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## Book Review

Bonnie Wade: *Thinking Musically: Experiencing Music, Expressing Culture, 2nd ed.* New York: Oxford University Press, 2008.

Bonnie Wade made a fine contribution to the teaching of world music with this framing volume of the twenty-five-part *Global Music* series by Oxford University Press. In this second edition, Wade updated the book to describe trends that are affecting music worldwide, including technology and globalization. She also expanded the coverage on fieldwork and augmented the rich collection of photographs, recordings, and suggested activities.

Overall, the book fulfills its stated purpose of serving as an introductory textbook to ideas and practices of world music for readers with limited or no musical background. Wade considers the order of the chapters carefully: she begins with an overview of music and instruments before focusing on specific musical parameters (time, pitch, and structure) of world musics. She then discusses broader issues, such as nationalism and authenticity, and concludes with a practical chapter on fieldwork.

This volume features several strengths throughout. Wade demonstrates care in her use of terms, even those that tend to be taken for granted, such as *culture*, *musician*, and *music* (p. xiv). In fact, she seeks to offer not just commonly accepted Western definitions of familiar terms but also definitions from other cultures. For example, the Indian word for music (*sangita*) includes not just vocal and instrumental music but dance as well (p. 6). She peppers the text with provocative questions that are simple but not simplistic, such as whether *listening* to music is different from *hearing* music (p. 3). Her numerous accounts of ethnological fieldwork paint vivid mental pictures for the reader, while the copious quantity of world music recordings in the

accompanying CD makes the discourse come alive. A glossary defines key musical terms in the text (highlighted in bold), while icons of CDs at the margins link the works discussed to the recordings. Cross-cultural comparisons abound, such as the distinction between Cantonese and European bel canto aesthetic concepts of sound (p. 61).

For subsequent editions of this book, the author might consider revising certain aspects of the coverage of Western classical music. For example, the recording used to demonstrate modulation that follows right after the discussion on sonata form does not seem appropriate (p. 145); an example of a modulation from an actual sonata form might have linked the two concepts (sonata form and modulation) more effectively. Second, the romanization of Chinese characters could perhaps adhere to one consistent system throughout the book. Third, the author might consider including a list of figures at the beginning of the book.

This is by no means a small project, yet Wade has produced an excellent book with a fine balance of breadth and depth. This is certainly a very useful resource for teaching world music and is highly recommended for the multicultural music educator.