CrossMark

timetabling of joint classes but always a 'drive'.

Amongst numerous nuggets of experiential data and case study documentation were the clear benefits for the teaching team including inter-faculty understanding, shared research presentations (building an important arts-science bridge) and – considering this practice is not yet commonplace – novelty value. Top tips for added teaching value included the production of a score by student A who, thinking they would then perform it to the class, saw it given to student B, thereby revealing all the hidden rules of thumb not yet set down on paper.

Where I was disappointed with this book was its lack of focus upon the sonic results of students' explorations and how this most important (the most important) aural phenomenon did not seem to be the key driver for computational thinking. Perhaps this is just too tricky to implement; perhaps it is something that arises through initially considering music to be a problem; perhaps music itself is too complex to worry about when the aim is something more holistic. Admittedly the book avoids pigeon-holing itself into any particular musical genre. However, computational thinking did at times seem to dictate creative musical practice. Whilst mapping electrical resistance to note-number introduced the students to algorithmic composition using '*Scratch*', the 'tool' and 'process' centricity was overwhelming.

This book clearly resonates with the American education system. However, European practice is changing rapidly and breadth is occupying territory once solely given over to depth. I suspect priorities of education come and go with the politicians that dream them up. Luckily I do not see any sign of 'struggle' or 'working against the system' here, and the product (students that have understood their experience and are highly satisfied with their teaching and learning) is clearly a testament to a solid idea, delivered with consummate expertise and enthusiasm.

The authors mention repeatedly the amount of time required to foresee problems during the conception of the course, document process, feedback to students, prepare materials and grade submissions. Any and all positive job satisfaction should be viewed in this light. The final paragraph of the book reads 'taking an interdisciplinary approach to computing and music will yield opportunities for you and your students to make multiple connections to music and computing content, to other areas of interest, and, most important, to other people. As you already know, it is easier than ever to connect with people, places, and things. It is our hope that the information in this book helps to make those connections more meaningful for you and your students and opens up new possibilities and ways of thinking.' It most certainly did. Now I just need to find the time!

Extracts from the book are available via googlebooks and further details are available at the project's website http://www.performamatics.org.

ADRIAN MOORE
UNIVERSITY OF SHEFFIELD, UK

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The Thrill of Making a Racket: Nietzsche, Heidegger and Community Samba in Schools by C. Naughton. Saarbrücken: VDM Verlag Dr Müller, 2009. 212 pp., paperback. *c.* £60. ISBN: 9783639124361.

In this book Christopher Naughton combines the philosophies of Martin

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Heidegger, Friedrich Nietzsche and Christopher Small with postmodern, ethnomusicological discussions about the concept of music, and employs this optic to discuss community samba in schools. He challenges central concepts of music education, and the western canon's sovereignty in *defining* music education. The book is relevant for music educators, music teacher educators and for music philosophers at many levels. It is an extensive project, and the book demands quite a lot from the reader. It is fully possible, though, to read non-chronologically, perhaps by starting with the more field-near chapters and then continuing with the philosophical outlines which appear at the beginning.

The book has four sections. The philosophical background is elaborated in the first part, with Schopenhauer, Nietzsche and Heidegger as main references. In the second part, Naughton expounds his ideas using perspectives from musicology, ethnomusicology and music education. The third part discusses the two Freesamba school projects (in Exeter and in Auckland), and in the last part he re-visits Small, Nietzsche and Heidegger as related to these Freesamba projects. Naughton's discussions challenge norms and terms that are naturalised through the western canon and applied to music and music education in general, and touches contemporary discussions concerning values, essences, meanings and mandates in music and music education (Wright, 2010; Karlsen & Väkevä, 2012; Georgii-Hemming *et al.*, 2013; Pio & Varkøy, 2014). The book can be seen as a project that proposes more samba and samba-like music activity in school and society, and which supports an increased awareness of existential philosophy within music education and music teacher education.

A central question in the book is whether music can be considered as detached from culture. If *music* is seen as something culturally dependent, then also teaching and learning in music must be regarded as cultural practice; discussions about *quality* in music performance and music education cannot then be discussed in general. This is a substantial point for all music teachers, and cultural differences may then concern ethnicity, but also music genres and instrumental traditions. Naughton sees 'the essence of music' as contextual and social, and 'music itself' as a collaborative occurrence. His concept of music is influenced by British/New Zealand music philosopher Christopher Small, and as Small, Naughton points to how the Western canon in music education, and the tradition which creates and supports this practice, effectively *devalues* other musics and cultures by making itself the sovereign norm for quality. This is important to unveil, and there are good reasons to foster discussions about this for every music teacher.

If music is seen as an inclusive and participatory activity, then terms from the Western canon such as 'individuality', 'musical talent', and even 'teacher/pupil relationship' might not be the most appropriate descriptions. Terms extracted from *one* musical form might not be useful for discussing others. Terms derived from Western object-oriented concepts of music uphold a hierarchy of music and music education in which the West itself figures on the top. A strange thing though, is that Naughton never turns this mirror to employ his own critique of the Western back on his Freesamba projects. I fully agree with Naughton's reasoning, but this works both ways, and it seems as unfair to discuss music in classical, Western contexts with terms and norms from samba, as it is to discuss samba with terms from the Western, classical canon. The critique against naturalised views on music-as-object, and musical essentialism

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is growing, but so too is the meta-critique turned back on itself – that no place from which critique is exercised is more neutral than the other (Dyndahl & Ellefsen, 2009; Rønningen, 2010). Critique of Western classical music education, from a Samba-inspired context, could then fall upon the same critique itself.

The book is a version of Naughton's PhD thesis which offers a good departure for thorough and well-articulated considerations, but offers challenges for making these discussions accessible to a variety of music education readers. I turned the book backwards, and chose to start with Chapters 8 and 9, which relate to the two Freesamba projects. As all previous and later discussions relate to these projects in some way, I personally preferred the practical examples first. This approach allowed me to follow Naughton's philosophical and theoretical outlines which appear at the beginning and end of the book. Although the theoretical-philosophical perspectives could have been more focused and concise, these parts of the book are interesting in themselves – both in relation to the empirical material, as well as detached from it. The connections between the theoretical/philosophical and the empirical sections could have been clearer – but, in all its extensiveness, and with a clear table of contents – this book has relevance for a wide range of readers within the environments of music education and philosophy in music education.

Naughton employs Nietzche's antique concepts of Apollonian and Dionysian as a philosophical background for his arguments calling for unrestrainedness and celebration (Dionysian), and less structure, tension and control (Apollonian) in music education and music teacher education. I do agree with this, but I also suspect music education philosophers to question some of Naughton's interesting combinations, for example, the combination of the Dionysian focus and Heidegger. As I understand Heidegger's philosophy to be more concerned with *contemplation* than *celebration*, I am not convinced by how compatible Heidegger's philosophy and Dionysian thinking is. Heidegger actually expresses scepticism of the 'aesthetic experience', where non-committing ease can threaten the deep insights into being and living (Heidegger, 2000, pp. 97–98). It is also possible to question the combination of Heidegger and Small, as the first is a phenomenologist and the latter is not. In spite of these uncertainties, these are brave combinations that open doors to new ways of thinking about, and articulating, thoughts on music, musicking and music education. As a music teacher educator, I appreciate the book because it makes a good departure for discussions in music teacher education, particularly in relation to the language and terms we might use in such discussions.

Music, seen as a *cultural practice*, demands the music educator to have deep knowledge on the specific music and its origin (Lines, 2003). For example, Balinese gamelan relates to performances in everyday life in Bali, not to Western concert halls with a European audience. If gamelan is played elsewhere, for example in a Western school project, it can still be the *sound* of gamelan but one might ask if it is really 'the duty of gamelan' that is taking place (Angelo, 2013). Therefore, is it real, true Samba that happens in Exeter, and in Auckland, or is it only a shallow image? Music can be considered as something with its own autonomy, or as an impulse that inspires human beings to compose and improvise. In the latter, pluralism is harmless, and there exists no such thing as an untrue unfolding of music

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because music is seen as something deeply human and the experiences of *making* music then stimulates and engages humanity. Naughton discusses such questions, and emphasises how musical value is *different* if music happens within, or remote to, its original context. Heidegger's thoughts on art and on the knowledge form *techné* are employed to explain this, and to elaborate on the value of *creating* to be able to experience values other than utility. The value of samba is therefore different if the Samba schools are facilitated inside or outside of original Samba cultures, and although there is little discussion about what is lost in Samba schools in England and New Zealand, Naughton is clear on the values that are made and experienced, particularly in relation to participation, inclusiveness and collective processes of creation.

The title of the book triggers curiosity: *The thrill of making a racket*. The book lacks a good explanation of its title, and leaves me a bit bewildered about the connection between a racket, samba and philosophy. Reading the book still is a thrill; challenging, engaging and inspiring on empirical, philosophical and theoretical levels. The most important question in this book is whether the concept of music can be considered to be independent of culture. Music philosophers and ethnomusicologists may continue this debate, considering whether types of value have anything to do with music. These debates are exactly what this book tries to encourage, and I therefore leave it to students and teachers within music education, musicology and music philosophy to continue the discussion. Such debates are crucial, because they are about the fundamental value of music education in school and in society. I warmly recommend this book to a range of readers within music education societies and look forward to continued discussions about the multiplicity of ways to articulate and discuss *quality* in music education practices.

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ELIN ANGELO
NORWEGIAN UNIVERSITY OF SCIENCE AND TECHNOLOGY, NORWAY

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