identity, going so far as to dress him as a rock star. Each game Gibbons references ties back to previous chapters from the book. For example, in *Eternal Sonata* (Namco Bandai, 2007), diegetic Chopin pieces contrast Motoi Sakuraba's background music to distinguish reality and fiction, much like the musical delineation in *Catherine*. Other games like *Frederic: Resurrection of Music* (Forever Entertainment S. A., 2014) lean on incorrect historicism á la *Civilization*, or secondary connotations leaping from classical source to film.

In the penultimate chapter, Gibbons reveals how classical music educators are turning to video games to reach wider audiences. Music has entered the app store in the form of Benjamin Britten's *Young Person's Guide to the Orchestra* (*YPGO*) and Steve Reich's *Clapping Music*, giving anyone with a smartphone a gamified space to engage with classical music. However, Gibbons notes that their impacts on their users are profoundly different and sometimes problematic. In particular, *YPGO* supports the long-standing and controversial assumption (which Gibbons continually broaches) that only classical music is high art. Modern composers and musicologists tend to reject this assumption—and it turns out, so do audiences.

Gibbons ends on the hot-button topic of canon. What if video game music is just as classical as Beethoven or Brahms? Gibbons does not give a definite answer (how could he?) but instead lays out many points of view and facts to consider. To me, one fact stands out: when given a chance to rewrite the canon through listener polls and concert feedback, listeners overwhelmingly include video game music composers. To the majority of classical music listeners, the scores of *Final Fantasy* by Nobuo Uematsu and *Everybody's Gone to the Rapture* by Jessica Curry are valid candidates for the classical canon.

In the burgeoning field of ludomusicology, this modestly sized volume is the perfect entry point for curious readers, and for scholars involved in ludomusicology an excellent stepping-off point to expand the fields of ludomusicology, music and narrative, and music reception. Gibbons asks many questions and provides few concrete answers. Like a good gamer, he is optimistic that his and his fellow ludomusicologists' quest for answers and acceptance may be more important than its resolution.

Elizabeth Hambleton

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Beautiful Politics of Music: Trova in Yucatán, Mexico. By Gabriela Vargas-Cetina. Tuscaloosa: University of Alabama Press, 2017.

The body of English-language scholarship on regional and popular idioms of Mexican music has grown significantly in the twenty-first century. Noteworthy books by Alex Chávez on *huapango arribeño*, Helena Simonett on *banda*, Cathy Ragland on *música norteña*, Alejandro Miranda Nieto on *son jarocho*,

John McDowell on the *corridos* of the Costa Chica, and Elijah Wald on the *narcocorrido* have accompanied an increase in Mexican music on US conference programs and in university curricula.[1] To that list Gabriela Vargas-Cetina's *Beautiful Politics of Music: Trova in Yucatán, Mexico* forms a welcome addition, a deeply informed and broadly contextualized study of a regional tradition that laid the foundation for much of Mexican popular music.

Centered in Mérida, capital city of the Mexican state of Yucatán, *trova yucateca* introduced a number of Cuban and Colombian genres into Mexico starting around the time of the Mexican Revolution (1910–1920). Yucatecan composer-performers such as Ricardo Palmerín, Guty Cárdenas, and Pepe Dominguez transformed the *habanera*, *guaracha*, *bambuco*, *pasillo*, and, perhaps most importantly, the *bolero* (derived from the *cinquillo* rhythm) into distinctively Yucatecan genres, drawing also on opera, the *zarzuela*, dance hall music, and European art song. The Yucatecan *trova* repertory also incorporated local and transnational elements such as the *clave* rhythm—which Vargas-Cetina characterizes as "a local adaptation of the Cuban habanera" (100)—and *jarana* dance, their *sesquiáltera* polyrhythms, and changing meters closely related to those of imported genres.

Yucatecan trova pioneers reimagined these genres and styles in Mexican cultural and political settings, introducing them into mainstream Mexican entertainment through domestic migration and mass media. Guty Cárdenas, in particular, brought the Yucatecan bolero to Mexico City in the late 1920s and helped to disseminate the genre through recordings, radio, and movies. At the time of his tragic death in 1932, Cárdenas was perhaps Mexican music's biggest star. Yet despite the popularization of the bolero throughout Mexico and even into the United States and the rest of Latin America, trova remained a regional tradition in Yucatán, sustained by the establishment of cultural organizations and institutions and reflective of local political struggles.

Vargas-Cetina deftly navigates the complex and, at times, contradictory story of trova yucateca in four largely self-contained chapters that situate the tradition both historically and as a living musical culture. Eschewing a strictly chronological narrative, the author presents what she characterizes as "Chapters in Counterpoint" (18). In chapters 1 and 4, Vargas-Cetina takes an ethnographic approach, offering first-person accounts of her own experiences as a *trovadora* in Mérida beginning in 2001. The two intervening chapters are historical, emphasizing Yucatán's place "at the crossroads of diverse cultural flows and in . . . changing political and geographical contexts" (18). As a result of this hybrid structure, the reader might feel a sense of shifting gears moving from chapter to chapter, but it does not detract from the

[1] Alex E. Chávez, *Sounds of Crossing: Music, Migration, and the Aural Poetics of Huapango Arribeño* (Durham, NC: Duke University Press, 2017); Helena Simonett, *Banda: Mexican Musical Life Across Borders* (Middletown, CT: Wesleyan University Press, 2001); Cathy Ragland, *Música Norteña: Mexican Migrants Creating a Nation between Nations* (Philadelphia, PA: Temple University Press, 2009); Alejandro Miranda Nieto, *Musical Mobilities:* Son Jarocho *and the Circulation of Tradition Across Mexico and the United States* (London and New York: Routledge, 2018); John H. McDowell, *Poetry and Violence: The Ballad Tradition of Mexico's Costa Chica* (Urbana and Chicago: University of Illinois Press, 2000); Elijah Wald, *Narcocorrido: A Journey into the Music of Drugs, Guns, and Guerrillas* (New York: Rayo/HarperCollins, 2001).

book's overall cohesion. Brief conclusions of each chapter help cement the author's primary ideas after fairly dense discussions, as do the book's more substantive introduction and conclusion.

Chapter 1 explores how trova yucateca became the site of a nonviolent political and cultural struggle following the election of Governor Patricio Patrón Laviada in 2000. Vargas-Cetina, a native of Valladolid whose family had been involved as leaders in Yucatecan cultural and civic life, had just returned to the state to take up an appointment at the Universidad Autónoma de Yucatán after living though an armed rebellion in the Southern Mexican state of Chiapas. In Yucatán, she witnessed a more subtle, nonviolent form of political resistance in the trova movement, having determined to become a trovadora at the very moment that Governor Patrón Laviada launched a political attack on the institutions that sustained trova locally in Mérida. Through the author's personal accounts of learning to play and sing at the Museo de la Canción Yucateca and various cultural events, the reader is brought into the world of "beautiful politics," a kind of grassroots-organized and nonviolent political activism that plays out through cultural heritage institutions.

The historical processes through which the Yucatecan trova became "The Music of a Cosmopolitan Modernity" by the time of the Mexican Revolution occupies chapter 2. Vargas-Cetina recounts early Spanish (and, by extension, Arab) influences on the region's culture, and describes Yucatán's centuries of trade with other commercial centers throughout the Gulf region and northern South America. She rightly emphasizes the central importance of the henequen (sisal) industry, which generated considerable wealth and created a class of cultural elites in Mérida during the nineteenth century. This discussion forms a necessary historical backdrop to understanding the influence of foreign musical genres, particularly those from Cuba and Colombia. Contrary to the common view, Vargas-Cetina argues that trova is not a Cuban genre formed there and then introduced into Yucatán, but "a music genre both Yucatecan and Cuban in origin" (82). Complicating her position, however, is the realization that trova is less a defined genre and more an amalgamation of specific genres, such as the bolero, which did in fact originate in Cuba (as the author points out on page 99).

In chapter 3, Vargas-Cetina describes the "Mexicanization" of trova in the early twentieth century, a direct reflection of the Mexicanization of the Yucatecan peninsula itself. She introduces readers to the three patriarchal figures of trova yucateca—Palmerin, Cárdenas, and Dominguez—along with key figures in the popularization of the bolero outside of Yucatán, such as the quintessential *trio romántico*, Los Panchos. The role of women in the proliferation of trova yucateca and the Mexican bolero is also addressed, albeit briefly, with particular attention paid to Las Hermanitas Núñez. The final portion of the chapter describes the decline of trova yucateca around mid-century and its revival, led by Sergio Esquivel, in the 1980s. This ambitious chapter thus covers the greater part of the genre's history, some of which deserves more meticulous and thorough treatment. Similarly, musicological readers may find themselves wishing for more analytical discussions of exactly how the figures under discussion transformed the style of the bolero from Cuban, to Yucatecan, to broadly Mexican. One wonders whether this chapter might have benefitted from expansion into two.

Chapter 4 guides the reader through the various types of civic, religious, cultural, and governmental organizations that support trova in Yucatán today. As in chapter 1, the discussion here interweaves the author's firsthand accounts, adding detail and insight to otherwise straightforward descriptions of clubs, societies, guilds, and various systems of arts sponsorship. What emerges is a picture of trova sustained by "individuals' concerted participation in different groups and associations" (158), without which the music would probably not survive. Trova's importance to the maintenance of a Yucatecan cultural identity, in the face of its foreign origins and Mexicanized adaptations, forms a fascinating and instructive example of cultural sustainability.

Beautiful Politics of Music: Trova in Yucatán, Mexico offers a wide-ranging account of this rich Mexican regional tradition that effectively balances historiography and anthropology. Although the book's organization is somewhat unusual, and the author's emphasis on political and cultural contexts leaves less room for musical and historical detail, taken as a whole it is a useful introduction to the genre's formation and a compelling case study of its social, cultural, and political functions in the lives of Yucatecans today.

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Duke Ellington Studies. Edited by John Howland. Cambridge: Cambridge University Press, 2017.

Duke Ellington Studies (*DES*) is a welcome addition to the scholarly Duke Ellington literature. This volume implicitly adds to the culturally elevating discourse surrounding Ellington, situating him in the Cambridge Composer series next to figures such as Mozart, Shostakovich, and Boulez. As editor John Howland writes in his preface, "this volume represents an important step toward extending the cultural breadth of the Cambridge Composer series to include major composers from the field of jazz and popular music" (xv). Howland explains that *DES* was originally planned as a partner volume to the 2014 *Cambridge Companion to Duke Ellington*, edited by Edward Green. The two books, while exemplifying some of the modern upswing in Ellington scholarship and commentary, appeal to different audiences. The *Cambridge Companion* provides an overview of Ellington's life and works for an educated non-specialist and undergraduate market, while *DES* delves deeper into the discourse surrounding Ellington and may appeal to a more specialist readership.

The approaches taken by the authors in this volume illustrate how jazz studies has caught up with traditional musicology in recent years: topics covered—in chapter order—include Ellington's place in society and culture (Phil Ford on Ellington's constructed entertainment persona on film, John Howland on marketing to the