Chapter 1
'Great, Scott!'

Stan Hawkins (Editor)

'It Was a Dream' bears many Cowen fingerprints: it is in common time; the tempo is fairly slow; the refrain begins softly and ends loudly; the verse is in the minor, the refrain the tonic major; it makes use of pedal points and his favourite chromatic chords, the diminished seventh and augmented sixth; it features his favourite dominant extension, the dominant ninth; the rate of harmonic change is a basic two chords per bar; there are no 'literal' descriptive effects in the accompaniment; the latter has no real independence, being composed of chords given rhythmic impetus in a variety of simple ways such as by repeating, rocking, and spreading. Of course, many of these features are part of a common 'ballad language'; they may all, for instance, be found in Frederic Clay's 'She Wandered Down the Mountainside'. But the number of times all of these features reappear together in Cowen's ballads (and they usually include a prominent modulation to the mediant as well) does seem to indicate a feeling on his part that he needed to conform to certain procedures in order to ensure success in the rapidly expanding market.[1]

Here is a list of Orientalist devices, many of which can be applied indiscriminately as markers of cultural difference: whole tones; Aeolian, Dorian, but especially the Phrygian mode; augmented seconds and fourths (especially with Lydian or Phrygian inflexions); arabesques and ornamented lines; elaborate 'Ah!' melismas for voice; sliding or sinuous chromaticism (for example, 'snaking' downward on cor anglais); trills and dissonant grace notes; rapid scale passages (especially of an irregular fit, e.g., eleven notes to be played in the time of two crotchets); a melody that suddenly shifts to notes of shorter value; abrupt juxtapositions of romantic, lyrical tunes and busy, energetic passages; repetitive rhythms (Ravel's *Boléro* is an extreme case of rhythmic insistence) and repetitive small-compass melodies; ostinati; ad libitum sections (*colla parte, senza tempo,* etc.); use of triplets in duple time; complex or irregular rhythms; parallel movement in fourths, fifths, and octaves (especially in the woodwinds); bare fifths; drones and pedal points; 'magic' or 'mystic' chords (which possess uncertainty of duration and/or harmonic direction); harp arpeggios and glissandi (Rimsky-Korsakov changes the connotation of the harp with a mythical past to one of

1 Scott (1989), p. 148.

> Oriental exoticism); double reeds (oboe and especially cor anglais); percussion (especially tambourine, triangle, cymbals, and gong); emphatic rhythmic figures on unpitched percussion (such as tom-toms, tambourine, and triangle). […] Whether or not any of the musical devices and processes listed in this paragraph exist in any Eastern ethnic practices is almost irrelevant.[2]

> Minstrelsy was the catalyst for the unbridgeable rift between popular and art song in the nineteenth century. Before blackface minstrelsy, popular song had often been seen as diluted art song, but now there appeared a kind of song, especially in the 1840s, that seemed to some the antithesis of art song – which is not to say it was not enjoyed, even by some of those who concurred with that estimation. In the early twentieth century, blackface was absorbed into British variety entertainment in the shape of performers like G. H. Chirgwin, Eugene Stratton, and G. H. Elliott. There were some British women, too, who had shown themselves not averse to blacking up, such as May Henderson. Later blackface emerged in film – in the first talkie, indeed, starring Al Jolson. […] Looking back on how all this has come about, you may be embarrassed by the role played by minstrelsy, or be offended by minstrels, or despise minstrelsy, but you cannot ignore its impact on popular music.[3]

Eloquently painted, these analytic cameos illustrate in quite extraordinary ways how music acquires its meaning. In paying tribute to Derek Scott's contribution to music research, the chapters assembled in this collection intend to prompt an appraisal of the development of critical musicology and a reflection on the various positions now established in our field. How far have we come since Joseph Kerman's call for change in the early 1980s, especially in the aftermath of his views on formalism and positivism? There is no mistaking that the paths taken by musicologists during the past thirty years have wended their way through new conceptions, interactions, and skirmishes. The significant changes in musicology during the closing years of the twentieth century resulted in the establishment of new approaches that probed the social and cultural relevance of music within a media-saturated political context. All of the authors in this volume form part of a general paradigmatic shift that took place in musicology from the 1990s onwards, and, in paying tribute to Derek Scott's achievements, we share a common mission, namely that of interrogating the methods and traditions that have influenced our discipline.

During the 1980s changes in direction were shaped by the rejection of positivist and archive-based historiographies. At the same time, the discourses of mass culture, especially as reflected in Marxist perspectives on modernism and 'proletarian' cultures, were problematized and reconfigured. In 1990 an article by Derek

2 Scott (2003), pp. 174–5.
3 Scott (2008), pp. 169–70.

Scott, 'Music and Sociology for the 1990s', appeared in *The Musical Quarterly*, asserting that the 'prevailing climate of cultural relativism' now needed to change. Scott's plea for a better understanding of our culture in all its convoluted forms and guises meant tackling the assumptions surrounding the Western canon and the self-imposed value systems that had divided the high from the low. Scott would also question the 'cultural fall' sensed by some musicologists in the demise of a common heritage. Looking forward, Scott also glanced back reminding us that 'art music' criticism had been part of the agenda for ethnomusicologists, sociologists and music anthropologists for decades.

Critical musicology in the UK, led by Scott and others, took little time to gather momentum due to a frustration shared by many about the 'amount of time consumed in the futile search for an underlying coherent theory by which modernism could be rationally explained and understood'.[4] At this juncture, Scott would also insist that the 'ambitions of modernist music towards internationalism have been overtaken by rock, which has already become a more widely accepted international musical language'.[5] Characteristic of the approach he advocated is a detailed critique of Western music history, whose narrative too often articulated a single culture with universal values. Spanning two centuries, a linear paradigm of music history had generated a practice of exclusion and marginalization bound up with 'ideal typical' views of music and composers wherein theoretical constructs were supposedly verified by empirical evidence and seldom challenged.[6] Thus, one of Scott's foremost contentions would centre on music's autonomous status in the wake of modernism. Systematically, he would unpack the discourse of art and aesthetics as laid down by Adorno, whose influence profoundly shaped the course of musicology in the second half of the twentieth century. With the collapse of modernist idealism towards the close of the twentieth century, then, Scott's work in the early 1990s made space for different aesthetic values and ideological judgments around music.

If there has been one main agenda of critical musicology it has been the dismantling of the canon, its formation and the set of ideological values that have historically legitimated its study. During the late 1980s it would dawn on numerous musicologists that canons were not exclusive to classical or 'art' music, but also inherent within the 'popular', especially jazz, pop and rock music;[7] canon formation, after all, is about cultural groupings of people who exert considerable power during the process of myth-making. Marcia Citron frames this as follows:

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[4] Scott (1990), p. 400.

[5] Ibid.

[6] See Philip Gossett's critique (1989) of Dahlhaus's analytic methods especially in his relation to Max Weber's approach.

[7] Somewhat paradoxically, in his championing of a musicology that extended beyond formalism and positivism, Kerman exhibited little interest in non-Western and popular music, and thus failed to address the inextricable ties that existed between ethnomusicology and musicology. See Middleton (1990) for a major study into the political economy of popular music in relation to music analysis, semiology, aesthetics and ideology.

'Universality, neutrality, and immutability: difficult myths to counter or even recognize as such, especially since the interests represented in a canon are generally content to let those myths stand'.[8]

Those of us entering the academy as teachers, researchers and students during the early 1990s discerned a decentring and deconstruction not only of the super-canons of 'art' music, but also of musicology's own disciplinary identity.[9] Aware of the pitfalls that had ensnared our predecessors, some of us felt compelled to open up the field, modifying its methods and ideologies in a way that signified something more than just the 'new'. Perhaps the main driving force was to challenge a theoretical handling of the classics through formal analysis, the chief object of critique in Kerman's 1980 article, 'How We Got Into Analysis, and How to Get Out'. By the 1990s an upheaval in musicological practice was in full swing, with pioneering work emanating in the field of gender, cultural politics, sexuality and subjectivity. Rising to Kerman's call for a paradigm shift, a handful of scholars managed to rock the Establishment.[10]

Nobody can dispute critical musicology's different moorings. Introduced first by Kerman,[11] the term 'critical musicology' not only designated directions in musicology that could accommodate neglected areas, but also referred to new ways of thinking that confronted the practice of music analysis and its positivistic status. In a bid to consider new ways of analysing popular music, Allan Moore claimed that both 'new musicology' and 'critical musicology' were 'marked not only by the dissatisfaction with the methods (including conventional analysis) employed to undertake such a study, but also by dissatisfactions with the exclusive divisions into which musicology falls' (Moore 2003, p. 4–5). Lawrence Kramer, who, in his introduction to *Critical Musicology and the Responsibility of Response*, points out that the new musicology was a term 'only valuable as a mark of what seemed new at one time', provides another spin on this.[12] Later, in his *Interpreting Music*,

[8] Citron (1993), p. 22.

[9] For an insightful and critical discussion of the institutionalisation of music scholarship, with all its complex changes and disciplinary developments, see Korsyn (2003). In particular Korsyn critiques research as an institutional discourse, and, in line with Derek Scott and others, advocates change by modifying the ways in which we conceptualise disciplinary identities.

[10] Susan McClary's (1991) *Feminine Endings*, Carolyn Abbate's (1991) *Unsung Voices*, and Lawrence Kramer's (1990) *Music as Cultural Practice* are three seminal texts that would help pave the way forward for critical musicologists in a climate of scepticism and hostility. Notably, Ruth Solie's later edited anthology, *Musicology and Difference* (1993), significantly contributed to expanding the discipline and decentring the canon of masterworks.

[11] See Kerman (1985). Kerman's position has been extensively problematized by numerous scholars in relation to the distinction between music theory and musicology. The controversy associated with New Musicology and Kerman's sceptical conception of theory and analysis in the 1990s is taken up by Cook and Everist (1999), pp. v–xii.

[12] Kramer (2006), p. x.

Kramer would assert: 'Probably the best name for what has been called (used to be called?) 'the new musicology' is the term that developed contemporaneously in Britain amid similar though not identical concerns: *critical musicology*'.[13]

Predicated upon political and ideological differences, the trends that shaped critical musicology in the UK during the 1990s might well seem obvious today, and its struggles little more than a storm in a tea-cup. Yet during this period numerous musicologists were compelled to activate the term 'critical' in order to challenge entrenched traditions and established practices. Scholars with affiliations to ethnomusicology, popular music studies, sociology, psychology, gender studies, music semiotics and film theory, congregated for the first time out of a willingness to engage with music research based on an inclusive epistemological position. Those working in UK institutions pushed for a more interdisciplinary approach that accommodated a broad-based network of values and interests. As Scott puts it, we were 'united in agreement that one of the biggest problems that faced musicology was the collapse of the binary divide between the popular and the classical'.[14]

In the wake of a conference organized by Allan Moore and Charles Ford at Ealing in July 1992 – 'Popular Music: the Primary Text' – the idea was first hatched to form a series of meetings, resulting in an official inauguration in the form of a conference entitled 'Good-bye, Great Music!' held at the University of Salford, Manchester, UK in 1995. Organized by Scott, who had recently been appointed head of department at Salford, this event was attended by over seventy delegates from thirty different universities in Europe and North America, with the goal of tackling the problems of our canon. The time felt ripe for new theoretical incursions into musicology; with the erosion of the high/low aesthetic binarism, epistemological approaches would now open up for a diverse range of music practices.

At one of the early meetings held at Sheffield University, UK, in 1993, we presented the following charter, composed on behalf of a critical musicology that might engage with:

1. social, political and cultural processes that inform the arguments surrounding musical practice within a new historical context, by avoiding teleological assumptions attached to meta-narratives;
2. aspects of critical theory necessary for the analysis of the values and meanings that are linked to the musical text;
3. issues of class, gender and race in music by addressing the dimensions of production, reception and positioning of the Subject;
4. problematics of canonicity, universality, aesthetic hierarchy and textual immanence, with reference to the binary divide between the classical and the popular;

[13] Kramer (2011), p. 64.

[14] Scott (2003), p. 5.

5. studies of different cultures in terms of their own specific and relevant social values with a focus on the diversity of musical forms;
6. questions relating music to political, anthropological, philosophical, psychoanalytical and sexual discourses in an attempt to recognize meaning as intertextual;
7. explorations of the multiplicity of music's contemporary functions and meanings, with particular emphasis on the evolution of new technologies within late twentieth-century post-capitalist cultures.[15]

Adumbrated by these seven points were two overarching concerns: first, to search for procedures capable of instigating a more accommodating framework for music research, and, second, to uncover the meanings and myths embedded in musical texts. It is worth emphasizing the start of popular music degree courses around this time,[16] which brought together musicologists and pedagogues alike keen on including the study of the 'popular' within their curricula.

Fusing the 'critical' with the 'popular' and the 'classical' entailed developing a wide variety of strategies for understanding musical meaning. Critiquing the existing body of analytic methods and criticism would also result in a focus on music traditionally left out of the canon. Gradually, the genres and styles linked to commerce, entertainment and leisure would gain more ground with the burgeoning of popular music studies and its links with ethnomusicology.[17] In retrospect, it seems reasonable to say that critical musicology prompted some of us to rethink our discipline and to accommodate the study of different cultures and subjectivities in terms of their unique cultural values and ideological dimensions.

In his introduction to *From the Erotic to the Demonic* (2003), published almost ten years after the 'critical musicology' manifesto, Scott placed emphasis on the need to theorize both musical practice and music historiography. Drawing on the work of theorists inside and outside musicology, he teased out his own definition of ideology by excavating the erotic representations found in Monteverdi, African-

[15] Scott and Hawkins (1994), p. 3. For an in-depth discussion of these points, see Hawkins (2002), pp. 25–9, as well as Scott's later work, in which he mobilizes ten questions relevant to approaching the ideological dimensions of musical evaluation (Scott 2003, pp. 6–7).

[16] See Scott (2009), pp. 1–21. Scott regards popular musicology as 'a branch or subset of critical musicology that has tended, for the most part, to interest itself in one particular area more than others, that of the music industry, its output and its audiences' (p. 2). The sheer diversity of popular musicology means that there is 'no one party line'. For this reason it might be considered 'a post-disciplinary field in the breadth of its theoretical formulations and its objects of study' (ibid.).

[17] Mention should be made of Steve Sweeney-Turner, one of the first critical musicologists in the UK, who founded the transdisciplinary online journal, *Critical Musicology*, hosted by the School of Music, University of Leeds. He was also instrumental in the early days of the online journal *Popular Musicology Online*, and as well as a member of the editorial panel he was the Internet editor, responsible for its design logo and layout.

American music practices, Orientalism, European classical music (Bruckner, Liszt) and British dance band music. Preoccupied with the mediation of metaphysical ideas through music, Scott explored the communication of meaning through stylistic structures set within a framework of sociomusicological theory.

Wary of the arbitrary nature of the musical sign, Scott, in line with other critical musicologists, has been concerned with social and cultural semiotics extending beyond 'the music itself'. Grounded in close readings of remarkable historical rigor, his studies have meticulously tried and tested the workings of ideology in music reception and interpretation. Music, Scott has repeatedly claimed, is never isolated in its own structural construction and formal features; rather, it is constructed upon the signifying practices that directly impinge on those spaces and places where we feel we belong.

Recognizing the conditions placed on individual agency is a necessary step towards understanding music as a cultural trope. This raises the issue of the gendering of music and Otherness.[18] In *Feminine Endings*, published in 1991, Susan McClary argued that musical structures and forms are never gender-free. Rather, they are heavily coded narratives. If Western performance and composition have marginalized the feminine, then music has been a gendered practice. Debating the sexual politics of music has had far-reaching consequences in the academy (on a scale McClary herself may not have imagined). Despite mixed responses, the idea of rethinking musicology through an interdisciplinary methodology oriented toward gender has steadily gained momentum.[19]

McClary has also acknowledged that her personal involvement in cultural criticism had spurred her to discard a 'life-long prejudice against popular music'.[20] Considering the accessibility of minimalist styles, groove-based rhythms, blatantly repetitive melodies, simple harmonies and lush tonality, she has consistently stressed that postmodern eclecticism is as valid as anything found in classical and modern art music. And, while modernism might have staked its strongest claims on art music, postmodernism's turn (or moment of disruption) occurred in a context where the devices of performance and composition could be decidedly more pleasurable than the modernist norm. The absence of modernist complexity in much avant-garde postmodern music eventually culminated in a reversal of conventional closure, drawing musical styles and attitudes into new dialectical territories. Without doubt, McClary's linking of the postmodern avant-garde with popular music finds a resonance in Scott's work. By foregrounding Adorno and

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[18] For another anthology of essays that was ground-breaking in opening up the debates around music, gender and sexuality, see Brett et al. (1994).

[19] Interpreting the music and performance practices of composers such as Laurie Anderson, Philip Glass, John Zorn, Madonna and Prince, McClary argued for the convergence of the avant-garde and popular culture (McClary 2000). Also see McClary (1989).

[20] McClary (2007), 'Introduction', p. xi.

Foucault, both scholars expose the conceptual apparatus on which the hierarchical structures of the Western canon were grounded.

In a vein similar to McClary's and Scott's, Kramer has made the argument that music was traditionally used to reinforce the autonomous subject while excluding the Other; the masculine subject, for example, becomes empowered musically by the formal (but precarious) subordination of the sensuality associated with the feminine. Similarly, Richard Leppert's research into music as a sociopolitical form has drawn on connections between image and musical representation. His study of the iconography of pianos and pianists, and of their links with domestic economy, has illuminated music's signifying function in sexualizing (and controlling the sexuality of) women.[21] Leppert, too, contributed to critical musicology in the 1990s by theorizing music's power as a social, and specifically a gendered, agency.

In the main, then, critical musicologists have recognized the centrality of gender and sexual politics, insisting that the traditional assumptions we are accustomed to need to be challenged and redefined. Since the early 1990s a critique of gendered authorship has verified that the authorial voice, and, moreover, the authorial performer, is central to music scholarship. The strategy of *écriture*, in Roland Barthes's sense of "writing" as an intransitive verb, raises questions about the author's body and privilege in determining the meaning, not only of the text, but also of the subject positions of the reader(s), or, in this case, the listeners.[22] Identifying the encoding of gender through music changes traditional views of the canon, as the work carried out by critical musicologists exemplifies.

New perspectives are never without their staunch critics. In 1997, a short article appeared in *The Journal of Musicology* by Kofi Agawu, which highlighted a concern over the trends found in New Musicology.[23] Agawu claimed that Kramer's enumeration read like a manifesto and was the 'single most forthright statement'[24] on New Musicology he had come across. He admitted that it was difficult to oppose Kramer's proposal from the perspective of music theory, a discipline 'constituted in large measure by practicing analysts'. He would, nonetheless, declare the aims of theory and New Musicology to be 'fundamentally incompatible'.[25] For Agawu, McClary's analysis of the 'narrative agenda' in Brahms's Third Symphony, for instance, ignored the 'surplus of detail' that theory-based analysis demonstrated. Agawu's grievance, in a nutshell, was that the New Musicology had bypassed the bulk of innovative work in the discipline of theory and ethnomusicology through its very mission to be 'new':

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21 See Leppert (1988).

22 See Barthes (1983).

23 Agawu's response (1997) was prompted by Ellen Rosand's presidential address at the 1994 American Musicological Society, during which she had noted the prevalence of 'new approaches' to music and the critical enterprise of New Musicology.

24 Agawu (1997), p. 300.

25 Ibid., p. 301.

> New musicologists' failure to acknowledge this work does not, of course, deny it a place in the discourses of the musical sciences. It only testifies to a willed amnesia on their part, a necessary strategy, perhaps, for redrawing the boundaries of the musical disciplines.[26]

By referring to a group of 'more innovative' (predominantly male) scholars outside the New Musicology enclave, Agawu pointedly chose to align himself with them in a search for 'a new and improved approach to analysis' that could escape the practices the New Musicologists had set up.[27] Paradoxically, his reservations were in many ways congruent with those of the 'new musicologists' he was criticizing, especially in renouncing the rigidity of formalism and modernist idealism in favour of a strategy that would foster new visions within our discipline.

Agawu's position also highlighted many of the same issues that ethnomusicologists had experienced for decades. Similar concerns would be taken up by Nicholas Cook and Mark Everist in their preface to *Rethinking Music* (1999). What was required, they would insist, was not so much new analytic methods and tools as an acknowledgment that 'no final, universally applicable decision on the matter is possible or even desirable'.[28] In the wake of Kerman's claim that 'criticism cannot proceed as though history did not exist',[29] Cook and Everist urged music scholars to move forward by grappling more fully with the issue of autonomy and the intricate relationship between formalism and hermeneutics. If Kerman's intention was to prod us into reconfiguring musicology by pointing out the pitfalls of positivism behind historical and music analysis, then he succeeded, especially by encouraging us to reconsider the discipline's autonomy and to embrace more complex perspectives.[30]

The collection of chapters in this *Festschrift* represents a myriad of complementary positions. Over the years, all the authors have had some affiliation with Derek Scott's work, and, accordingly, the chapters all reflect on and interpret the historical, sociological and ideological ties between performance and compositional practice. Although the contributors engage in heuristics via greatly differing positions,

[26] Ibid., p. 304.

[27] Ibid., p. 307. It is worth noting that many of the younger music analysts Agawu referred to would later embrace the very practices and theories Agawu himself was attempting to avert.

[28] Cook and Everist (1999), p. xi.

[29] Kerman (1980), p. 329.

[30] The use of re- (in rethinking) is not without its concerns either. Leo Treitler raises a pertinent observation that the prefix re- (just as the word 'new') implies a narrative 'of oppression followed by liberation', which is at the base of 'an ethos of exhilaration in new-found freedoms' (1999, p. 356). Treitler sees the re- of thinking as redundant if 'serious historiographical principles' have not been reflected upon from the outset: 'It is not so much a matter of 'rethinking' the historiography of music as of thinking it' (ibid.).

styles and idioms, their contributions are nonetheless bonded by the common enterprise of accounting for what music communicates.

Dealing explicitly with musical performance, Antoine Hennion in Chapter 8 explores the domain of virtuosity. Revisiting many of the assumptions that govern the distinctions between classical music and the popular – particularly flamenco and jazz – Hennion sets out to distinguish different approaches to virtuosity in a way that problematizes the aesthetics of virtuosity itself. Arguing that it is possible to restore virtuosity's ability to express a certain 'truth', namely that of writing, that goes beyond the opposition between the popular and the serious, Hennion directs our focus to the compositional qualities of a work. The merit of his study lies in its illumination of performance practices across a variety of genres within a mobile cultural context.

Virtuosity, in its many guises, surfaces as a common theme throughout this collection. Richard Leppert in Chapter 7 addresses its associations with musical excess. Reflecting on a range of socio-visual typologies of such excess, Leppert probes the notions of somatic materiality and decentred Selfhood through carefully selected examples; these serve to illustrate how musicologists have envisaged and constructed notions of musical aesthetics over the years. Leppert insists that it is music's pleasure (as much as its pain) that provides an account of our world. This idea is developed by conjoining readings of piano portraits with thoughts on the immaterial materiality of musical sound. Underpinning Leppert's critique is the concept of performance, which leads to a critical appraisal of concert programming.

This also constitutes the core of Vesa Kurkela's study in Chapter 5, where an investigation of concert programmes in Helsinki from the 1830s to the end of the century produces a range of thought-provoking results. In his discussion of how this city followed trends developed in continental and Western metropolises, Kurkela points out that the Classical canon and symphonic repertoire was not established in Helsinki until the 1870s, when several symphonic works were regularly performed by local theatre orchestras. While 'serious' music concerts, often with a national flavour, were abundantly reported in local newspapers, they were nevertheless infrequent. By the 1880s and 1890s, the new permanent symphony orchestra and military bands would not only serve pleasure-seeking bourgeois audiences through the mode of 'popular concerts', but also they would cater to lower-class audiences, the intention being to 'civilize' and educate them.

Turning to a similar period, albeit in a different geographical space, Franco Fabbri in Chapter 11 reminds us that during the nineteenth century many positivist musicologists treated genres as living entities. Biological metaphors pertaining to life – birth, infancy, growth, maturity, death – would subsequently be abandoned in the wake of the hegemony of formalist musicology. Fabbri argues that genres have nonetheless survived, are flourishing today, and are detectable in the discursive domains of musicians, critics, fans, concert promoters, record industry executives, sales people, web designers, and so forth. Fabbri's final prognosis is

apprehensive though: while the evolution of genres is of historical significance, it has not received sufficient attention within musicology.

In the wake of the ideas aired by Hennion, Leppert, and Fabbri, Lawrence Kramer in Chapter 14 proceeds to scrutinize musical performance as a historical precipitate. Demonstrating how instrumentalists before the early nineteenth century were understood as 'executants', Kramer identifies their task as reproducing and embellishing the notes in a score. It is significant that contemporary reviewers of Haydn and Beethoven assumed the identity of performance and composition by concentrating almost entirely on the latter. By the mid-nineteenth century, however, performers aspired to being artists and personalities and accordingly unleashed performances that ranged (in Scott's phrase) from the erotic to the demonic. Within a vibrant historical context, Kramer, like Leppert and Hennion, throws new light on virtuosity as a cultural practice of excess, turning his attention to the cult status of Liszt and Chopin. From this standpoint he raises issues concerning the problematic emergence of the 'popular' and 'cultivated'. Underpinning Kramer's critique is a suspicion of the universalist assumptions and patterns of hegemony that have influenced traditional musicology, which, as Nicholas Cook suggests in Chapter 12, can be problematized through intercultural analysis.

Advocating an approach that spotlights those particular musical features that activate intercultural sense-making, together with the resulting experiences that result, Cook emphasizes the role of performance; relational musicology, he argues, highlights intercultural reconciliation. His focus is on two original non-Western examples, the Chinese long zither (qin) repertoire and the Hindostannie air, the latter employed to exemplify relational musicology in action. Underlying this study is an attempt to position relational musicology alongside developments in ethnomusicology, sociology, and aesthetics, with Cook situating intercultural analysis as a performative transaction.

To varying degrees, all the chapters in this volume deal with subjectivities, individual agency, and cultural organization. After all, these are the things that critical musicological inquiry is all about. Lucy Green's contribution in Chapter 3 moulds a discussion around the individual's acquisition of a musical identity that transforms over time. Given that musical identities are formed at the junction of the personal and the collective, they entail a set of tastes, values, and practices, which, in turn, are connected to knowledge and skills. This raises a set of questions as to how music is learned and taught. One of Green's salient points deals with the interface between musical identity, teaching and learning. This she proceeds to map against patterns of globalization, especially with respect to 'world music', arguing that this somewhat dubious generic category belies an interest in protecting local, traditional and national musical forms. Music education and its practice need to be receptive to both global and local musical practices that, in turn, can spark innovative musical pedagogies. The success of such an approach, Green suggests, requires a study of the cultural moulding of sound and its reception.

In Chapter 6, Peter Wicke scrutinizes the systems and rules governing sound and its production. This involves the cultural documenting of 'tone', employing

an analogy that reaches far beyond metaphor. Just as digital storage media entails formatting, so 'tone' stores the human interactions that produce what we know as music. Addressing the gradual dissolution of the connection between sound and human subjectivity through a close reading of Björk's vocality, Wicke discovers how the voice can distance the listener by means of an ambiguity that manifests the digital reformatting of sound through the mediation of music-making. What emanates from this study is a careful consideration of those features of cultural production that directly affect our understanding of musical activity and its values.

Wicke's study certainly prompts a number of snapshots from other scholastic directions in the guise of a Renaissance madrigal, a Schubert string quartet and a commercial pop song by Madonna. In Chapter 2, Susan McClary does just this by promoting a wealth of interpretive approaches that direct musicological research toward the subjective qualities mediated by music at different moments in European and North American history. Congruent with other studies found in this volume, McClary's strategy is to locate a range of diverse elements hermeneutically as a means to interpreting contemporaneous verbal sources or visual images. A principal tenet here is that music powerfully charts the domains of emotion that shape human experiences of selfhood.

Music analysis and subjectivity are also part of Charles Ford's circumspect study of Bob Dylan's solo work between 1958 and 1964 (Chapter 10). Basing his account on a rhythmic analysis of 410 performances, Ford turns to specific songs to show how each of them realizes one of five levels of irregularity. Dylan's intuitive rhythms, Ford insists, highlighted his need for a musical idiom that constituted a polemic against the slickness of Hollywood and Tin Pan Alley. Situated on the fringes of commercial mainstream pop, Dylan, through his rhythmic ingenuity, offered up a new dimension in the aesthetics of musical time that perfectly served the burgeoning hippie ideology of the day.

The analytic methods employed in Ford's contribution are not dissimilar to those of Allan Moore. In Chapter 13 Moore sets out to inspect spatial location in popular song recordings, an area of study crying out for more analytic attention. Combining music analysis with the development of a hermeneutic strategy stemming from a UK research council project, Moore turns to the British band The Feeling to give an account of how their music functions, and, more importantly, how it *feels*. Moore's methodology is to interpret the 'performer–persona–protagonist triple' as manifested by the band's lead singer Dan Gillespie Sells. Building upon his earlier theoretical position[31] on listening competence, Moore considers the necessity of incorporating notions of subjectivity into the interpretive realm of his argument as he conceptualizes, via recording, the pop artist in an 'intimate zone'.

Approaching the intricacies of recording from quite another direction, John Richardson is also drawn to issues of subjectivity and music analysis. In Chapter 9, Richardson ponders the affective character, mood and tone of two bands, The Blue Nile and Sigur Rós. This prompts an in-depth conceptualization of the

[31] See, for example, Moore (2001).

disaffected acoustic imaginary. Adopting a post-Jamesonian position, Richardson contemplates how digital aesthetics infiltrate musical production in fluid ways that redefine the sets of relationships between individuals and communities. A central objective in this study is to devise methodological tools for music criticism, the necessary basis for any reassessment of what we understand as 'cultural critique'. The inventive method implemented by Richardson in his close readings takes into account the impact of technology in contemporary life, not least in the form of recent acoustic-oriented music at the fringe of mainstream pop.[32]

David Cooper, whose background includes film music analysis and contemporary music interpretation, presents a variety of perspectives in Chapter 4 that involve an axis of relationships between musical events of contrasting densities and the blurred, imaginary borders between them. Arguing that the semantic potential of Béla Bartók's music is encoded through culturally acquired meanings and syntactic structure, Cooper questions whether it is possible to conceive of a rapprochement among recent activities in musical semantics, whereby music may be retrieved from its traditional self-containment in order to expose many other meanings. Cooper excavates a number of interpretative discrepancies that arise from existing musicological scholarship on Bartók's opera, *Duke Bluebeard's Castle*. Critical of his own strategies in reading Bartók's music, Cooper reflects on the potential danger of music analysis emasculating and normalizing the very music it seeks to elucidate.

Uniting all the contributors in this volume is a common disciplinary concern. To underline an earlier point, musicological excursions into subjectivity, gender and sexual politics in the early 1990s were symptomatic of the transition from a high modernist position (to which classical music was supposed to defer) into spaces and environments influenced by changing identities and the contradiction of market pressures. In hindsight it is not that paradoxical that numerous scholars of popular music in the 1990s should adhere to Adorno's concept of mediation, which was based on the aesthetic properties and dialectics of Reason attached to autonomous art.[33] And with this we return to the central concept of critical musicology: that social, political, and cultural contexts in music performance and composition are never fixed. Put differently, the musical environments we encounter abound with multiple meanings and variable mediations.

Music's mediation is aestheticized as an integral part of its socialization. In *Music, Culture, and Society* (2000), a volume edited by Scott and published a few years after the 'Good-bye, Great Music!' conference, three-dozen abbreviated chapters are grouped together thematically to endorse the study of music's cultural

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[32] For an extension of many of these debates within an audiovisual context, see Richardson (2011).

[33] For instance, Antoine Hennion, one of the forerunners of popular music studies scholarship, initiated a significant theoretical breakthrough in an earlier article that extended Adorno's work on mediation, insisting that all forms of music are based upon clearly defined intermediaries. See Hennion (1997).

significance and social meanings. Undercutting the standard idea that modernism had 'disintegrated into irrationality, failure, and irrelevance',[34] the writings in this collection seek to counter the neglect of composers, performers and artists who were not part of the 'linear modernist account of the dissolution of tonality'.[35] Scott's position on this is crystal clear: that the cause for this neglect lay in a failure to comprehend the historic, social, economic, and psychological conditions that affected the output of composers in the modern period. Issues relating to reception, audiences, and commissioning bodies have been marginalized as part of a larger disregard for socioeconomic issues in music historiography. Over the years Scott has helped open up the field in a way that engages with the 'multiplicity of music's contemporary functions and meanings', suggesting new musicological approaches.[36] Inevitably, any musicological pursuit requires a range of methodologies that offer up possibilities for interrogating ideological assumptions. To this end, Scott would set about demonstrating how his methods, when mapped onto specific musical examples, could remedy the imbalances in the canon.

One case in point is his study of African American performances as mapped against the European classical music traditions of the 1920s. This takes into account a marginalized, indeed stigmatized, group whose music-making was misconstrued, if not downright dismissed, at the time. Pertinent to this study is a critique of jazz from the vantage point of European classical composers in the early twentieth century. Scott's narrative on the impact of jazz's invasion of Europe after the First World War exposes the stereotypical perceptions of Africa and Africans. As he claims, it was around the 1920s that 'the continent of Africa would be typically characterized by African-American jazz and the typical image of an African would be of a black-skinned person who lived in the hot jungle areas'.[37] Jazz subsequently emerged proudly as a dominant popular form in Europe, with visits by the thousands of both black and white Americans to the continent – a historical fact that prompts critical insights into the matter of performance practice and appropriation.

Scott argues that improvisation, a prime device in jazz, would be trivialized by proponents of the European classical tradition. This depreciation was a consequence of not recognizing the intrinsic values of improvisation as a compositional and performance-based structuring device. Of course European classical composers' wariness of spontaneity in musical expression (and the non-notational aspects of jazz) underlined quite another problem, the suspicion of the Other, which arose from 'the perceived physical quality of black music making' and its potential destabilizing of the 'refined and disciplined art music tradition'.[38] In line with

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34 Scott (2000), p. 11.

35 Ibid., p. 14.

36 Scott (2003), p. 5.

37 Ibid., p. 180.

38 Ibid., p. 201.

Kramer's discourse on the cultural anxieties surrounding blackness and the body,[39] Scott sets the cultural and ethnic qualities of African American jazz within a broad European social context. He demonstrates that rigid musical practices are always constructed, and therefore continuously in need of re-construction. Thus, the evaluation of cultural Otherness in music, during a long historical stretch, has meant revealing how things have been represented through the misappropriation of jazz.

Historiographical in its focus, Scott's work is decidedly interpretive. His vigorous engagement with musical detail, historical event and cultural context indicates how subjectivity is an undeniable outgrowth of these things. If personal agency is bound up in the communicative processes of historically oriented forms, then subjectivity becomes mirrored in music and other forms of artistic expression for both their producers and their recipients. Comprehending this alerts us to the intricacies of subjectivity and its manifestations in the specific responses of historical actors. Scott's discourse thus underscores the conviction that neither cultural values nor styles and genres are ever static.

In *Sounds of the Metropolis*,[40] we learn that the stylistic revolution in modern popular music was driven by nineteenth-century social changes – dance trends in Vienna, minstrelsy in New York, the cabaret scene of Paris, and the music hall tradition of London. Mainstream musical trends in the nineteenth century all precipitated changes that would affect the entire twentieth century and beyond. Somewhat ironically, the 'popular' supplied its critics with the necessary ammunition to denounce the musical qualities of specific styles that could be deemed 'merely' facile, trivial or simply entertaining.

As I have already suggested, the critical part of Scott's musicological theory lies in his preoccupation with interpretation and analysis. This becomes discernible through the various comparative studies in *Sounds of the Metropolis* that exhibit an intricate level of reflection and expressive analytic action; the result brings to the fore the social and political tendencies that surround the styles, tastes and values of popular music. In the main, Scott's trajectory canvases a wealth of facts, music examples, secondary sources, films, recordings and sheet music. Extending well beyond the historical facts into contexts that require rigorous critical response, Scott admirably fulfils the combined role of historian, music analyst, sociologist and cultural theorist.[41]

His perspectives on the popular music revolution emerge as socially significant in a setting where musical meaning becomes far more than a bargaining chip.[42] In rejecting the essentialization of 'music as object', Scott employs a method of

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[39] Kramer (1996, 2002, Chapter 9).

[40] Scott (2008).

[41] For another comparative study based around a historical sociomusical approach, see Weber (2008).

[42] Also see Scott (1989/2001).

'thick description' (also promulgated by Gary Tomlinson in one of his earlier essays[43]) that considers musical genre as a codification of creative actions. He picks out the music hall Cockney, who traverses three different phases between the 1840s and the 1890s and suggests 'a replication of an already-existing representation'.[44] This idea alone prises open a range of pertinent questions: How does music reflect shifts in social groups? In what ways does music hall style touch on the aesthetics of its time? And how are notions of authenticity forged through the agency and form of the 'real' Cockney? Resulting from this judicious study is a sophisticated survey of the social practices and contexts in which music is produced.

Working out the values of a musical heritage entails a sustained and flexible approach to interpretation. The following extract bears this out:

> The influence of African-American styles of music, particularly as mediated through dance bands, began to erode the dominance of music hall and variety theatre in British popular culture after World War I. But when the Cockney did reappear in song, it was as the replicant – think of 'Wot'cher Me Old Cock Sparrer' (1940) and 'My Old Man's a Dustman' (1960). A glance at the lyrics of the first of these will satisfy anyone that this is a Cockney picture produced with the most economical of imaginative means. The Old Kent Road and Lambeth are dropped in talismanic words, and the merely impressionistic function of 'Wot Cher' is evident in its redundant midpoint apostrophe – there is now no sense of that expression's historical origins in 'What Cheer!'
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> The tune adopts the jerky rhythm found in many Chevalier and Elen songs. It is surely not without significance that this rhythm reappears in the song 'Wouldn't It Be Luverly' from Lerner and Loewe's *My Fair Lady* (1956). At one stage in the 1990s, the Cockney replicant seemed about to make a comeback in the shape of Damon Albarn on the pop group Blur's album *Parklife* (1994), but this direction was not pursued further. He was stung, perhaps, by accusations of being a 'Mockney.' Yet this was a misconception on the part of his critics: like others before him, Albarn was faithfully reproducing a copy of a copy; he was not imitating or mocking an original.[45]

Scott's account contextualizes the popular genres that grew out of the London metropolis, positioning them within a sociocultural framework that is rich in detail. In discovering that performers over the years derive their acts by replicating

[43] Tomlinson (1984). The anthropological method of 'thick description', used to explain in thorough detail the symbols that guide and construct public meaning, can be attributed to Clifford Geertz and his seminal essay 'Deep Play: Notes on the Balinese Cockfight' (1972).

[44] Scott (2008), p. 171.

[45] Ibid., pp. 194–5.

already-replicated versions (such as exemplified by the Cockney), Scott questions the place of the performing artist in social history. Arguing that this is vital to understanding the continuities and manifestations of the past in the present, he concludes:

> The popular music revolution brought forth musical idioms whose difference in both style and meaning from the classical repertoire created inseparable problems for those who were unfamiliar with the new conventions and lacked the particular skills demanded by the new styles.[46]

Such an insight into music of the metropolis helps shed light on the gulf between the 'popular' and 'serious' and the notoriety with which it was perpetuated through most of the twentieth century.

It is the scholarly tenacity with which Scott delves into sociohistorical contexts that leads to this wealth of critical reflection on subjectivity. Indefatigably, his musicological inquiry uncovers many of the cultural meanings inscribed in human expression. Moreover, his approach includes a modelling of ideas that is crucial to understanding the prototypes of musical expression as represented by the historical documentation of our music. One might say that the 'critical' part of Scott's agenda rests in his consideration of disparate forms of music, wherein a primary objective is to expose the contingency of the ideological values harnessed by musical structures and processes. By the same token, the paradoxical positioning of 'great music' in Western culture is subjected to a level of evaluation that is as enthusiastic as it is critical. Scott writes: 'I am particularly interested in how 'truths' are constructed and the role played by historical and cultural determinants of human consciousness'.[47] This standpoint upholds the realization that music (whose basis is teleological and ideological) is about the mediation of metaphysical concepts. Scott's quest, then, is one of finding a footing for not only contesting, but also affirming the aesthetic and ideological values that grant canonization.

In *Sounds of the Metropolis* the performative and aesthetic practices that were established across North America and Europe are placed in a new light. Like Max Weber, Scott is cautious about interpreting music as a mere reflection of class struggle or other social realities; for, as he notes, struggles over the popular are rooted in searches for legitimation and cultural status that have 'functioned frequently as an area of compromise over values'.[48] In his highlighting of perceptions of class and the determinants of ownership via modes of production, Scott argues for an interpretation of those popular styles that during the modern era altered the cultural and social landscape of Europe. Above all, he draws attention to how musical styles paralleled the ideologies and aesthetic values of their time

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[46] Ibid, p. 4.

[47] Scott (2003), p. 8.

[48] Scott (2008), p.9.

through a study that critiques the deployment of culture as a marker of musical taste and judgment.

Throughout Scott's work there is plentiful resistance to neatly packaging musicology. In common with all the scholars represented in this volume, he exemplifies a musicological robustness that continually finds itself in search of meaning while still remaining suspicious of 'scientific proof' – claims of conventional wisdom are little more than disguised ways of stating one has found the 'truth'. Musicology only thrives within a mobile context, where the interactions of ideas and disciplines with each other are determined by a constructive sense of contextual and textual endeavour. Surely, this is what it means to wrestle with the ideas that arise from an acute sensitivity towards music, a process that involves critiquing the assumptions that underpin historical explication. Scott has taught us not to circumvent the fine line between music and context, for the interpretation of context is always predicated upon assumptions that are ideological:

> My own working definition of ideology would be as follows: the study of how meanings are constructed within signifying practices and how that impacts upon our understanding of the world we live in. […] My contention, then, is that the coherence of my work is to be found in its focus on ideology and musical style.[49]

In retrospect, Scott's mission seems all the more compelling as we continue to research the wealth of global musical practices, and to do so in the knowledge of our own musical experiences, which continually re-shape the formation of fundamental values, tastes and judgments.

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