

are discussed, particularly in terms of their historical relationship, we really need a fuller and better informed discussion of the opportunities opening up for such organisations. Likewise, I would have expected to see a greater emphasis on understanding the roles of new entrants to the music industry – as different as Apple, LastFM and Spotify – which are used as examples but not studied. Cultural Studies also has much to contribute in this area, both in trying to grapple with the professional cultures of industry workers in all sizes of organisations, as well as in understanding the role of symbolic goods in these copyright industries. Many of the books cited in the early chapters provide a starting point, but these aspects of their work are not included here. The legal arrangement of the core concept of intellectual property is also treated as a given, when many of the examples used in the book show that it is unstable, contested and determined by struggles for political economic control. Work in this area could also benefit from a more philosophical approach, where we rethink many of our unquestioned assumptions. It is far too easy when studying the music industry to be captured by the self-interested rhetoric produced by the industry, and some of the narrowly focused research sponsored by its industry bodies. That is not to deny the importance of music as an economic activity, but to widen the debate about how it can be thought through. It would be helpful to at least contextualise Wikström's three music sectors (music recording, music licensing and live music) in a wider sense of music 'industriousness'. It would also be useful to locate issues that flow from the new prominence of online music beyond its economic value as a commodity, connecting them to its symbolic and cultural functions. Many people make a living in music outside of these massive, highly profitable and dominant industries.

How they are able to do this is as an equally important part of understanding the music industry. The flyleaf gives the book a subtitle of 'music in the cloud'. Although this analogy was coined originally as a technological one, and here is explored as an economic one, it is also profoundly a cultural one.

Overall, this textbook offers a significant advance on approaches limited by earlier formations of the music industry, but engaging with its thrust also reminds us that there is still much to do in scholarship to understand these issues in the round, and to make those insights available to students.

TIM WALL
BIRMINGHAM CITY UNIVERSITY, UK

doi:10.1017/S0265051712000150

Facing the Music: Shaping Music Education from a Global Perspective by Huib

Schippers. New York: Oxford University Press, 2010. Paperback, 240 pp., £15.99. ISBN 978-0195379761.

At its heart, Schippers' attractive book develops a framework for thinking about the fit of various world musics in Western music education. His Twelve Continuum Transmission Framework has an imposing name but it is actually quite user friendly. It comprises a set of 12 axes upon which the music teacher can map out issues of context, transmission, interaction and tolerance for cultural diversity. Context is explored along three axes, transmission is studied in relation to three more, interaction gains five continua, and cultural diversity one.

The scope of this framework is illustrated by looking at the first three of these axes. The first places at one extreme the idea of tradition as an entirely stable body of repertory, and, at the other, it is understood as a living, evolving performative means. Obviously, individual musics can

take position anywhere between these two poles, and within the same tradition, musicians may take alternate views of their heritage. Delineating the second continuum, Schippers illustrates how certain world musics carry notions of authenticity wherein a performer is expected above all else to faithfully represent pre-existing works while others require the performer to utilise pre-established musical means with the ultimate goal of achieving genuine self-expression. On the third axis, we find musical traditions whose representatives greatly value the recreation around the sonic performance of normative surrounding social contexts and those where performers welcome the opportunity to explore novel settings for their musical utterances. As Schippers regularly reminds us, no single position on any axis is in itself necessarily right or wrong, it is rather that musicians and teachers alike inscribe these various positions with differing and sometimes very considerable amounts of social value. Identifying this – laying it all out explicitly – is the first step toward recognising what else comes along with any such evaluation, whether in terms of the shaping of the musical structures themselves or in terms of handling a visiting world musician's expectations when setting up a classroom workshop. Moreover, and although we may sometimes talk of music being in or out of context, the reality is that educational settings are almost by definition concerned with acts of cultural intervention and the sharing of hitherto unfamiliar experience. Meanwhile, as a performance art, music is necessarily created anew each time it is performed. Schippers' arguments in relation to recontextualisation in *Facing the Music* should help us progress beyond overly simplistic criticisms of world music as out of context in the classroom.

As this reading suggests, *Facing the Music* contributes to an expanding set of

writings that assess crossing points between music education and ethnomusicology from various sides. This literature includes article-length studies by several authors and books by Solís (2004) and Krüger (2009). Solís' collection consists of reflections from (mostly North American) ethnomusicologists on their work in universities with world music ensembles; Krüger meanwhile focuses on tertiary level (European) students as they learn – and sometimes fail to learn – in their classroom encounters with ethnomusicology, academic and practical alike. Schippers ranges more widely than both these books: he draws on his own extensive experience in Dutch education but provides examples from all around the world, and while he regularly describes world music in conservatories and universities, he is careful to open out his conclusions to show their relevance to other age ranges as well. He also strives to address the professional reader from music education at least as much as the world music specialist. The book thus makes a distinctive contribution in this growing field.

For me, the Twelve Continuum Transmission Framework works best as a diagnostic tool. It provides a framework upon which one can ask questions, expose apparent gaps in awareness and pay notice to what is being taken for granted. Schippers clearly does not wish to prescribe particular teaching strategies, and it is only in the Epilogue that he begins to show his own example of how music education might be shaped through use of this approach. As a reader, I wished he had begun this process earlier in the book, or provided a larger series of examples of work at the application stage – the recommendations are very much provided for a general music teacher working at primary or secondary level while much of the book has been illustrated with examples from more specialised tertiary encounters. I can see some teachers wishing for more examples of the kinds of decisions

they need to take in rethinking and renewing their own teaching work.

References

KRÜGER, S. (2009). *Experiencing Ethnomusicology: Teaching and Learning in European Universities*. Aldershot: Ashgate.

SOLÍS, T., ed. (2004). *Performing Ethnomusicology: Teaching and Representation in World Music Ensembles*. Berkeley: University of California Press.

JONATHAN P.J. STOCK
UNIVERSITY COLLEGE CORK, IRELAND