

# Prologue

This book studies the transmission of ethnomusicology. It explores the ways in which students experience and make sense of their musical and extra-musical encounters. The book is based on the idea that studying musical transmission can generate an understanding of the ways in which people make music useful and meaningful in their lives. It acknowledges that musical transmission is a reflector and generator of social and cultural meaning. A musical tradition is its transmission. This has long been recognised by ethnomusicologists who 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 (excellent studies into the transmission of selected non-Western musics include Berliner, 1978; Blacking, 1973; Chernoff, 1979; Neuman, 1980; Rice, 1994; Stock, 2002a). Such studies seek to understand musical transmission in the context of human life and discard the idea that a musical tradition is transmitted intact and static from one generation to another. Ethnomusicologists thus often consider other kinds of processes during musical transmission that impact on and shape people's experiences and perceptions.

This is the approach adopted by the book with its specialist focus on the transmission of music at European universities, a topic thus far rarely researched amongst ethnomusicologists. Henry Kingsbury (1988) was one of the first ethnomusicologists to study the transmission of Western art music in an American conservatory, an emphasis followed later by Bruno Nettl (1995) with an ethnomusicological analysis of Western art music culture in an American school of music. Meanwhile, Stephen Cottrell (2004) applied ethnomusicological thinking to professional, classically trained musicians in London. The book complements such discourse on institutionalised musical transmission, yet focuses on the transmission of ethnomusicology in Europe seen from a perspective of cross-institutional and cross-cultural comparison. The book's major concern is ethnomusicology's role in Western higher education, a setting that is increasingly important but far less richly researched than primary, secondary or pre-school education. Specific emphasis is placed on university students during their encounters with ethnomusicology and music cultures from around the world. How do students make these musics meaningful and useful in their academic and personal lives? 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? What do students learn when ethnomusicology is transmitted in the university classroom? The book illustrates students' attitudes, perceptions and experiences, and what these experiences mean to them both musically and personally.

The book is also a critique of ethnomusicology by assessing its impact on students' transformations in attitude and perspective, which is a particularly pertinent issue in educational policy in Western society (for discussions on current educational policy in the UK, see Beere *et al.*, 2005; Claxton, 2004; DfES, 2003; McGettrick, 2005; Wagner and Ramsden, 2005). It specifically illustrates the extent of students' active constructing and reconstructing of essentialist concepts of the world's (music) cultures and enables ethnomusicologists and music educators to see their own values and practices reflected. The book also proposes the first conceptual model for the transmission of ethnomusicology and world musics. Attempts to identify and establish an educational framework in this area exist (see Boyce-Tillman, 1996; Campbell, 2004; Skelton, 2004; Wade, 2004), yet none of these models has yet been fully recognised in music pedagogy nor applied widely in higher education, and none of these models or frameworks are as comprehensive as the model presented here. This is a model for ethnomusicology pedagogy that amalgamates current, actual practice as it occurred across universities with critical conceptualisations. Through transmitting a concern with meaning, experience and expression, the model proposed in this book can promote in students a globally, contemporary and democratic sense of all (music) cultures.

### **Methodological Notes**

The research underpinning the book draws 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. Ethnography with its attendant methodology of participant-observation and informal interviewing is deemed particularly suitable for gaining a fuller understanding of the more complex interactions that occur during musical transmission. It enables us to illustrate the ways that selected participants in the higher education environment construct, operate in, experience and make sense of the transmission of ethnomusicology.

#### *The Research Field*

While ethnography about musical transmission is often locally or culturally specific (Stock, 2003c:139), the research conducted for the book involved a far greater and geographically dispersed field, encompassing fourteen UK universities and two German universities. The inclusion of various universities across the UK has been deliberate so as to ensure breadth and contrasting situations for analysis. Cross-institutional comparison with two German universities enabled a further level of contextualisation. The German perspective proved to be particularly useful in discussions on the differing historical and conceptual perspectives and helped to gain a relative view of ethnomusicological transmission at universities in the UK. The choice of universities was strongly determined by logistical considerations

and the institutionalised nature of this music culture. Impacting factors included overlapping semester timetables, distance and accessibility, and financial constraints. This resulted in somewhat formal ways of gaining entry by assessing opportunities for research visits via email. While some ethnomusicologists did not reply to initial email enquiries, most ethnomusicologists were generously willing to support the research and invited me to visit their institution. The research underpinning this book 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.<sup>1</sup> This raised concerns about the risk of gaining only a superficial insight into students' experiences and perceptions, and being unable to create a basis of common experience and mutual trust. I therefore tried, whenever possible, to socialise with the research participants outside the formal university environment, and paid heightened attention to every detail and person encountered.

### *Research Methods*

The book has taken six years in the making, which began with research for my PhD and continued until the present. The research was thus conducted in three phases: firstly, I organised a concentrated programme of participant-observations across universities during 2003/2004 for research towards my PhD; secondly, I arranged follow-up observations and interviews, including telephone and internet interviews as well as reflexive analyses of my own teaching practices in 2005/2006 so as to gain further insights into pertinent issues that required more in-depth explorations; thirdly, I arranged an additional programme of research visits and interviews at selected universities in 2008 for the writing of Chapter 12. During the research visits, I was the primary tool for collecting data, as ethnography is a direct result from human and thus social and cultural interaction (LeCompte and Schensul, 1999a). Through direct exposure to the transmission of ethnomusicology, I conducted a programme of participant-observations of classes that included lectures, seminars, tutorials, world music workshops and performance practice. I observed in detail the settings and events, people and materials, and wrote up fieldnotes during each observed class. Instances where I actively participated, such as performance classes, were written up immediately after the event, which necessitated heightened attention to student discourse in order to understand the nature and depth of their subjective musical experiences and the meanings attached to them.

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<sup>1</sup> 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:205–27).

I also often videoed classes, workshops and performance practices, 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. Additional reflections on my own teaching practice as a lecturer in ethnomusicology at universities in Liverpool, Manchester and Bangor as well as Liverpool John Moores University 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 (BFE), the Society for Ethnomusicology (SEM) and the International Council for Traditional Music (ICTM) where 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; others admitted to being fascinated by the topic and its potential results. (In one instance I was rather humorously described as an 'inspector'.) I also participated in and observed the BFE and SEM email discussions, whereby some contributions have found their way into the book.

The observational part of the data collection was complemented by formal and informal interviews with students and ethnomusicologists. At some universities, I also conducted interviews with non-ethnomusicologists, including a principal, a head of school and a popular music scholar. Interviews were held both individually and in small groups, and followed up with more recent telephone and internet interviews. Depending on the length and frequency of my research visits, interviews with ethnomusicologists were of varying frequencies and lengths, which meant that I had to be cautious in not letting particular voices dominate my analyses. For interviews with students, by contrast, I kept a fairly open mind as to how many students to include, and how often and long to interview them. At universities which were visited for shorter periods, I typically interviewed individual students just once, and only for the duration of one hour, so that I gained less a sense of the personality and characteristics of the students. I therefore relied on drawing comparisons to students' experiences at other universities where interviews could be conducted more frequently and in-depth. These interviews typically focused on students' experiences of any and all facets of activities related to the transmission of ethnomusicological knowledge. Discourse emerged from students' narrative stories and responses, which was often rich in detail and allowed students to define the research agenda. During interviews with ethnomusicologists, by comparison, I found out about scholars' concepts, beliefs and perceptions when transmitting ethnomusicology to students, and how this related to their own understanding of ethnomusicology. Whilst the interviews were broad and flexible to accommodate unforeseen and interesting responses by ethnomusicologists, a broad conceptual framework provided some

direction, 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, in your opinion, is the general aim of ethnomusicology education?

### *Writing Ethnography*

The book relies less on a review of literature for direction (this merely informed the discussions and helped to find meaning in participants' expressions) and instead applies an inductive, bottom-up approach. The structure of the book emerged 'freely' (that is, without prior determining of headings and subheadings) from grounded data analysis and interpretation.<sup>2</sup> Both analysis and interpretation started immediately and intuitively upon entering the music culture during data collection, and were followed by more formal analytical processes that involved the transcribing, reading and coding of collected text-based data. During the writing process, I constantly re-organised data around emerging themes, followed by abstracting more theoretical conceptualisations that formed the basis of the book's structure. Forefronting certain themes over others involved a systematic process of triangulating between my own experiences, students' and ethnomusicologists' voices and relevant 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 participants' perspectives. It must be re-emphasised here that the book seeks to portray the views of students and what is important to them, rather than selecting themes on the basis of relevance to certain predetermined research questions. This enabled determining whether a specific situation, event or comment revealed itself to be a 'good' example to be included in the writings, whilst illustrating the experiences and perspectives of students without the focus being hampered by any predetermined hypotheses.

The writing style adopted in the book is typically ethnographic by combining descriptive and theoretical discussions, and taking 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. Making the methodology explicit by describing the ways in which I learnt from participants also helped in conveying a sense of the quality of my interactions with students and ethnomusicologists, whilst explaining terms and terminology whenever necessary. The ethnographic writing

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<sup>2</sup> I recognise that the idea of a freely emerging structure may be problematic, as the conceptualisations made in this book were surely modelled by my very personal and unique ways of understanding and sense-making. For this reason, the term is used here to describe my conscious efforts 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 constructing, which emerged as a suitable framework only during the course of my analyses.

style is also particularly useful for presenting participants' emic perspectives, which were typically varied and diverse. Their voices thus appear seemingly random throughout the book, particularly in Chapters 1 to 5, which bring together the perceptions and experiences of numerous ethnomusicologists and students under particular themes (e.g. progression, culture, identity, authenticity and democracy) to enhance cross-institutional comparisons.<sup>3</sup> This means that less attention is paid towards introducing the reader to individual participants in these chapters, a strategy that has instead been adopted in the subsequent Chapters 6 to 12. These chapters are less concerned with cross-institutional comparisons under an overarching umbrella theme, but instead allow a fuller picture of individual participants within the context of a specific educational topic (e.g. performance practice, musical transcription, ethnographic research and writing, ethnographic filmmaking) to emerge gradually.

### *The Ethics of Ethnography*

Ethnography typically positions the researcher as social actor within the music culture studied. It is an approach to learning about people's musical and cultural experiences that is investigative, using the researcher as the primary tool for data collection. This in turn has significant ethical implications for the people studied. Yet whilst all research that involves human participants raises ethical concerns, ethnographers must specifically account for the impact of their fieldwork presence on people's rights, interests and experiences. Ethical considerations involved, for example, gaining formal permission to enter the research sites prior to fieldwork and to be of little disturbance to ethnomusicologists' and students' day-to-day routine during research visits at their universities. I also considered how most appropriately to leave each institution at the end of my visits whilst ensuring to maintain relationships with selected participants for follow-up visits, interviews and feedback on written drafts. Interestingly, the formal educational environment that marked the context for the research brought numerous advantages to my presence as a researcher. To ethnomusicologists and students, I often had an understandable role without the need for lengthy explanations as to why I was there and what I was doing. I also shared a similar identity with the research participants both as a postgraduate ethnomusicology student and university lecturer, which helped me quickly to establish mutual trust and friendships. I also considered reciprocity, including verbal and written acknowledgements in the form of cards, emails and acknowledgement, small gifts as well as study support. Stephanie at the University of York, for example, wrote an assignment on the use of *gamelan* in school music education, and I sent her some specialist materials that were unavailable through

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<sup>3</sup> Note that translations of participants' commentary from German into English are edited so as to convey their meanings accurately to the English readership. Meanwhile, comments by native English speakers are kept in their original.

libraries. Meanwhile, students are completely veiled by anonymity by using a pseudonym name, except in cases when I received written permission from them to use their real names in the book publication. I also sought permission for images depicting my research participants, which involved verbal permission at the time of my research, followed up with written permission requests to ethnomusicologists, music scholars and musicians. In instances where I was unable to trace participants, including students and foreign guest tutors, I omitted the images.

It was equally pivotal to ensure participants' rights by informing them about the purpose and aims of my research, and by providing information about the way in which results would be used. For example, all ethnomusicologists, scholars and tutors were involved in reading excerpts of the book, allowing them to see how I represented their voices and perspectives. I also wanted to ensure that all ethnomusicologists, music scholars and tutors were aware about the book publication, given that some of the research was conducted a few years ago in 2003/2004. For moral and ethical reasons, I found it important to assess whether ethnomusicologists and scholars objected to my use of quotes in the book. I received very varied responses, which ranged from instant permission by a range of ethnomusicologists to expressions of interests to view the relevant excerpts prior to publication. The feedback and comments I received were considered carefully in my writings. It is unfortunate to note, however, that in one instance I received outright objection from an ethnomusicologist to reproduce quotations from interviews as well as references to his/her university. Given the sensitive nature of my topic, I always considered questions of ethics and morale so as not to harm any participant, be it personally, professionally, emotionally, or otherwise. Yet this was one unfortunate instance where I was unable to maintain a trusting relationship with the ethnomusicologist, even though I always aimed at taking stock of how I was perceived by my research participants. At one institution, for instance, I discontinued research altogether as the scholar clearly felt uncomfortable with my researcher presence.

With such moral and ethical issues in mind, I aimed at representing the experiences of my research participants fully, honestly and realistically without altering the findings to suit a particular agenda. My ethnographic encounters were guided by honesty, integrity and openness, considerations that arose specifically from my work with 'real' people. This also involved questions of ownership, exploitation and representation, and the etiquette of reciprocity. The ethics of my ethnography was generally guided by questions of standpoint and attitude towards the people studied.

## **Book Structure**

The book focuses on the transmission of ethnomusicology in UK and German universities and explores the ways in which students experience and make sense of their musical and extra-musical encounters. It aims to illustrate musical

transmission as a reflector of social and cultural meaning, asking questions as to what (musically, personally, culturally) students learn about and through world musics so as better to understand ethnomusicology's impact on students' transformations and changes in attitude and perspective towards self and others. The book also advances discourse on ethnomusicology learning and teaching while proposing a model for ethnomusicology pedagogy that promotes in students a globally, contemporary and democratically informed sense of all musics. The book is divided into four larger parts containing 12 chapters, which are preceded by an epilogue as follows.

### *Part I. Disciplining Ethnomusicology*

Introducing the contexts and broader organisational structure of higher education is at the heart of Part I, which contains two chapters. Drawing on the voices of ethnomusicologists, the chapters 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?', the chapters 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. Inductive analysis of the contexts and organisational structure of higher education revealed notions of 'progression' both at micro and macro levels of learning. Under this overarching theme, Chapter 1 introduces the frameworks of study in the areas of world musics and ethnomusicology at universities in the UK and Germany, followed by a classification of courses in world musics and ethnomusicology at undergraduate and postgraduate level. The latter involved critical reflections on the suitability of world music survey courses, regional and area studies, themed courses and ethnomusicology courses. The chapter then closes with discussions on the use of textbooks in ethnomusicology.

A second theme concerns ethnomusicology's anthropological orientation and the study of 'music in and as culture', which will be explored in the second chapter. Due contextualisation will be made by illustrating historical perspectives seen from the standpoint of American ethnomusicology as compared to European ethnomusicology. The shift towards an inclusive, eclectic stance in terms of the subject matters for ethnomusicological study is discussed, yet noting that current ethnomusicology pedagogy may acknowledge more strongly the transmission of hybrid musical forms and Western musics. Following this, the ethnomusicological concern with an approach to the study of all musics is introduced, from which a tripartite model to the transmission of ethnomusicology through listening, performing and constructing is derived to provide a framework for the three parts to follow. The chapters in these subsequent parts contrast significantly to Part I, as their focus is 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.

### *Part II. Listening to Ethnomusicology*

The chapters in the second part of the book will listen to students' voices during their listening to world musics and ethnomusicologists, illustrating their often complex and entwined listening-based experiences within the broader social and cultural contexts in which they are embedded as students try to make sense of particular educational encounters. This includes discussions on students' constructing and articulating of identity in Chapter 3, which examines the relationship between students' experiences of listening to the world's musics and the impact of these experiences on students' sociocultural identities, reflected by students' expressions of musical taste. Notions of taste as a 'natural' concept and as a result of familiarity will be explored, followed by discussions of the correlation between musical preference and social identity. Shaping factors, such as social class/status and age/life experience will be considered so as to bring a more nuanced understanding to the preferences that students evinced in response to listening experiences. A second theme is concerned with the role played by ideas of authenticity in directing students' listening experiences of the world's musics, which is the focus of Chapter 4. Initial discussions will illuminate how ethnomusicology's concern with older, traditional repertoires shapes the content and ways in which the world's musics are being transmitted, yet arguing that formal musical transmission in Western institutions necessitates some degree of Westernisation. Subsequent discussions will thus show (by providing numerous examples) how students' concept of authenticity is socioculturally constructed through the physical, material, literate and sonic spaces, as well as ethnicity of the ethnomusicologist. The final chapter in this part (Chapter 5) will consider the impact of listening on 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. Students' desire of mapping and canonising world musics versus ethnomusicologists' eclectic and inclusive approach (referred to as 'eclecticising') will be discussed first, yet noting that students' eclectic musical experiences may not fully explain their expressing of democratic social and musical concepts. Subsequently, it will be argued that students' democratic desires resulted from ethnomusicology's anthropological emphases (music in and as culture) by presenting a range of relevant examples that assess ethnomusicology's impact on students' awareness, tolerance, understanding and acceptance of the world's different cultures, its peoples and their music.

### *Part III. Performing Ethnomusicology*

Musical performance often occupies a crucial position not only in ethnomusicological scholarship but also in the transmission of ethnomusicological

knowledge at universities, yet little has been written about the ways in which students access the musical other through performance. The chapters in this part will address this obvious gap in the literature. Initial discussions will bring forward the various rationales for using performance in ethnomusicological research and learning as voiced by ethnomusicologists themselves. Specific emphasis will then be placed on student experiences to better assess the ways in which performing ethnomusicology at universities led students towards changes of attitude and perspective. The discussions will usefully be located along a continuum that includes students' discovering of (a) world musics' material culture, (b) musical expression and form, and (c) cultural values. Further considered will be students' expressing of emotional responses in the form of enjoyment and anxiety, which, whilst sharing a dichotomous interrelationship with one another, will be illustrated as being socially and culturally constructed. This part of the book will show overall how students' attitudes and perspectives changed along the performance continuum: from *animation* and enjoyment towards deeper insights into music-as-music combined with performance anxiety, finally reaching deeper understandings of music-as-culture.

Chapter 6 will discuss students' deeper engagement (at physical and cognitive level) with the material culture. Simple musical imitations (seeing-hearing-trying of musical instruments) will be illustrated first, showing that students' experiences became more complete and meaningful, and often led towards excitement and further interest in the music culture. Discussions will move on to students' experiences whilst participating in occasional world musics workshops. A differentiation will be made between (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 musical instruments. Overall the use of vignettes and students' voices will convey how such workshops were musically, culturally and personally more meaningful. It will also be concluded that this form of performing ethnomusicology led towards highly enjoyable experiences among many students. The following Chapter 7 will be concerned with students' longer-term ensemble participation and learning to perform a musical instrument, during which they discovered musical expression and form. Specifically, performance transmission in the form of 'learning to perform' as an ethnomusicological research technique will be discussed by illustrating students' experiences in general as well as the experiences of one particular student. It will be shown that whilst students experienced deeper-level understandings of music-as-music, they also expressed considerable performance anxiety. Questions will be raised about the extent of students' appropriation of Western methods into performing ethnomusicology, while arguing that the problematic issue of reinforcing eurocentrism requires further consideration by ethnomusicologists in the transmission of ethnomusicological knowledge to students at universities.

Chapter 8 will build upon and illustrate students' experiencing of emotions, such as enjoyment (Chapter 6) and anxiety (Chapter 7). The view that emotions are sociocultural constructs will be adopted here, while illuminating three

pivotal factors: students' perceptions of simplicity versus difficulty in acquiring performance skills; students' unfamiliarity versus familiarity with the musics; and students' experiences of performance as a social versus individual event. A cross-institutional comparison will help here in examining these factors as they impacted on students' emotional experiences. The final chapter in this part of the book (Chapter 9) will discuss the ways in which performance concerned a more socially engaged, experiential ethnomusicology through music. The experiences of two students will be examined during their engagement in performance ethnography. It will be shown how ethnography involved their participation in actual performance as a privileged means of access to embodied knowledge and fellow feeling. Performance ethnography can sensitise the performer-researcher to aspects directly or indirectly related to a creative work and precipitate a sense of the style and aesthetics of a piece of music. It will be illustrated how these students gained insights into music-as-culture in order to understand the values, people and societies hold about and express through their own music. Part III will be closed with discussions on the extent to which performing ethnomusicology led students towards changes of attitude and perceptive.

#### *Part IV. Constructing Ethnomusicology*

The final part will open the discussions on musical creativity and pre-empt that musical composition in a non-Western style is largely absent in higher education. However, it will be argued here that students may also achieve creativity through musical activities other than musical composition alone, for example creative transcription, ethnographic writing and ethnographic filmmaking. The chapters contained in this part will thus focus on students' experiences during the constructing of a musical transcription, the creative composing of ethnomusicological texts, and ethnomusicological uses of film and video. Chapter 10 will illustrate the ways in which students approached and experienced the composing of musical transcription. The opening discussions will be concerned with ethnomusicologists' perceptions of using musical transcription. Their aspirations of reflecting the emic musical perspective will be emphasised here, and the consequences of this viewpoint on the formal transmission to students at universities. Yet students' actual constructing of a transcription often represented eurocentric (thus etic) perspectives, and this will be shown in the following four sub-sections: returning to familiarity; applying top-down approaches; adapting musical literacy; and utilising tools for constructing a musical transcription. It will generally be argued that ethnomusicologists should also involve students in critical reflection and interrogation so as to develop non-canonic, non-essentialist perspectives towards non-Western musics and their makers.

Students' experiences of constructing ethnographic texts will be at the centre of Chapter 11. The opening discussions will describe ethnography, and the ways in which it is transmitted and utilised in university education. This will be followed by more specific discussions on the experiences of three undergraduate and two postgraduate students engaged in the constructing of ethnography. (Further

comparisons and contrasts will be drawn from the experiences of numerous other students throughout this section.) The discussions will then focus on the strategies employed by students to analyse and interpret data and show that whilst many were able to form perspectives about their chosen music culture, only few students reached more thorough, deeper understandings. Subsequent discussions will illustrate four factors impacting on students' composing of ethnography, namely ethnomusicological discourse, ethical considerations, supervisor's feedback and formal examinations. The chapter will close with discussions on the extent to which the ethnographic experience impacted on and transformed students' attitudes and perspectives towards self and others. Meanwhile, Chapter 12 will be concerned with the mediation of fieldwork experience through ethnomusicological uses of film and video in formal ethnomusicology education. It will open with discussions on the use of film and video in the university classroom, including the kinds of film and video utilised in formal classes and the pedagogical strategies employed by ethnomusicologists. A brief section will show how and to what extent film and video has the capacity to mediate fieldwork experiences. The second part will then focus on ethnomusicological filmmaking, opening with discussions on the ways in which ethnomusicological filmmaking is formalised in the ethnomusicology curriculum at one institution. Subsequent discussions will illustrate the experiences of one student in constructing an ethnomusicological film. The chapter will close with an assessment of the value of ethnomusicological uses of film and video for ethnomusicology education. A brief summary on the problems surrounding processes of appropriation and representation of world musics in the constructing of ethnomusicology will bring this part to a close.

## **Epilogue**

The epilogue will open with the argument that musical transmission should develop in students' universalist and democratic attitudes towards all musics and their makers. A model for ethnomusicology pedagogy will be proposed that promotes in students a globally, contemporary and democratic sense of world musics, and is concerned with meaning, experience and expression. The model draws on the discussions presented throughout the book, whilst reflecting two overarching concerns: an emphasis on an approach towards studying and understanding musics, and a focus on effective musical learning. Using the model as a starting point and drawing on current practice in the transmission of ethnomusicology, the epilogue will then propose new directions for ethnomusicology pedagogy, arguing that ethnomusicologists ought to consider certain key issues in their transmission of ethnomusicology so as to promote in students culturally, socially and musically inclusive and eclectic attitudes and perspectives towards self and others.