tells us about the culture of the music-makers can only be known when we have studied their culture... and try to make connections between this knowledge and my experience of the music. (Blacking 1987:126)

Blacking's ideals seem closely to resonate with more postmodern perspectives on music education that celebrate multiplicity of position and perspective, and promote an inclusive and democratic stance towards all musics and their makers. Indeed, ethnomusicology as a discipline itself has been shaped by debates about canon, postmodernism, globalisation and multiculturalism that have profoundly transformed a sense of what music is, and how it should be understood (Auner 2002). The growth of acceptance of postmodern concepts has had similar radical anti-canonic implications in music education, while reflecting 'the growing democratization of an ever more heterogeneous society, within which various

minorities compete for equal status' (Morgan 1992:60).¹ The democratisation of music education also resonates with recent developments in UK universities 'in their contribution to a better society... [in which] the primary vision of education is much more about humanity and a language and ideas that derive from philosophical thought and developing the common good' (McGettrick 2005:7). These emphases point *beyond* curriculum and compliance, in which 'the objective is the autonomous, thoughtful and thinking student, and not some form of human encyclopaedia' (*ibid.*:5). John Blacking agrees that:

The ultimate goal is personal and social transformation: music-making must be used to enhance personal consciousness and experience in community. (Blacking 1987:131)

Education, and more specifically music education, should thus no longer be *just* about imparting knowledge, but *also* about preparing students for life, and to instil in them compassion and care for others. Such a music education also involves discarding prejudice, and recognising cultural differentiation and difference. John Blacking seemed to share these same concerns, whilst advocating an inclusive stance towards universal musicality and the study of musics as both sonic and social expressions. This is also at the heart of the epilogue, in which, while drawing on prior discussions, I will propose a model for ethnomusicology pedagogy that promotes in students a globally, contemporary and democratically sense of world musics and their makers, and is concerned with meaning, experience and expression.

¹ In the late 1990s, the ubiquity of its concept has led to debates about the applicability of postmodernism in the creative music classroom. Some (particularly Marxist) critics have viewed postmodernism's eclecticism and relativism with suspicion, characterising postmodern culture as 'depthless, ephemeral and valueless' (Stanbridge 2003:107), while others, particularly from cultural studies, have regarded postmodernism's diversity and heterogeneity as 'liberating and empowering' (*ibid.*). Yet with the recent reintroduction of postmodern concepts into contemporary education, music education is currently in a stage of 'post-postmodernism' (Fautley 2004:346). These debates have revolved around notions of creativity in music education. Since the 1970s, creativity in a postmodern sense was no longer one of limited originality within a fixed and learned framework, but one defined by imagination, experimentation and creation. Yet this unregulated experimentation led, according to many music educators, towards a rethinking of the applicability of postmodern concepts in music education, as the resultant musical (and sonic) anarchy proved too much for many (see also Pitts 2000:111). As a result, since the early 90s, creative music in education was in decline, and together with it all mentions of the term. Only recently has the term creativity been readmitted to music education (Fautley 2004), thereby also leading towards a rethinking of the term postmodernism.

Framing or modelling music education?

Before I begin my discussions, however, I wish briefly to illustrate the need for a 'concise model' for ethnomusicology pedagogy. My choice of this term reflects a deliberate attempt to highlight my differentiation between a model, which puts forward concepts in rather *descriptive* ways, as opposed to a framework, that may better serve to illustrate *prescriptive* ideas towards ethnomusicology pedagogy. The latter may also be described as a blueprint of how ethnomusicology shall be transmitted to students at universities. By contrast, a descriptive or conceptual model for ethnomusicology pedagogy seeks to portray the transmission of ethnomusicology as an embodiment of the actual concepts held by ethnomusicologists. A model is thus particularly appropriate to illustrate the ways in which ethnomusicology is actually being transmitted. It is interesting to note that this also reflects a general trend in ethnomusicology away from objectivist discovery and towards problems of conceptualisations seen from *within* a culture. A model is thus better suited to represent emic perspectives to the transmission of ethnomusicology at universities, and is a suitable means for exemplifying the ethnomusicological and educational concepts essential to ethnomusicologists.

But why do we need a model for ethnomusicology pedagogy? In prior discussions, I have already highlighted that ethnomusicology greatly lacks a coherent vision about the transmission of ethnomusicological knowledge. During my research, I heard some ethnomusicologists suggesting that 'I don't think that there is such a thing as an ideal ethnomusicology education' (Hae-kyung Um, Belfast, 18 November 2003), or 'ethnomusicology education... is regarded as too exotic' (Rüdiger Schumacher, Köln, 22 July 2004).² John Baily even commented that 'I don't believe in music education.... The way in which we do music education can tend to be elitist and singles out those who we regard as being gifted' (John Baily, Goldsmiths, 13 February 2004). Such statements clearly indicate ethnomusicologists' varied perceptions about the need for a concise model for ethnomusicology pedagogy, and the form that such a model may take.

² Musikethnologie... als Forschungsgebiet.... Da wird man einfach sagen, das ist zu exotisch. [Rüdiger Schumacher, Köln, 22 July 2004]

Yet whilst I agree that ‘without pedagogical models, how we teach and what we teach are highly individualized, shaped by our accumulated musical experiences and adapted to particular locales, institutions, and human resources’ (Witzleben 2004:139), there nevertheless seem to exist significant similarities across universities as to the what and how of ethnomusicology transmission and learning, seemingly shaped and modelled by the ways in which ethnomusicology is being disciplined. Therefore I suggest that a model for ethnomusicology pedagogy is needed so as to represent general trends in the transmission of ethnomusicology as they were encountered across universities. Such a model may help ethnomusicologists, old and new alike, ‘to get a sense of direction in teaching’, and to negotiate ‘our way through the thickets of educational administration and politics’ (Swanwick 1979:5). A model usefully ‘draws together in a simple structure what previously may have been disconnected and fragmented’ (*ibid.*:50), thus enabling ethnomusicologists to identify and fill any gaps in their transmission of ethnomusicology. A conceptual model for ethnomusicology pedagogy may also illustrate convincing rationales to heads of schools and departments for including various forms of ethnomusicological learning, such as live musical making and performance, which are still often absent (due to institutional and financial constraints) in formal university music education.

Towards a model for ethnomusicology pedagogy

A model for ethnomusicology pedagogy may be built on two fundamental principles, namely developing an appreciation of universal musicality, and understanding musics as both sonic and social expression so as to promote in students a globally, contemporary and democratically informed sense of musics and their makers. Based on my observations, this may be represented in the form of a circle encompassing *active* musical participation during listening, performing and composing of ethnomusicology (Figure V-1). The model is informed by both ethnomusicological and educational concepts, evident in (a) an emphasis on an *approach* towards studying and understanding musics not just as an object in itself, but also in the context of human life, and (b) a concern with *effective* musical learning through ‘activities which give direct involvement... seen under three headings... *composition, audition and performance*’ (Swanwick 1979:43). The model thereby combines the ethnomusicological concern for studying music as social and sonic

experience with the educational concern 'for strengthening the relationship between pupils and music [through] increasing attention to and the level of involvement with music' (*ibid.*:42).

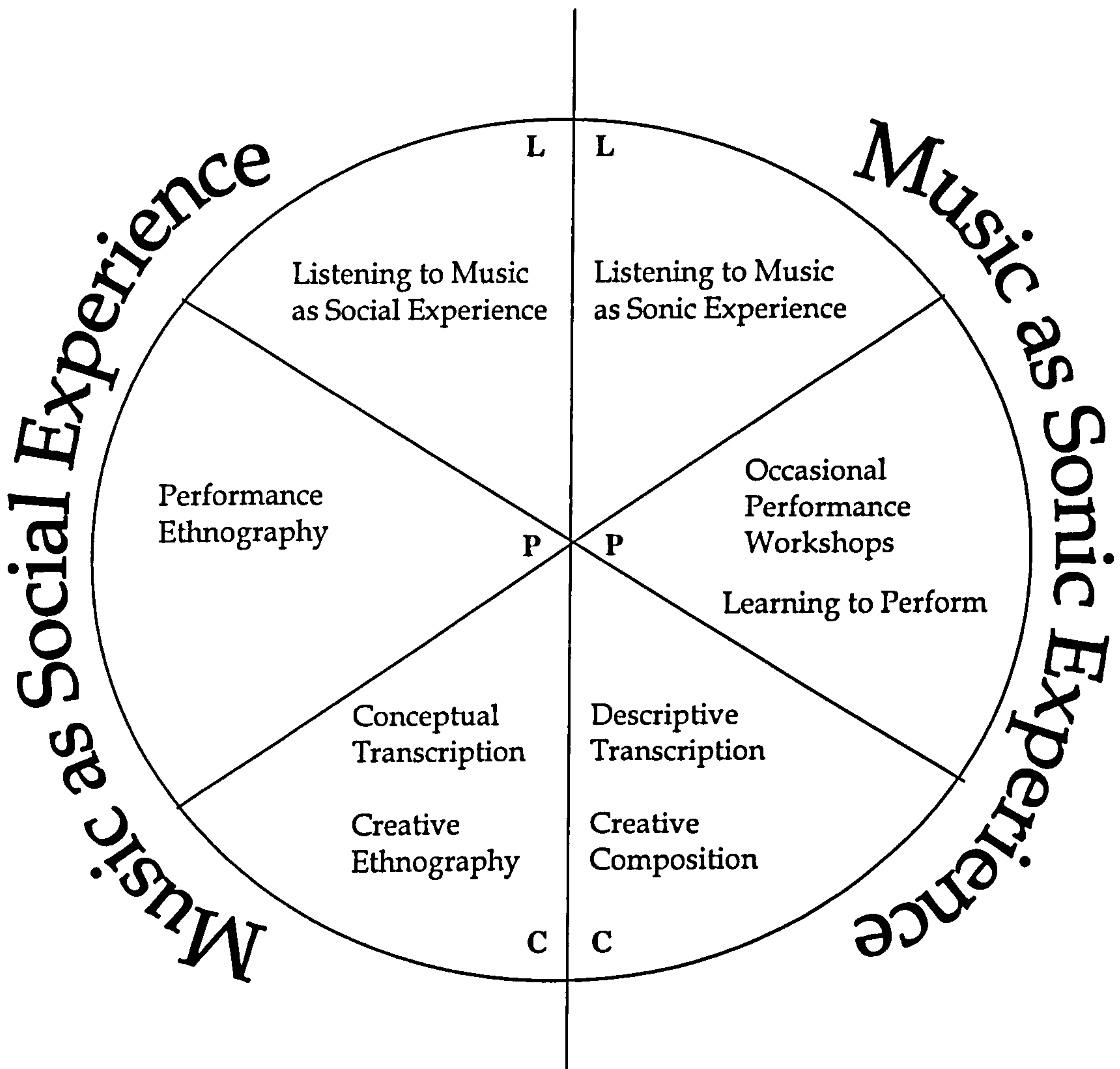


Figure V-1: A Conceptual Model for Ethnomusicology Pedagogy
(L = Listening; P = Performing; C = Composing)

A few points are noteworthy of mentioning. Firstly, while the model for ethnomusicology pedagogy has been significantly informed by Swanwick's well-known and widely applied 'Comprehensive Model of Musical Experience' (1979:55), Swanwick regarded skill acquisition and literature studies as tangential to pupil's musical learning. In the proposed model for ethnomusicology pedagogy, however,

literature studies of musical and extra-musical aspects, original discovery (ethnographic research), skill acquisition during listening (transcription) or performing ('learning to perform'), among others, are seen as being *central* to the transmission of ethnomusicology. At the same time, and contrary to Swanwick's model, which focuses on music as sonic expression only, in the proposed model for ethnomusicology pedagogy, the study of music as social experience forms a *significant* portion in the transmission of ethnomusicology.

Secondly, the model is circular in shape, thereby denoting an inclusive and holistic (rather than hierarchical) approach to the transmission of ethnomusicology. Whilst each or any one of the encountered activities were (or, may be) utilised by ethnomusicologists, their use would simply depend on the educational objective, that is, either to develop in students insights into music as social experience (music in and as culture), or to enhance understandings of music as sonic experience (music as sound). In my discussions, I have specifically shown that the study of extramusical aspects, performance ethnography, and writing of ethnography and conceptual transcription led students to understand and appreciate the role music plays in people's lives. These activities are represented in the left-hand sphere of the circle. By contrast, the study of musical aspects, participation in occasional workshops and 'learning to perform' in preparation of a final performance, and preparation of a descriptive transcription led students to learn and come better to understand music's sonic structures. These activities are represented in the right-hand sphere of the circle respectively.

It must be noted here that the model also includes 'creative composition' as an activity in the transmission of ethnomusicology, which refers to 'all forms of musical invention [and] the act of making a musical object by assembling sound materials in an expressive way' (Swanwick 1979:43). This was, as shown in my discussions, an uncommon practice across universities in the UK and Germany, yet I believe that creative composition deserves a central position in the transmission of ethnomusicology. This I will turn to more fully in forthcoming discussions.

Thirdly, the model focuses predominantly on world musics as subject matter, as transmitting concepts and theories about ethnomusicology are seen to be tangential to students' direct experience of music. However, this is not to say that the transmission of theoretical ethnomusicological issues is not important in

ethnomusicology pedagogy. This subject matter is understood as being *integral* to the model. So instead of transmitting the two subject matters as separate entities, each musical activity should be accompanied by conceptual underpinnings drawn from the disciplining of ethnomusicology, whether this occurs at undergraduate or postgraduate level.

The integration of subject matters would serve students better than, as I have shown in Chapter I, adhering to the notion of progression from simple to more complex studies where the discipline and its subject matters were divided into linearly transmitted chunks. More specifically, the two subject matters of world musics and ethnomusicology were transmitted separately, with a clear distinction made between world musics as these occurred at entrance level, and studies in ethnomusicology as these occurred at more advanced, and mostly postgraduate level. (This was equally true for world musics, as the subject matter was transmitted in the form of progression, starting with simple introductory surveys.) It is indeed questionable whether the ordering of learning in a linear fashion is *the* best method for transmitting ethnomusicology, as some students may prefer and learn better through random experimentation, rather than ordered learning.

Instead, ethnomusicologists can make ethnomusicological theories and concepts relevant to students as these are integrated in students' learning process. They may draw, for instance, on ethnomusicological discourse by prominent writers in the field to serve as sample ethnographies, a possibility already illustrated in Chapter IV. The advantages are clear: well-integrated theoretical discussions that are informed by current ethnomusicological discourse may in fact challenge the dangers of reinforcing in students any notions of musical and cultural orientalism and exoticism, difference and otherness whilst appropriating and representing world musics during the transmission, and thus the listening, performing and composing of ethnomusicology. Ethnomusicology pedagogy would serve students better by discarding separatist and specialist approaches, and instead presenting a web of knowledge to be explored *holistically*. Hartmut Möller, principal at the Hochschule für Musik und Theater Rostock, promotes music education that:

...realises that there are differing aesthetics. Yet instead of merging these, each exists by itself. The *Value!* The Experience that these are equal!... Integrated by mixing musics.... Deconstructing

hierarchies.... Opening up. [Hartmut Möller, Rostock, 25 November 2003]³

For these reasons, the proposed model deeply embeds ethnomusicology's concern with an *approach* to the study of all musics while actively involving learners in the *experiential* portion of the transmission process. A model based on these principles is thoroughly ethnomusicological, as it builds on meaning, experience and expression. In the following section, while making reference to all activities as they are embedded within the model, I will propose some new directions in modelling ethnomusicology pedagogy at universities.

New directions in ethnomusicology pedagogy

New directions in ethnomusicology pedagogy necessitate a rethinking of current educational practice as it occurs across universities. Here, I found that the transmission of ethnomusicology at universities embraced notions of modernism, as ethnomusicologists often seem to adapt to the ways in which Western formal education functions, also necessitated by institutional constraints. Lucy Green further explains that 'the teaching strategies, curriculum content and values associated with Western-style formal music education derive from the conventions of Western classical music pedagogy' (2002:4). As I have shown throughout my writings, this had consequences for ethnomusicologists in having to challenge students' often preconceived Eurocentric notions towards world musics.

At the same time, the transmission and learning of ethnomusicology seemed at times not ethnomusicological *enough*, as it tended to reinforce students' ideas of orientalism and exoticism, difference and otherness. For example, during ethnomusicologists' appropriation of 'traditional' world musics into formal Western education, I have shown in Chapter II how musical and extramusical signs (physical, material, sonic and literate aspects, and the ethnomusicologist's ethnicity) came to bear meaning to students that contributed to their constructing of authenticity and essentialism. The subsequent chapter III has equally illustrated the somewhat

³ Es ist wichtig zu merken, daß es unterschiedliche Ästhetiken gibt. Aber die nicht auf einen Nenner bringen, [sondern] jede besteht zu seiner Zeit! Der Wert! Die Erfahrung, daß das gleichwertig ist! In dem, was man wissenschaftlich tut, oder in Vorlesungen lehrt, integrieren, Pop und Klassik mixen.... Hierarchien abbauen.... Ich denke auch, daß... die klassische Kultur... sich eben öffnet.... [Hartmut Möller, Rostock, 25 November 2003]

conservative function and orientation of the first two types of performing ethnomusicology, which seemingly resembled the mimetic nature and 'musical transvestism' of performing ethnomusicology so heavily criticised by Gage Averill (2004:100).

While this may have the effect of reinscribing a canon of some sort, mimesis equally led, in some instances, to misrepresentations of music cultures and reinforced students' Eurocentric conceptions. Equally, students' constructing of binary oppositions between simple—complex, new—familiar and social—individual musical performance (discussed in *Music and Emotion*, Chapter III) seemed to uphold ideas of essentialism. Similarly, in Chapter IV I have highlighted that the composing of musical transcription seemingly reinforced students' Eurocentric perceptions and assumptions, which may be challenged through enhancing students' awareness of their biased stance towards the autonomy and sovereignty of musics not from the West.

Such considerations are particularly pertinent in the light of a 21st century music education that aims to discard essentialisms. Ethnomusicology pedagogy at tenets for 21st century education should challenge the binary oppositions between past and present, self and other. Involving students in discourse about cultural representation and ownership, authenticity and ethnocentrism, ethnomusicologists may better focus on the processes and the space of encounter in which students have cultural and individual experiences as a basis for genuine understanding of both cultural difference and commonality. The proposed model, I suggest, accommodates the inclusion of subject matters and use of methods that would enable students to gain a deeper and critical understanding of *all* musics whilst questioning the making of musical canons. This may lead students to recognise that musicality is universal, that *all* people are inherently musical. Such an education is no longer just cumulative but transformative (see also Doll 1989), and promotes a concern with values and the emotional aspects of students' educational and personal development. Such an education may indeed discard essentialisms, and:

...provide opportunities for students to participate in the creating and questioning of meaning and values... [and] to practice essential skills of citizenship—and humanity. (Walser 2001:219-20)

Each stage in the transmission of ethnomusicology, and each parameter in the model for ethnomusicology pedagogy, thus necessitates an inclusive and non-elitist curriculum that accommodates students' transformations, and changes in attitude and perspective towards self and others. Whilst such a model (in idealistic terms) may pose significant challenges in institutionalised music education, ethnomusicologists may nonetheless take into consideration some key issues when planning and preparing their transmission of ethnomusicology to students at universities while facilitating a multiplicity of approaches, and promoting cultural, social and musical inclusion and eclecticism.

Transmitting world musics as social *and* sonic experience

One such key issue emerges from John Blacking's emphasis on blending the analysis of music as culture, and the analysis of musical sound. This takes into consideration the ways in which music generates meaning and 'how people make sense of what they define as music' (Blacking 1987:140), as compared to studying musical notations, language, performance practice, and conceptual and knowledge systems. This is already commonly employed by ethnomusicologists across universities, yet the emphasis is to lead students to respect musical variety and originality as products of the complexity of the human mind and of cultural traditions. This is not to say that students must appreciate and enjoy all musics they hear, as musical taste is a very personal matter and, as discussed in Chapter II, shaped by sociocultural factors. Yet indeed, it was particularly the insights gained into cultural aspects—the study of music as social experience—that led students towards democratised attitudes towards world musics and their makers. The emphasis on world musics as social experience thus seems particularly pertinent in the transmission of ethnomusicology.

Ethnomusicologist Goffredo Plastino similarly proposes that music education should open students' understanding of music as a cultural construct, enabling them to see that their own tastes and preferences are simply icons of their own constructed identities. Once students have grasped this (and only then), true openness and intellectual development can occur:

As ethnomusicologists, we agree that any concept of music culturally located... so even the concept of music that students have is culturally located.... The study of music for them just means the music they play, or the music they listen to.... At that point, you just have to challenge this, but you have just to propose over and over again different possibilities to the definition, the methods, etc.... They have preconceptions, they have stereotypes, they have ideas about music.... For some of them, it doesn't work in any case... but you just have to accept this.... There is no such education that works for everyone.... The main thing is to give them the possibility to think in a different way! [Goffredo Plastino, Newcastle, 16 March 2004]

This resonates closely with my findings in Chapter II, which have shown that ethnomusicologists often transmitted to students a concern with and placement of meaning in the *listener* rather than in scores, performances or composers. Some students even found meaningful resonances in (and identified with) some of the world's musics they encountered. Expressing notions of democracy, students developed compassion and broadened perspectives towards all sorts of differences, which truly exposed students to the human realities, and engaged their emergent sense of tolerance and compassion.

In Chapter III, I have also shown that performing ethnomusicology in the form of performance ethnography was particularly revealing, as it led students, through social and musical interactions, towards an understanding of the meanings and values people and cultures hold about and place on their music. This was also true for ethnographic research projects, during which students were encouraged to understand music not as autonomous, but as relevant to cultural, social and political contexts in which they are embedded, while drawing conclusions about music as a reflector and generator of social meaning. Composing ethnography also led students towards presenting multiple approaches, while developing deeper understandings and emic perspectives. Here, the key was writing 'local stories of understanding' (Lockhead 2002:6), rather than grand narratives, in order to capture—in perspectival and interpretive ways—lived experience.

Listening to world musics as sonic experience, by comparison, meant to acknowledge musical recordings as cultural texts and representations of music cultures. The advantage of using musical recordings is obvious, as it represents a cost- and time-effective means for students to 'take away' and for ethnomusicologists to utilise as potential reference points in the university classroom. During my

research, I also found that considering recordings of local and global world musics challenged students' frequently voiced preconception that people in non-Western cultures pass on their music through oral tradition only, which completely ignores the common practice of copying and learning from sound recordings that prevails much of today's musical learning around the globe. At the same time, careful listening to musical recordings enhanced the development of aural skills, as it 'can make us more conscious of the *music* that is being played, because we can listen in intimate surroundings without the interference of external elements' (Blacking 1987:122). This can provide students with opportunities for reflection so as to make more intelligent judgments about sonorities, including timbre and sound quality, and gain richer understandings 'of people's musicality' (*ibid.*:125).

Yet during my research, I often found that listening to world musics as sonic experience did not feature *explicitly* at undergraduate or postgraduate level, or outside the formal environment. There were some exceptions, such as the undergraduate course *Ethnomusicology* at Goldsmiths College London, or *Music of the World* at the University of Sheffield, which necessitated students to listen to sound recordings in preparation to a formal examination. Yet this activity simply *tested* students' memorising ability, during which they were required to 'recognise' the origin or instrumentation of a particular piece of music, rather than *truly* instilling in students a deeper understanding of the music's sonic structures. This clearly undermines the purpose of deeper-level listening, and may require further consideration by ethnomusicologists.⁴

Learning ethnomusicology by *doing*

As suggested earlier, at the heart of the model for ethnomusicology pedagogy is the recognition that it does not really matter what musics are being studied or transmitted; what matters is *how* students learn about and experience world musics. As a result, the transmission of ethnomusicology would move away from an emphasis

⁴ Here, I particularly remember a conversation with Jessica who humorously described the ways in which she tried to memorise numerous tracks of world musics, which involved creating associations with familiar musicians, musics, or other. One track, she recalled, sounded like 'Yellow Submarine' by the Beatles, while another track sounded as if a man was singing under the shower. Once effective associations were made, she only had to 'learn', thus memorise the country and instrumentation, which, while effective in the final examination, defeats of course the intended objective of the exercise.

on subject matter and instead towards students' *approach* to understanding through *doing*. This resonates closely with what ethnomusicology is, and what ethnomusicologists do.

The model for ethnomusicology pedagogy illustrates that within the two broad educational objectives, the three activities of listening, performing and composing can be usefully combined. Inherent in the model is thus the general principle that 'the art is in the making' (Blacking 1987:123), and involves 'the subjective processes of composing, performing, and listening to music' (*ibid.*:13). Such an education promotes 'learning by *doing!*' (Jonathan Stock, Sheffield, 10 November 2003), and emphasises the experiential portion of the learning *process*. Here, students' learning is 'internally oriented' (Doll 1989:251), and reflects ethnomusicology's concern with change and transformation in response to its own self-reflexivity. Such a music education acknowledged that 'a science without humanity – without values, purposes, beliefs – is a false science' (*ibid.*:248), and:

In contemporary university education... teaching is not merely a way of 'covering the curriculum' – for 'coverage' can be the enemy of thought – but a way of encouraging new thinking and the critical curiosity which has to be intrinsic to the effective learner. (McGettrick 2005:14)

As shown throughout my thesis, students' active participation and involvement both as listeners, performers and creators of music and texts indeed facilitated effective knowledge construction. Yet one disadvantage arose from the fact that listening, performing and composing were rarely transmitted holistically, that is, these activities, although included in students' learning, did not focus on the *same* musical genre. There was one noteworthy exception at the University of York where ethnomusicologist Neil Sorrel transmitted Indonesian *gamelan* whilst combining lectures and independent study with the activities of listening, transcribing and performing. Surely, in-depth exposure to one musical genre through various channels simultaneously would benefit students more, than sampling many different musical examples, an issue that may necessitate stronger emphasis in ethnomusicologists' transmission of ethnomusicology.

On the other hand, transmitting ethnomusicology by *doing* could also lead students to use more *informal* ways of learning, for example by teaching themselves

and 'picking up skills and knowledge' (Green 2002:5). Yet in reality, I encountered different approaches used by ethnomusicologists as compared to invited guest tutors, which I particularly discussed in Chapter III. Ethnomusicologists often tended to adopt more formal educational approaches towards transmitting world musics during listening, performing or composing, regardless of the style being transmitted. Yet informal learning may be significant to learners at both a personal and educational level, as was shown in Lucy Green's *How Popular Musicians Learn: A Way Ahead for Music Education* (2002).

For example, informal learning involves high levels of learner autonomy, peer-directed learning, group learning and choice. The social aspect is particularly important, as it creates a musical situation that is shared and integrative, non-static and non-formalised. John Blacking agrees that 'the interaction of minds... is a stimulus to invention in a new, shared situation, provided that the situation really is shared. If a shared situation becomes static or formalised, or disintegrates altogether, it follows that creativity will tend to dry up' (1973:107). In some parts of Chapter III, I have already discussed the ways in which informal group music making, particularly during occasional workshops, became socially important to students who often had enjoyable and satisfying experiences. Green similarly described 'the importance of friendship and shared taste in informal popular music learning practices' (2002:203), while Blacking goes on further to suggest that:

Working together... can produce a deep sense of personal satisfaction and group solidarity, and provide opportunities both for the creation of new artistic forms and for the popular presentation and performance of different musical traditions as part of social life. (Blacking 1987:135)

Ethnomusicologists may thus consider a stronger synthesis between informal and formal transmission and learning. This may require ethnomusicologists to become more inactive (rather than proactive) and leave to students the decision-making. A thorough model for ethnomusicology pedagogy, I thus suggest, involves the ethnomusicologist who *participates*, together with students, 'in a sharing relationship – each sharing with the other, each learning from the other' (Doll 1989:252). Ethnomusicologist David Hughes agrees that 'our students often have a lot of world experience... and that's very good for the student cohort because they really learn a lot from each other.... And of course, there are times when they know a lot more about the music than we do, which isn't surprising really.... We really

benefit from having that diversity of students.... It's a challenge, but it's a good challenge!' (David Hughes, SOAS, 11 November 2003).

Some curriculum examples

As suggested, the proposed model for ethnomusicology pedagogy discards an emphasis on subject matters, while courses in world musics and ethnomusicology may better revolve around *doing*. Examples may include courses on *Listening and Contextualising* to transmit a cultural emphasis in students' listening encounters; *Performing for Research* to denote an emphasis on performance as a research technique in ethnomusicology; *Research Techniques in Ethnography* to describe more generally the activities surrounding the conducting of ethnography; or even *Listening and Transcribing*, albeit aiming for conceptual (rather than descriptive) transcription.

In this category, which also reflects the left sphere of the circle, thematic approaches that are concerned with the cultural study of world musics would be equally suitable to enhance students' understanding of music as social experience. Or why not consider historical courses, such as *The History of African musics* or *The History of Asian Musics*, which would complement the fact that historical studies are still often rare in ethnomusicology? Certainly, a course on the history of the musics of a whole continent may be a daunting undertaking, yet is perhaps a more realistic prospect than transmitting to students comprehensively a survey of the world musics from around the globe.

Reflecting the right sphere of the circle, a course entitled *Listening and Analysis* (or similar, and that is grouped under 'Listening to Music as Sonic Experience') may be included in the transmission of ethnomusicology at undergraduate level, perhaps most appropriately in year 1. This would allow students to catch 'the spirit' of the music, rather than learning through lengthy explanations about its special musical characteristics. Blacking agrees that 'we can enjoy [and learn about] music from different parts of the world without having long lectures about the cultural background. That can come later, when [students] have been allowed to use their "direct intuition" (1987:142). Such a course could also spill over into informal learning, or blend informal with more formal learning approaches.

At a more advanced level, such as in year 2, students' listening may be more thoroughly channelled and focused during a transcription project, which, as I have shown in Chapter IV, necessitates skills and knowledge at a deeper level of understanding and knowing of the essential elements in the music. At an even higher level of conceptual thinking, such as year 3 or beyond, students may embark on composition projects, while writing and imitating music either in the style of the recorded example, or further to experiment and create new and hybrid forms, using recorded performances as models for new and exciting compositions.

Composing world musics: breaking tradition or sparking creativity?

This brings my discussions to another issue, namely activities involving creative composition, which, I believe, should form an integral parameter in the model for ethnomusicology pedagogy. In Chapter IV, I have briefly highlighted that at universities there currently exists no formal framework for transmitting the composition of world musics. Yet many ethnomusicologists might agree that 'the organisation of new relationships between sounds or new ways of producing them' is often regarded as one of the more creative musical activities (Blacking 1973:99). Composing necessitates students' involvement in listening to musics whilst absorbing musical form and structure. Students' ability to synthesise what they hear and play means a creativity that takes on a further, deeper dimension that 'can be described in terms of social, musical and cognitive processes' (*ibid.*). Indeed, composition or improvisation, but also songwriting or extending a piece of music necessitates a deep level of intellectual internalisation of sonic structures.

Ethnomusicologist David Hughes, more specifically, agrees that performing ethnomusicology may not trigger '*appropriate* creativity [which] is certainly something we hope to encourage in our students in all their endeavours' (Hughes 2004:261). He regards composition and improvisation as being appropriate activities in the transmission of ethnomusicology, yet also recognises their inherent problems, particularly those related to formal assessment. Students bring with them high levels of individuality as learners, particularly during creative composition processes. Their musical interpretation may not resonate with the ethnomusicologist's individual

concepts and distinctive preferences. Green's suggestions, whilst referring to popular musics, are equally relevant for ethnomusicology and worthy of mentioning here:

The assessment of musical ability is perhaps one of the most difficult challenges [as] the introduction of a wide variety of musics into the curriculum... call[s] for new and distinct assessment procedures.... The assessment of improvisation brings with it new challenges, such as how to gauge originality as against stylistic suitability, or even how to tell whether an improvisation is a 'real' or a 'remembered' one...; and there are many other issues. (Green 2002:209)

Another problem emerges from the limited time available for performance study 'before [students] reach the stage where they can begin to feel that they have done something "creative"' (Hughes 2004:261). Indeed, the limited exposure to world musics currently evident at universities, particularly at undergraduate level, would not sufficiently prepare students with a good musical foundation crucial for composition and improvisation. For this reason, I suggest to engage students in *Listening and Analysis* at level 1 and *Listening and Transcribing* at level 2 (or similar) so as to create a solid foundation for potential *Listening and Composing*. The idea is that students gain skills and knowledge as they relate to the sphere of 'Music as Sonic Experience' in the model for ethnomusicology. (In this sphere of the circle, I have shown that students' understanding of music's sonorities as educational objective may also be achieved through performing ethnomusicology, particularly in the form of occasional workshops and 'learning to perform', leading to a final performance for formal assessment.) Ethnomusicologists may usefully consider these ideas in their transmission of ethnomusicology.

Another problem inherent in composition emerges from the fact that, depending on the music culture concerned, such as Japan, it may be undesirable for students to extend a musical tradition by means of composition or improvisation. Hughes explains that students can learn the grammar of the music 'to fake convincingly within the parameters', yet at the same time questions 'but when is this point reached?' (2004:266). Such ethical concerns are important as creativity in non-Western cultures may differ significantly to the kind of freedom expected or desired in Western improvisation. Some ethnomusicologists, notably Mantle Hood, even felt 'not privileged to write Javanese music' in the 1960s (Trimillos 2004b:286).

Nonetheless, some attempts to include creative composition in the transmission of ethnomusicology at universities exist. David Hughes (2004), again, proposes a tripartite, progressive approach that involves students in (a) composing in the style of the culture, repertoire or era; (b) composing in advanced style by preserving the tradition but slightly expanding it; and (c) freely composing, allowing hybrid and syncretic music creation. Any of these activities should take into consideration the aforementioned constraints and problems, thus enhance a sort of 'appropriate creativity [as] some meeting point of the needs of students, teachers, and the tradition itself' (*ibid.*:281). Mantle Hood agrees that student composers 'should stay within the tradition, no matter how refreshing or different [he/she] wants to be' (Trimillos 2004b:286).

Proponents of composition like Hughes and Hood feel seemingly more comfortable in working within the parameters of the musical genre concerned and, whilst staying close to the source or original, feel to pay tribute to its originators. In this way, they may perhaps feel better equipped to understand the creator's intended syntax or even the intended meaning, which also represents the (to ethnomusicology emblematic) emic perspective. Others by contrast, notably Averill (2004), advocate the challenging and expanding of non-Western musical traditions, while promoting the composing of new expressions in the form of hybrid and syncretic musical styles. In music education, this means for students to find *a* syntax and their *own* meanings in the music whilst exploring new sonorities, new ensembles and new combinations of art forms (Blacking 1987:125,136). This also means to invent new ways for presenting newly composed musics, which could spill out into open spaces and natural environments, as concert halls and formal stages may not be the most suitable environments. Here, the composing of ethnomusicology may also reflect students' own unique circumstances and heritage, thereby exploring the aesthetics of contemporary music making and 'provoke, disrupt, and challenge complacency' (Averill 2004:109).

Transmitting world musics: authentic but unreal?

A final key consideration emerges from the fact that often until today, ethnomusicologists study and examine the musics of particular geographical areas, and usually centre on those styles that are being regarded as traditional, or part of the

region's art music tradition. Chapter I has equally shown that the transmission of ethnomusicology pivoted around traditional musics not from the West, as some ethnomusicologists have been trained in 'the so-called old school of ethnomusicology' (Goffredo Plastino, Newcastle, 26 March 2004), and hold a 'purist view' of music (Solís 2004c:245). Rejecting *creative* processes and fusions, 'many people see ethnomusicologists as the type of people who are "museum-culture" people' (Neil Sorrell, York, 6 May 2006).⁵

Yet imitation and appropriation of 'traditional' musics in education brings significant ethical implications, whereby ethnomusicologists may 'be charged with either neo-colonialism or irresponsible cultural squandering [and] domesticating orientalism' (Solís 2004b:17). This has also led to intensive debates about what ethnomusicology is, and what ethnomusicologists do, while challenging the uncritically naturalised authentic traditions that have prevailed ethnomusicological discourse and its transmission at universities well into the 1980s. At the same time, and in the light of postmodern conceptions, authenticity is an ideological construction; there is no authentic, autonomous musical form in the first place. In Chapter II, I have particularly shown that 'authenticity projected onto objects, tells us something about the person who surrounds [or identifies] him-/herself with these goods. Authenticity is an effective gate-keeping concept' (Gebesmair and Smudits 2001:112). This applied not just to the physical, material, sonic and literate spaces, but also to the ethnicity of the ethnomusicologist, confirming the notion that 'folk music performed by a foreigner is perceived as inauthentic' (*ibid.*:112).

Many academics have since questioned the term 'world music' and regard it to be a culturally constructed genre. They now also accept practices of mixing, syncretic hybridisation, blending, fusion, creolisation and collaboration as it occurs on a global level. Ethnomusicologist Rüdiger Schumacher, for example, suggests that:

⁵ This goes still further into the ways in which world musics are being transmitted, whereby I found that many ethnomusicologists wished to adhere to the traditional transmission methods. Yet integrating world music into a new, formalised educational setting 'necessitates a "Westernization", either of the music itself or the way it is received' (Skelton 2004:169). Some American ethnomusicologists have more recently acknowledged that (albeit aiming for authentic public representation of music cultures in university performance ensembles) they 'will never really make [the] gamelan performances "Yogyanese", or [the] marimba events "Chiapanecan" [and rather than apologising] for not being what one can never be, [educators] profit more from accepting and examining [their] inevitably shaping roles ... [as] ...interpreters, creators, re-creators, and moulders of those cultures in the academic world' (Solís 2004:11).

Many of my colleagues still regard music-ethnology, well..., it is about traditional music..., ethnic cultures in the extra-European area.... If we really limit it to that, then we demolish ourselves.... I don't want to say that this doesn't exist anymore, that it dies out, I don't believe that. Yet it doesn't suffice just to focus on this in order to understand human musical behaviour worldwide. It is necessary, also to include processes of change under consideration of so-called popular music, And, in my opinion, music-ethnology, because it applies to a great extent methods of cultural anthropology, and holds less than historical musicology on to a work-oriented aesthetic, is better suited, or actually ideally suited also to take on this area. [Rüdiger Schumacher, Köln, 22 July 2004]⁶

Today there exist general acceptance among ethnomusicologists of musics that reflect disunifying fragmentation, pluralism and multiplicity (Kramer 2002). In line with these developments, the proposed model for ethnomusicology pedagogy too acknowledges the consequences of globalisation and multiculturalism while embracing also commercial popular musics, and the populist values people express while making, marketing and consuming this music. Such a model would question the mutual exclusivity of elitist and populist values, while regarding technology as essential in the production and essence of music. This has significant advantages for enhancing open-mindedness and tolerance in students in that it inevitably leads to discussions about theories of postcoloniality and globalisation, acknowledging that cultures now flow on a global level with a complexity that has led to the emergence of new musical syncretisms and hybridity.

Another, perhaps more pragmatic advantage, emerges from the fact that transmitting more popular styles would provide students with more *real* and *relevant* musical experiences. Ethnomusicologist David Hughes agrees that students today 'usually all want pop music really.... That's their first choice!' (David Hughes, SOAS, 11 November 2003). To many students included in my research, their experiences of traditional or art musics seemed unrealistic and unsatisfactory, as to

⁶ Viele meiner Kollegen verstehen ja unter Musikethnologie nach wie vor, so, ja, es geht also um im wesentlichen traditionelle Musik, um im wesentlichen, ja, ethnische Kulturen im außereuropäischen Raum, und ich sagte, wenn wir das tatsächlich darauf begrenzen, dann schaffen wir uns selbst ab, weil ich will nicht sagen, daß es so etwas nicht mehr gibt, daß so etwas ausstirbt, das glaub ich nicht, aber es reicht nicht aus, sich nur allein damit zu beschäftigen, um musikalische Verhaltensweisen der Menschen weltweit verstehen zu können. Da ist es notwendig, eben Veränderungsprozesse auch unter Einbeziehung sogenannter Populärmusik die mit einzubeziehen. Und da ist meines Erachtens die Musikethnologie, weil sie eben zu einem großen Teil Methoden der Kulturanthropologie verwendet, und weniger als die Historische Musikwissenschaft an einer werkorientierten Ästhetik festhält, besser geeignet, oder eigentlich ideal geeignet, diesen Bereich mit zu übernehmen. [Rüdiger Schumacher, Köln, 22 July 2004]

them, these unfamiliar music sounded strange and ominous, or in some way 'other'. These new, syncretic and hybrid styles, by contrast, often sound already familiar, as they have blended traditional and Euro-American musical characteristics. As a result, students may immediately relate to these musics, and cultural explanation and contextualisation are no longer needed to instil some degree of appreciation.

The ways in which the transmission of these popular musical styles, including hybridised, commercial world musics may be realised, could involve bringing analytical possibilities from different musical disciplines together. From popular music studies, students can learn to examine the political, industrial, organisational and discursive dimensions of world music, emphasising how these dimensions condition musical representations. From ethnomusicology, students can learn to study the ways in which musical representations are embedded in wider sociocultural processes with particular reference to the changing contours of collective cultural identities. From musicology, students can learn to analyse the music and text itself in order to understand the complexities of musical authorship and agency.⁷ Again, ethnomusicologist Rüdiger Schumacher further suggests utilising the methods and approaches from cultural studies:

I think to us, the methods of cultural studies would be a good starting point... as a complementary possibility, a further method to be included into a *holistic* conceptualisation about ethnomusicology.... I have a very wide understanding of ethnomusicology.... There are also other new methods in the analysis of popular musics, indeed according to the specific characteristics of a 'work'. Why not? And then it would of course be very interesting to find out in how far one could utilise these analytical methods in certain circumstances... also for the traditional subject matter of ethnomusicology, i.e. the production mechanisms in a rural environment. [Rüdiger Schumacher, Köln, 22 July 2004]⁸

⁷ This would enable students (a) to analyse world music using textual, structuralist (semiotic) and poststructuralist approaches while relating these to the global music industry, its worldwide structure and the resulting conditions of musical production; (b) to learn what world music means to participants from an emic perspective considering places/spaces of shared experience (concerts, festivals, listening to recordings) in order to understand the diversity of consumption and production on a local level while relating participants' intertwined experiences to their wider social, cultural and political contexts; and (c) to study and understand musical sound and instrumentation.

⁸ Das läuft langsam an, ne Umorientierung. Da sind, glaub ich die Methode der cultural studies für uns ein guter Ansatzpunkt, also ne gute Informationsquelle.... Ich wage zu bezweifeln, daß wir jetzt allein diese Methode der cultural studies übernehmen, aber wir sollten sie als eine weitere Möglichkeit, eine weitere Methode auch in die Gesamtheoriebildung der Musikethnologie übernehmen. Also ich hab diesbezüglich ein sehr weites Verständnis von der Musikethnologie.... Es ggibt ja aber auch andere neue Methoden in der Analyse von Populärmusik, durchaus unter dem spezifischen Charakter eines Werks. Weshalb nicht? Und dann wäre es natürlich sehr interessant, festzustellen wie weit man unter

The transmission of such musics may start with Western pop star collaborations. Killick (2000) for instance, proposed the use of familiar musical content, such as the collaboration between the Beatles and Ravi Shankar that may serve to illustrate the overall form of an Indian *raga* performance, and the sounds of the sitar, tabla and drone.⁹ Hybrid world musics may be approached in similar ways, including critical analyses of the functions and characteristics of the global music industry while analysing relevant journals (*Songlines*, for example), festivals (WOMAD) or contests (The British *World Music Award*). Current fusion band *Afro Celt Sound System* would serve as a good example for analyses of the criteria established by international departments of major record labels.¹⁰ Students may then be led to identify the more 'traditional' characteristics in the musics, providing a link to African, Irish and Afro-American music cultures. Such an approach enables students to find common points between their own and 'other' musics, and to overcome cultural boundaries and (with it) preconceived ideas and expectations (see, for example, Philpott 2001 making similar claims).

So far, the discussions have predominantly focused on listening, yet this may be applied further to activities involving performance, transcription and ethnography. The latter, more specifically, would involve fieldwork in the traditional sense only as part of a larger set of tools and could also involve students in the analysis of music and lyrics, or the discourse produced by musicians, fans and critics, which students may discover through 'virtual ethnography' with the Internet as the field for investigation and discovery. In fact, adopting ethnography (in methodologically purist terms) to the ever-increasing geographically dislocated populations of people (not just

Umständen diese Untersuchungsmethoden... nicht auch für das traditionelle Untersuchungsfeld der Musikethnologie fruchtbar machen könnte, d.h. auch die Produktionsmechanismen in einem dörflichen Umfeld. [Rüdiger Schumacher, Köln, 22 July 2004]

⁹ It is interesting to note that Western pop and rock stars seem often to serve as 'taste shapers' to students. Only recently, I observed in students a heightened level of appreciation and acceptance of North African musical styles when I showed them a brief documentary about the recent collaborations between international rock band Led Zeppelin with a group of Egyptian musicians, and between pop singer Sting and the Algerian 'Prince of Rai' in Sting's recent hit 'Desert Rose'.

¹⁰ The international repertoire marketed and sold by the global music industry clearly corresponds to certain musical criteria. These may include: (a) a recognisably melodic structure, (b) the ballad form, (c) a voice without accent, (d) and a globally comprehensive image (Gebesmair and Smudits 2001). This set of 'implicit' criteria has been established by the international departments of the major music record labels with the aim to standardise this repertoire at high profits. The international repertoire is thus a highly syncretic music with local colour and does not represent the culture of only one single country. Here, students may be led to identify and discuss the African, Irish and Western (hip hop) musical elements and relate these to the culture in which they have originated.

in virtual spaces, but also in the physical world) has started to challenge the discipline's concepts of emic/etic perspectives and its concomitant concern with making musical culture intelligible across cultural and linguistic boundaries through ethnographic representation. Such fundamental discussions should be regarded as deeply embedded in the model.

In the model for ethnomusicology pedagogy, I thereby suggest to provide students with multiple access points to world musics, including starting with the familiar and preferred. This is not to say that an emphasis on traditional styles is not important, yet a balanced music education should also include musics that reflect innovation and adjustments of the 20th and 21st centuries. This has the capacity to challenge the fixed, bounded and essentialist concept of authenticity that students often negotiated and reconstructed in their encounters with world musics. Transmission of such styles may also lead students away from Eurocentric musical perceptions, as hybrid world musics could be approached not only as the other of Western culture, but equally as the other of non-Western cultures, effectively creating a music education that is not dominated or centred in the West. A model for ethnomusicology pedagogy that acknowledged notions of hybridity and globalisation through people's mediation between the local and the global would truly be a music education at tenets with the 21st century.

Towards a revolution in music education!

The model for ethnomusicology pedagogy proposed in my discussions reflects an inclusive and non-elitist environment, while actively involving students and emphasising the experiential portion of the learning process. *Challenging* students' Eurocentric concepts and moving towards multiple perspectives and approaches is deeply embedded at every stage in the transmission of ethnomusicology. This is not to suggest that students should discard their own cultural roots, or *Herkunft*. Yet it emphasises an opening up of students' perceptions, a transformation in attitude and perspective towards self and others. This is at the heart of modelling an ethnomusicology pedagogy that enhances students' inclusive and democratic view of all people and their musics. Referring, once again, to the ideas of John Blacking, I noted strong similarities:

It is... a question of... How can we combat narrow-mindedness, racism, prejudice... and eurocentricism in music education? How can we teach people through music-making that there is a larger social world outside and a richer world of experience inside each individual?... The aim of music in schools must not be to reinforce tribal boundaries or to encourage tokenism.... It should emphasize *human* variety and ingenuity. (Blacking 1987:146-147)

The ideas and concepts embedded in the model resonate closely with these conceptions, which celebrate eclecticism and multiplicity, and promote a globally, contemporary and democratically informed sense of all musics. The model allows ethnomusicologists to transmit ethnomusicology in a way that is truly concerned with meaning, experience and expression, and that enables students to develop their own musical lives while understanding the equal values of the musical lives of *all* peoples. This, as I have shown, led many towards open-mindedness, compassion and care for others. In this way, the model for ethnomusicology pedagogy may indeed address the long-term aspirations of a democratic society for preparing students to improve the quality of life for others, and to prepare students for full participation in the social, economic, political and artistic life of the UK and Germany, and the world at large.

The purpose of such an education is not the selfish acquisition of knowledge but the learning that better serves society. Instilling in students that 'music as a universal language is not an end in itself, but is seen as a vehicle for world peace and the unification of mankind' (Helen Reeves 1982:47; in Blacking 1987:138) helps them to develop important human values, such as social inclusion, and developing hope, honesty and integrity in each person for the benefit of all members in society. Such impacts are vital for students' transformations and changes in attitude and perspective towards self and others. In the spirit of John Blacking, this, I believe, would truly lead towards a revolution in music education!

Appendix I: Summary of interviewed Students

<i>Institution</i>	<i>Time of Research Visit</i>	<i>Name</i>	<i>Notes</i>	<i>Sociocultural Characteristics¹</i>
SOAS, London	9 Nov 03 – 14 Nov 03	Emily V	Interview on 11 Nov 03	Female; aged 20-30; undergraduate; White English
Goldsmiths College, London	9 Feb 04 – 13 Feb 04	Amaryllis	Interview on 11 Feb 04	Female; aged 20-30; postgraduate; White Greek
		Stella	Interview on 11 Feb 04	Female; aged 20-30; postgraduate; White Greek
		Tinoosh	Interview on 12 Feb 04	Male; aged 30-40; postgraduate; Iranian
		Argibel	Interview on 12 Feb 04	Male; aged 20-30; postgraduate; Basque
		Sheng Shi	Interview on 13 Feb 04	Female; aged 20-30; postgraduate; Chinese
		Argibel	Skype Interview on 3 June 06	Male; aged 20-30; completed PG studies; Basque
		James	Internet interview on 4 July 06	Male; postgraduate; English
		Natalie	Internet interview on 10 July 06	Female; postgraduate; English
The Queen's University of Belfast	17 Nov 03 – 21 Nov 03	Terrie	Interviewed on 18 Nov 03	Female; aged 20-30; undergraduate (1 st year); White Irish
		Sally	Interviewed on 18 Nov 03	Female; aged 40-50; postgraduate; White Irish
		Gordon	Interviewed on 19 Nov 03	Male; aged 40-50; postgraduate; White English
The University of Bangor	1 Oct 03 – 3 Dec 03	Laura 1	Interviewed on 8 Oct 03, 15 Oct 03, 2 Dec 03	Female; aged 20-30; undergraduate (3 rd year); White English
		Alison	As above	Female; aged 20-30; undergraduate (3 rd year); White English
		Carolan	Questioned on 15 Dec 03	Female; aged 20-30; undergraduate (1 st year); White Irish
		Matt	Questioned on 3 Dec, 15 Dec 03	Male; aged 20-30; undergraduate (1 st year); White

¹ The inclusion of participants' sociocultural characteristics is indeed significant, which acknowledges the fact that 'sociocultural factors are clearly of enormous importance to the ways in which music is learnt' (Green 2002:12), an issue also shown throughout the thesis.

The University of Sheffield	1 Oct 05 – Oct 06	Barbara	Questioned on 15 Dec 03	English Female; aged 40-50; undergraduate (1 st year); White
		Samantha	Interviewed on 25 May 06	English Female; aged 20-30; undergraduate (2 nd year); White
		Hannah	Interviewed on 25 May 06	English Female; aged 20-30; undergraduate (1 st year); White
		Victoria	Informal conversation on 8 May 06	English Female; aged 20-30; undergraduate (1 st year); White
		Tim	Informal conversation on 8 May 06	English Male; aged 20-30; undergraduate (1 st year); White
		Ruth	Interviewed on 25 May 06	Welsh Female; aged 20-30; undergraduate (1 st year); White
		Leeroy	Interviewed on 25 May 06	British Male; aged 30-40; undergraduate (1 st year); White
		Laura 2	Interviewed on 25 May 06	English Female; aged 20-30; undergraduate (1 st year); White
		Kevin	Interviewed on 25 May 06	English Male; aged 20-30; undergraduate (3 rd year); White
		Charlotte	Interviewed on 25 May 06	English Female; aged 20-30; undergraduate (1 st year); White
		Delyth	In-class presentation on 15 Oct 05	Welsh Female; aged 20-30; undergraduate (3 rd year); White
		Jennifer	In-class presentation on 15 Oct 05	Welsh Female; aged 20-30; undergraduate (3 rd year); White
		Barbara	In-class presentation on 15 Oct 05	English Female; aged 40-50; undergraduate (3 rd year); White
		Lisa	Informal conversation on 8 Jun 06	English Female; aged 20-30; undergraduate (2 nd year); White
	Sep 03 – May 04; Sep 04 – May 05	Graeme	Group-interviewed on 2 Oct, 10 Oct, 17 Oct, 24 Oct, 31 Oct, 7 Nov, 28 Nov, 12 Dec, 19 Dec 03	English Male; aged 20-30; undergraduate (1 st year); White
	Jessica	As above;	English Female; aged 20-30;	

		follow-up on 20 Feb 04	undergraduate (1 st year); White English
	Angela	As above;	Female; aged 20-30;
		follow-up on 27 Feb 04	undergraduate (1 st year); Chinese
	Oli	As above	Male; aged 20-30;
			undergraduate (1 st year); White English
	Sarah	As above	Female; aged 20-30;
			undergraduate (1 st year); White English
	Rachel	Interviewed on 2 Oct, 10 Oct, 17 Oct, 24 Oct, 31 Oct, 28 Nov, 19 Dec 03; follow-up on 5 Mar 04	Female; aged 20-30; undergraduate (1 st year); White English
	Melinda	Interviewed on 6 Oct, 10 Oct, 20 Oct, 20 Nov 03	Female; aged 20-30; undergraduate (1 st year); Chinese
	Chris	Interviewed on 6 Oct, 20 Oct, 20 Nov 03	Male; aged 20-30; undergraduate (1 st year); White English
	Rachel	Interviewed on 20 Feb 04	Female; aged 20-30; undergraduate (3 rd year); White English
	Celia	Interviewed on 30 Apr 04	Female; aged 30-40; undergraduate (3 rd year); Chinese
	Stephan	Interviewed on 30 Apr 04	Male; aged 20-30; undergraduate (2 nd year); White English
	Yue	Interviewed on 15 Nov 03	Female; aged 20-30; postgraduate; Chinese
	Shih-Hua	In-class demonstration on 20 Feb 04	Female; aged 20-30; postgraduate; Chinese
	Richard	Interviewed on 8 Dec 03	Male; aged 20-30; postgraduate; White Welsh
	Carla	Telephone- interviewed on 21 May 06	Female; aged 20-30; postgraduate; White Portuguese
	Lindsay	Telephone- interviewed on 24 May 06	Female; aged 40-50; completed PhD; White English
	Simone	Self- interviewed on 21 May 06; July 06	Female; aged 30-40; postgraduate; White German
The University of	26 Apr 04 – 21	Joe	Interviewed on Male; aged 20-30;

York	May 04		6 May & 17 May 04	undergraduate (2 nd year); White English
		Sophie	Interviewed on 17 May 04	Female; aged 20-30; undergraduate (2 nd year); White English
The University of Newcastle	17 Feb 04 – 18 Mar 04	Leah-Beth	Interviewed on 9 Mar 04	Female; aged 20-30; undergraduate (1 st year); White English
		Jennifer	Interviewed on 16 Mar 04	Female; aged 40-50; postgraduate; White English
The University of Durham	27 Oct 03	Emily P	Interviewed on 27 Oct 03	Female; aged 20-30; undergraduate (1 st year); White English
		Alex	Interviewed on 27 Oct 03	Male; aged 20-30; undergraduate (1 st year); White English
The University of Liverpool	Sep 04 – Jun 05	Student groups	Observed and group-interviewed during weekly lectures and seminars	Male and female; majority aged 20-30; undergraduate (1 st – 3 rd year); majority White English
		Craig	Interviewed on 17 Nov 04	Male; aged 20-30; undergraduate; White English
The University of Manchester	Jan – Jun 05	Student group	Observed and group-interviewed during weekly lectures and seminars	Male and female; majority aged 20-30; undergraduate (2 nd year); majority White English
		Jonathan	Interviewed on 9 May 05	Male; aged 20-30; undergraduate (2 nd year); White English
		Liz	Interviewed on 9 May 05	Female; aged 20-30; undergraduate (2 nd year); white English
		Thomas	Interviewed on 9 May 05	Male; aged 20-30; undergraduate (2 nd year); white English
University of Köln	19 Jul 04 – 23 Jul 04	Student group	Observed during classes and workshops	Male and female; aged in upper 20s and 30s; undergraduate and postgraduate; majority White German
Hochschule für Musik und Theater Rostock	24 Nov 03 – 28 Nov 03	Constanze	Interviewed on 24 Nov 03	Female; aged 20-30; undergraduate; White German
		Jana	Interviewed in 24 Nov 03	Female; aged 20-30; undergraduate; White German

Other

Debby	Interviewed on 29 Jan 04	Female; aged 20-30; completed studies; White English
Florian	Internet interviewed on 4 Jul 06	Male; aged 30-40; postgraduate; White German
Martin	Telephone interviewed on 8 Jul 06	Male; aged 30-40; postgraduate; White German

Appendix II: Summary of Ethnomusicologists and Guest Teachers interviewed/ observed

<i>Institution</i>	<i>Time of Research Visit</i>	<i>Name</i>	<i>Notes</i>	<i>Background</i>
SOAS, London	9 Nov 03 – 14 Nov 03	David Hughes	Interviewed on 11 Nov 03	Ethno-musicologist
		Richard Widdess	Observed in lecture on 10 Nov 03 (Music in South Asia); Interviewed on 12 Nov 03	Ethno-musicologist
		Rachel Harris	Observed in seminar on 12 Nov 03 (EM: Themes & Variations) and 14 Nov 03 (Seminars in EM)	Ethno-musicologist
		Dusadee 'Gaew' Swanghibeonpong	Observed in Thai ensemble and lecture (South East Asian music) on 10 Nov 03	Guest tutor/ Musician
		Name unknown	Observed on 10 Nov 03	Klezmer tutor
Goldsmiths College, London	9 Feb 04 – 13 Feb 04	John Baily	Observed in lecture/seminar on 10 Feb 04 (Comparative Performance Practice); on 12 Feb 04 (Intro to Anthropological Film); Interviewed on 13 Feb 04 and 7 June 06	Ethno-musicologist
		Reem Kelani	Observed on 13 Feb 04 (Workshop: Palestinian music)	Guest tutor/ Musician
The Queen's University of Belfast	16 Nov 03 – 21 Nov 03	Hae-kyung Um	Observed in seminar on 18 Nov 03 (Key Debates in EM); Interviewed on 18 Nov 03	Ethno-musicologist
		Kay Milton	Interviewed on 19 Nov 03	Head of School/ Anthropologist
		Suzel Reily	Observed in lecture on 20 Nov 03 (Music, Ethnicity, Identity)	Ethno-musicologist
		Name unknown	Observed in workshop on 16 Nov 03	<i>Gamelan</i> tutor
The University of Bangor	1 Oct 03 – 3 Dec 03	Caroline Bithell	Observed in lectures on 1 Oct 03, 8 Oct 03, 15 Oct 03, 22 Oct 03, 29 Oct 03, 5 Nov 03, 3 Dec 03 (all related to 'Music Cultures of the World' and 'Music in Africa'); Interviewed on 1 Oct 03, 8 Oct 03	Ethno-musicologist

The University of Sheffield	1 Oct 05 – Oct 06	Simone Kruger	Self-observations	
		Leman Mirazi	Observed in workshop on 6 Mar 06	<i>Mbira</i> tutor
	Sep 03 – May 04; Sep 04 – May 05	Jonathan Stock	Observed in lectures/seminars on 29 Sep 03, 13 Oct 03, 1 Dec 03, 8 Dec 03 (all related to postgraduate readings in EM); Interviewed on 30 Sep 03, 6 Oct 03, 13 Oct 03, 10 Nov 03	Ethno-musicologist
		Andrew Killick	Observed in lectures/seminars on 6 Oct 03; 3 Nov 03, (related to postgraduate readings in EM); Observed in lectures on 2 Oct 03, 10 Oct 03, 30 Oct 03, 24 Oct 03, 30 Oct 03, 31 Oct 03, 7 Nov 03, 28 Nov 03, 19 Dec 03 (all related to the Introduction to world music); observed in lectures on 20 Feb 04, 5 Mar 04, 7 May 04, 14 May 04 (all related to 'Music in East Asia'); Interviewed on 3 Oct 03, 6 Oct 03, 17 Oct 03, 3 Nov 03, 12 Nov 03, 28 Nov 03, 7 May 04	Ethno-musicologist
		Inok Paek	Observed in workshop on 27 Feb 04 (Korean zither)	Research Fellow
		Name unknown	Observed in workshop on 5 Dec 03	<i>Kora</i> tutor
	Mohammadreza Azadehfar	Observed in lecture/workshop on 12 Oct 03	Ethno-musicologist/ <i>Santur</i> and <i>daf</i> player	
Chou Chiener	Observed in lecture/workshop on 30 Apr 04 (Music of Taiwan)	Ethno-musicologist		
The University of York	26 Apr 04 – 21 May 04	Neil Sorrell	Observed in lectures and workshops on 26 April 04, 6 May 04, 10 May 04, 17 May 04 (all generally related to gamelan); Interviewed on 17 May 05	Ethno-musicologist
The University of Newcastle	17 Feb 04 – 18 Mar 04	Goffredo Plastino	Observed in lectures/seminars on 17 Feb 04 (Music & Memory), 2 Mar 04 (Music & Gender), 9 Mar 04 ('world music'), 16 Mar 04	Ethno-musicologist

			(Music & Gender) (PG Readings in EM); Interviewed on 16 Mar 04	
The University of Durham	27 Oct 03	Andy Nercessian	Observed in a lecture on 27 Oct 03 (An Introduction to EM); Interviewed on 27 Oct 03	Ethno-musicologist
The University of Liverpool	Sep 04 – Jun 05	Simone Kruger	Weekly self-reflections	
The University of Manchester	Jan – Jun 05	Simone Kruger	Weekly self-reflections	
University of Köln	19 Jul 04 – 23 Jul 04	Rüdiger Schumacher	Observed in lectures on 20 Jul 04 (Transkription & Analyse), 21 Jul 04 (Musik in Bali) (Höfische Musikstile in China, Japan und Korea), 22 Jul 04 (Musik der Pitjantjatjara – student presentation); Observed in workshop on 22 Jul 04; Interviewed on 22 July 04	Ethno-musicologist
Hochschule für Musik und Theater Rostock	24 Nov 03 – 28 Nov 03	Britta Sweers	Observed in lecture on 24 Nov 03 (Einführung in die Weltmusik); Interviewed on 25 Nov 03	Ethno-musicologist
		Hartmut Möller	Interviewed on 25 Nov 03	Principal
		Wolfgang Schmiedt	Interviewed on 25 Nov 03	Popular Musicologist

Appendix III: Courses at undergraduate level

* Courses containing an element of popular world music/ world beat.

** Courses based entirely on popular music and associated concepts.

*** Courses merging musical examples from the Western and non-Western musical world.

Institution / type of course	World music survey course	Regional area course	Themed world music course	Ethnomusicology course	Other
SOAS, London (Source: Student Handbook 2003 – 2004)	Asian and African Music Cultures Sounds of Asia and Africa	*Aspects of Jewish Music Indian Classical Music Music in the Cultures of South Asia *Music in Africa *Music in the Mande Cultural World *The World of Cuban Music *Music of Central Asia Music of Japan *Music of East Asia *Music of Southeast Asia *Music of Korea *Music of the Arab World *Music of the Middle East	***Music and culture Music in Religion Music, Shamanism and Healing **The Music Business	Transcription and Analysis Musical Literacy *Ethnomusicology - Themes and Variations Ethnomusicology Fieldwork and Analysis	Performance 1a Performance 1b Performance 2 Performance 3

Goldsmiths College, London (Source: Music Department Options Book 2004 – 2005)	*Ethnomusicology					
The Queen's University of Belfast (Source: Level One Handbook 2002 – 2003; Undergraduate Handbook 2003 – 2004)	*World Music Cultures *World Music and Society	*Music of Brazil Music of Europe	**Popular Music and Culture *Music, Ethnicity and Identity	*Key Debates in Ethnomusicology Method and practice in Ethnomusicology Hypermedia and Ethnographic Representation (fieldwork project)	Special Project Dissertation	
The University of Bangor (Source: Guide to Ethnomusicology in Britain and Ireland, 2005)	*Music Cultures of the World	*Music in the Mediterranean *Music in Africa	***Songs of Protest and the Folk Revival in 1960s America *Ethnomusicology in Action			
The University of Sheffield (Source: Guide to Ethnomusicology in Britain and Ireland, 2005)	*Music of the World	Music Cultures of East Asia Music in West Asia	**Music in Culture and Society	*Ethnomusicology	Performance	

<p>The University of York (Source: departmental website 2005)</p>		<p>Gamelan project Music in India project</p>		
<p>The University of Newcastle (Source: departmental website 2005)</p>		<p>World Music: Issues and Approaches 2</p>	<p>*World Music: Issues and Approaches 1</p>	
<p>The University of Durham (Source: Music Department Handbook 2003/2004)</p>			<p>*The Iberian Peninsula: folk and popular musics</p> <p>***Music in Culture and Society</p>	<p>Introduction to Ethnomusicology</p>
<p>The University of Liverpool (Source: own)</p>	<p>*Worlds of Music</p>	<p>*Music Cultures and Identities *Music and Politics</p>		
<p>The University of Manchester (Source: own)</p>	<p>*Introduction to World Music</p>			

<p>University of Köln (Source: Studienordnung 29/2003)</p>	<p>Regionalstudien (Regional studies): Musik in Bali Höfische Musikstile in China, Japan und Korea (Courtly musical styles in ...)</p>	<p>*Überregionale Aspekte (extra-regional aspects)</p>	<p>Einführung in die Musikethnologie 1 *Einführung in die Musikethnologie 2 (Introduction to ethnomusicology 1 and 2)</p>	<p>Übungen (exercises in fieldwork methods, transcription and analysis) Performance (Gamelan)</p>
<p>Hochschule für Musik und Theater Rostock, Germany (Source: Email enquiry 2005)</p>	<p>Regionalstudien (Regional studies): Musik und Musikleben australischer Aborigines (Music and musical life of Australian aborigines)</p>	<p>*Überregionale Aspekte (extra-regional aspects)</p>	<p>Theorie & Methode (theory & method)</p>	<p>Spezialisierungseinheit (specialisation unit) Performance</p>
<p></p>	<p>World Music: Africa and Brazil Introduction to Eastern European music traditions ***Die Musik Skandinaviens und des Baltikums (Music of Scandinavia and the Baltic)</p>	<p>Music and Religion</p>	<p>Introduction to the systematic study of music</p>	<p>Abschlußarbeit in Ethnomusikologie</p>

Appendix IV: Courses at postgraduate level

* Courses containing an element of popular world music/ world beat.

** Courses based entirely on popular music and associated concepts.

*** Courses merging musical examples from the Western and non-Western musical world.

Institution / type of course	World music survey course	Regional area course	Themed world music course	Ethnomusicology courses	Other
SOAS (Source: Student Handbook 2003 – 2004)		*Aspects of South East Asian music Central Asian music Indian classical music *Music in Selected Regions of Africa: Contexts and Structures Music in South Asian Culture Music of East Asia Music of the Jews Music of the Near and Middle East	**The Music Business (Masters)	*Ethnomusicology in Practice Performance Theory Performance as Research	Dissertation Performance lessons Composition Performance
Goldsmiths College, London (Source: interview and Handout)		Special Topic (i.e. Central Asia)		History and Theory of Ethnomusicology Current Issues in Ethnomusicology Research Methods 1 (Audio recording, transcription &	

					analysis) Research Methods 2 (Fieldwork) Comparative Performance Practices	
The Queen's University of Belfast (Source: Undergraduate Handbook 2003 – 2004)	As at UG level (the MA in Ethnomusicology is a condensed undergraduate degree, thus consisting of modules listed in appendix III) (+ anthropology modules)	As at UG level (+ anthropology modules)	As at UG level (+ anthropology modules)	As at UG level (+ anthropology modules)	As at UG level (+ anthropology modules)	
The University of Bangor (Source: Guide to Ethnomusicology in Britain and Ireland, 2005)	(none available)	(none available)	(none available)	(none available)	(none available)	
The University of Sheffield (Source: Guide to Ethnomusicology in	*Music of the World				*Postgraduate Readings in Ethnomusicology Case Studies in	Music Research Skills Critique of

Britain and Ireland, 2005)				Ethnomusicology Approaches to Fieldwork	Research Dissertation *Special Topic in World Music Dissertation
The University of York (Source: departmental website 2005)				Special Subject Seminar: ethnomusicology as 'interdiscipline'	Tutorials Performance (recital or ensemble) (generic) Introduction to Research Techniques
The University of Newcastle (Source: departmental website 2005)				Studying World Musics	general and music-specific research training modules
The University of Durham (Source: Music Department Handbook 2003/2004)	Special Topic in Ethnomusicology			The Discipline of Ethnomusicology Set Texts in Ethnomusicology	Research Methods and Resources

The University of Liverpool							
The University of Manchester							
Universität zu Köln, Germany (Source: Studienordnung 29/2003)						Magistranten- und Doktorantenkolloquium (seminar for MA and Dr students)	
Hochschule für Musik und Theater Rostock, Germany (Source: Email enquiry 2005)							

Appendix V: World music ensembles and instruments

Institution & qualifications offered/ type of course	Ensembles & instrumental tuition integrated into the curriculum, i.e. formally assessed	Extra-curricular, optional ensembles and instrumental tuition
SOAS, London	<p>Javanese gamelan ensemble (or other)</p> <p>Any Asian or African instrument, including Zimbabwean <i>mbira</i>, Indian <i>tabla</i>, Thai <i>mahori</i> ensemble, Persian classical singing, Chinese <i>sizhu</i> ensemble, Klezmer, Middle Eastern <i>daf</i> and <i>ud</i></p>	
Goldsmiths College, London	Any freely chosen instrument, or dance	<p>Ghanaian drumming</p> <p>Australian didgeridoo</p> <p>Korean <i>kayagŭm</i></p> <p>Balinese <i>kecak</i></p> <p>Palestinian music</p> <p>Indian <i>tabla</i></p> <p>British folk music</p> <p>Cajun music</p> <p>Samba</p>
The Queen's University of Belfast	<p>Balinese gamelan</p> <p>Korean drumming</p> <p>(also: Scandinavian folk fiddling, Andean music</p>	

	Caribbean popular music and dance Brazilian popular music African drumming Cape Breton fiddling Finnish folksong (Listening sessions)		
The University of Bangor			African drumming
The University of Sheffield	Korean <i>kayagŭm</i> Zimbabwean <i>mbira</i>		African <i>kora</i> Iranian <i>daf</i> Taiwanese <i>daigun</i> Instrument/ ensemble of students' own choice
The University of York	Gamelan ensemble An instrument of student's free choice, i.e. Japanese <i>shakuhachi</i>		Thai Pi-Phat (percussion ensemble) Ewe drums from Ghana several instruments from India, Japan, Korea and China
The University of Newcastle			
The University of Durham			Gamelan ensemble
The University of Liverpool			

The University of Manchester	Gamelan	
Universität zu Köln, Germany		Gamelan Turkish ensemble
Hochschule für Musik und Theater Rostock, Germany		African drumming ensemble Brazilian ensemble Cuban ensemble

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