

of diverse ethnic and sociocultural backgrounds can be stimulated to approach, enjoy and appropriate multiple styles of music with a keen and analytic mind.

Anna Szemere

Portland State University, USA
aszemer@pdx.edu

***Technomad. Global Raving Countercultures.* By Graham St John. London and Oakville: Equinox, 2009. 312 pp. ISBN 978-1-84553-625-1 (hb), 978-1-84553-626-8 (pb) doi:10.1017/S0261143011000122**

For all those who still think that raves and Electronic Dance Music Culture (EDMC) can be dismissed as destructive hedonistic practices anchored in what is perceived as mainstream culture, Graham St John proves the opposite to be true. Focusing exclusively on communities that mix the principles of pleasure with politics, this book retells post-rave history by introducing us to new forms of resistance. St John attempts to provide us with both a historical narrative of EDMC and a global cross-section of raving tribes (Europe, North America and Australia). Although at times this seems to be a complex undertaking, St John succeeds in showing the truly global connections, the cross-fertilisation of not only musical influences, but cultural and political practices.

Chapter 1 sets the tone for the book in that it introduces the main themes which are referred to throughout: being outlawed, and subsequent modes of resistance. The spectrum of resistance that is discussed reflects a complex pursuit of freedom: complex in that individuals or groups seek freedom from various forms of perceived oppression in a variety of ways.

The second chapter deals with the sound system culture in the UK, tracing its roots back to Jamaican dance hall. St John argues that alternative attitudes and motivations that existed within the dancehall culture were adopted in UK techno counterculture. By doing so, St John politicises the techno counterculture right from the off. This allows him to present the political aspects of this youth culture as a constituent. The history told with regards to techno culture is that of politics, resistance and an alternative lifestyle away from commercialism.

The next chapter is dedicated to specific tribes which are the result of the emigration of tribal UK sound systems. As shown in the overwhelming depth of knowledge presented, St John is clearly both an observer and a participant. The reader might occasionally experience information overload, especially since the linguistic terminology of tribal sound systems is not only reflected in names and titles but also in the numerous quotes. However, this chapter presents us with the ethnomusiological evidence that supports the theoretical framework of this book.

Chapter four is the most interesting of all in that it develops a typography of different vibes, drawing on the theories of Victor Turner, Michel Maffesoli and Emile Durkheim. Nine different modes of resistance are identified: Dionysian, outlaw, exile, avant, spiritual, reclaiming, safety, reactionary and activist. Distinctions between the individual modes are made very clear when being described on a purely theoretical level. Discussing various active tribes across the world, these distinctions seem to blur and cross over at numerous occasions in later chapters. And yet, St John's introduction of 'vibe tribalism' enriches any discussion on the nature of

EDM communities. Moreover, this concept lends itself to be adapted by various music-based communities:

Thus, *vibe tribes* are imagined communities responsive to conditions in the life world. That is, they possess varying esthetics of identification optimised and evolved in response to identifiable circumstances. (p. 103)

The second idea that appears to be useful for any scholar researching musical communities is the concept of carnival. By comparing the nature of big EDM gatherings with carnivals, it becomes clear that alternative lifestyles are practised and supported. Furthermore, these festivals are a manifestation of a self-sufficient existence outside Western societal norms. The discussion of mega-festivals shows how the heterogeneity of such events presents the participant with a variety of freedoms. Although this discussion is an essential part of the book, it makes the application of the *vibe*-concept a little difficult.

The remaining chapters deal with various aspects of techno countercultures such as the millennium and its resurgence of spiritual developments, the attempted regulation of political dance events, and the specific situation of Australia's EDMC. Including a section on hardcore is quite possibly an attempt to show how a protective exclusivity (in this case by means of music) can lead to the preservation of a counterculture in its purest form.

This book is an enjoyable and useful read. As the title suggests, it discusses a particular form of EDMC. Analysing and contextualising its formative characteristics not only vertically in terms of a historical narrative but also horizontally with regard to global networks, a convincing case is made for the creation and practice of alternative lifestyles with alternative values and alternative modes of resistance. However, what needs pointing out to scholars who are less familiar with this genre is that global raving countercultures are not fully representative of EDMC and that there exists a techno culture that is as commercial, mainstream and perhaps apolitical as the latest chart hit.

Beate Peter

Manchester Metropolitan University, UK
B.Peter@mmu.ac.uk

***Recorded Music: Performance, Culture and Technology.* Edited by Amanda Bayley. Cambridge: Cambridge University Press, 2010. 374 pp. ISBN 978-0-521-86309-4
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'Phonomusicology' is the term suggested by Stephen Cottrell, in one of the essays of this volume, as a designation for 'the study of recorded music, including its contexts of production and patterns of consumption' (pp. 15f.). The necessity of having to specify that a branch of musicology should have to do with sound may appear somewhat ironic, and this terminological twist is perhaps significant mainly from a rather narrow intra-disciplinary perspective, as a reflection of the long-lamented 'notation-centricity' of musicology. Whether subsumable under this disciplinary neologism or not, a rapid expansion during the last two decades of scholarship on the historical, social and aesthetic aspects of the application of recording technology to music is