

Reviews

***Continuum Encyclopedia of Popular Music of the World. Volume I: Media, Industry and Society.* Edited by John Shepherd, David Horn, Dave Laing, Paul Oliver and Peter Wicke. Continuum, 2003. xxxi+800 pp. ISBN 0–8264–6321–5
DOI: 10.1017/S026114300421025X**

The Continuum Encyclopedia of Popular Music of the World has been over twenty years in the making from its conception among a group of British scholars, many of whom, like Paul Oliver, Richard Middleton and David Horn, were involved in founding the first ever journal dedicated to the international study of popular music: the journal *Popular Music* (CUP). Over time, that idea evolved and finally 2003 saw the first title emerge, with the second volume (see next review) following hard on its heels. It has been a mammoth task, the actual planning and delivery involving various people, most notably with David Horn a consistent figure, working closely with John Shepherd.

This first volume is a very comprehensive account of the state of the art of popular music studies. It considers the various academic disciplines and intellectual trajectories which have contributed to popular music studies over the last fifty years, and even the way that popular music studies have, in turn, affected other disciplines; existing documentation; how popular music studies have been organised; what problems the field faces; and includes bibliographies, discographies, archives references, filmographies, song collections, as well as commercial, academic and fan-made resources available for the study of popular music.

Each subject starts with fundamentals, going on to present different theoretical backgrounds, often with a critical perspective, offering good synthesis of often complex matter, and ending with a short conclusion. At this level, the approach of this first volume is didactic, and will be tremendously useful for both undergraduate and graduate students as well as specialist scholars broadening their knowledge, and media professionals. Each subject has a respectable bibliography, with, in many cases, a discography, videography, and list of related sheet music.

The volume is organised in two parts: 'Social and Cultural Dimensions' and 'The Industry'. Each part has several sections, some of which contain only one contribution, and others with many entries. 'Because no model existed for this kind of comprehensive, scholarly reference work', the Introduction states, 'extensive research was undertaken to develop a systematic, subject-based taxonomy for such a new field. It is for this reason that, rather than alphabetically, the entries in these volumes are organised in terms of sections and subsections that reflect the logic of this taxonomy'. However, the principles used to create this taxonomy are not explained, so we have to trust the judgement of the brilliant editorial board of the Encyclopedia.

Part one includes entries on social phenomena of relevance to the practice, use and study of popular music, organised into five sub-sections: Documentation, Popular Music Studies, Social Phenomena, Stylistic and Textual Dimensions,

and Venues. Part two is subdivided into General Terms, Audio Technical Terms, Broadcasting, Copyright, Deals and Contracts, The Film Industry, Hardware, Instrument Manufacture, Management and Marketing, Publishing, Recording, and Unions. An Index at the end of the volume makes it easy to consult.

As I read this volume I kept asking myself, 'As a Latin American popular music scholar based in the region, what does this first volume of the *Continuum Encyclopedia of Popular Music of the World* offer to a Latin American student or scholar interested in popular music? And, given the richness and history of the musical traditions of Latin America, what could the popular music of the region and its social phenomena offer this work? As a result, these two questions drive this critical review, written by a Chilean popular musicologist, who is the current president of the Latin American branch of IASPM and whose own Ph.D. was written while a graduate in UCLA.

Given the fact that the whole idea of having such a reference work came from a group of British academics and is published by an Anglo-American publisher, it is perhaps unsurprising that most – but by no means all – of the contributors come from the Anglo-Saxon world. This is of course where popular music studies gained its first impetus and we cannot underestimate the impact of these pioneers in the field. However, for me, the main problem with the first volume of the *Continuum Encyclopedia of Popular Music of the World* is precisely the idea of the 'World' that it both defines and contains. After reading the first volume I have come to the conclusion that it is inappropriate to use the word 'world' in its title. To use a vivid contemporary analogy: as the Middle East teaches us today, it is not only politically incorrect but dangerous to define the 'world' from a hegemonic Anglo-Saxon perspective.

Generalisations concerning what 'The World' is are common within academic studies driven by mono-linguism, i.e. the fact that English speakers tend to read only English, while Spanish, French, German, Italian, Portuguese, Arabic, Finnish, Swedish speakers, etc., read their own language, and usually one or two others plus English. Their reading as a result may be much broader than that of those who speak English only. Apart from a certain blinkered idealism, another use of 'world' is undoubtedly commercial interest in selling an Encyclopedia of the World. Sadly this is far from true.

The first volume does not tell us about problems related to a music of the world, but to a worldwide music, such as rock and roll, and in a sense is an encyclopedia mostly written by scholar fans of rock. This is fine, but obviously it begs many questions and suggests that an *Encyclopedia of Popular Music of the Rest of the World* is still to be written.

The poor treatment of the musical practices and social phenomena of the 'Rest of the World' is particularly critical with regard to Latin America. While we are unused to finding ourselves considered as part of the history of the Baroque – an error only recently reconsidered – in a thousand-pages history of Western music, we do expect the names of some Latin American composers to be included in the few paragraphs on early twentieth century nationalism. However, we cannot accept an Encyclopedia that claims to offer a comprehensive view of popular music of 'The World' which reduces the music of Latin America to carnival, the history of a few record labels, and inclusion in entries about ethnicity, race and exoticism. The social, cultural and aesthetic relevance of Latin American popular music deserves better treatment than this!

Undoubtedly there is common ground which makes most of the issues that this volume offers relevant to the study of popular music in Latin America: popular music has many universals, and indeed what happened in a small town in England probably is relevant, in certain ways, to a small town in Paraguay. British and French influences during the nineteenth century regarding commercialisation, standardisation, fashion and style, coupled with British and United States influences during the twentieth century, regarding genres, stars and the industry, have produced common ground for popular music studies in the 'Real World'. For instance, after reading this first *CEPMOW* volume, I was able to strengthen a chapter on the 'Music Industry in Chile', within a book I am writing on the social history of popular music in Chile between 1890 and 1950. I found Dave Laing's piece on the 'Music Industry and Advertising' useful, as also 'Audience', by David Buckley and John Shepherd; 'Instrument Manufacture' by Vanessa Bastian; 'Theater' (sic) by David Horn; 'Sheet Music' by David Horn and David Sanjek; 'Songsheet Covers' by Paul Oliver; 'Gramophone' by Andre Millard; 'Record Companies' by Keith Negus; 'rpm' by John Borwick; 'Radio' by Stephen Barnard *et al.*; 'Talent Shows' by Donna Halper; together with entries on music publishers and recording companies from Europe and United States doing business in Chile and Latin America during the first half of the twentieth century.

In the book I am writing with Chilean historian Claudio Rolle, we had already approached some of the issues raised by these scholars, but having read their work we were able to appreciate perspectives and approaches we had not thought of before, which are in common with European or North American phenomena. I can fully assert therefore, that *CEPMOW* has a stimulating influence on scholars working in fringe areas of the Western World, where goods, strategies and fashions imported from the North and Europe develop their own, and very often independent, life. It is to be hoped that future volumes of *CEPMOW* will discover that independent life, and refrain from reducing Latin America to its carnivals and exoticisms.

In the following paragraphs I will try to summarise elements of the volume which I find perplexing. How can it be, given the strong military dictatorships which ruled in the region in the 1970s and 1980s that Latin America is not considered in the entries on Censorship? Is it simply because Anglo-American scholars have no first-hand experience of this so they fail to see its relevance? How is it that Latin America is not mentioned in entries on 'Identity', crucially important in post-colonial areas, where concepts of Nation, ethnicity and resistance have been central? With Mexican pirate companies negotiating directly with the artists before even they produce their next album, why is there no mention of Latin America in writing on Music Piracy? And with so many genres, performing practices, and profile artists related to specific cities and neighbours of Latin America, why is there no mention of this in 'Locality'?

How is it that in writing about Music Festivals, there is no consideration of not only Rock in Rio, but key pop and folk festivals of Viña del Mar, in Chile and Cosquín in Argentina, which have been running for forty years, not to mention the European San Remo and Benidorm Festivals, which have been so influential in Latin America; nor the hundreds of local festivals held yearly in Colombia to celebrate its diversity; nor the pivotal 'New Song' festivals held in Santiago, Lima and Havana in the 1970s and 1980s, which were so linked with ideals and actions in the continent?

It is amazing to read popular music and politics without a single word about the significant New Song movements in Chile, Argentina, Nicaragua and Cuba, not to

mention the songs related to the French Revolution and the Spanish Civil War. And given that twenty-five per cent of the conferences of the Latin American branch of IASPM in Bogotá (2000) and Mexico City (2002) were about Popular Music and Education, and those proceedings have been published online, how is it there is no mention of Popular Music and Education? How can anyone write about Popular Music and Film without mentioning the thousands of Mexican films premiered all over Latin America since the early 1930s in which *música ranchera*, boleros and Cuban music are a key part of the narrative? How is it there is no mention of Argentine films filled with tangos, never mind those produced in Hollywood with Rodolfo Valentino and in New York with Carlos Gardel? The same is true of Popular Music and Television, which, due to the constant exchange of soap operas and television programmes between countries, has not only contributed to the dissemination of popular genres and performing practices all over Latin America (from Mexico's Tijuana to Chile's Punta Arenas), but has also influenced some of them, with live performances of *cuarteto* music in Cordoba, Argentina, *sound* music in Chile, and *música tambora* from Sinaloa, Mexico, transformed into theatrical performances, as if a television show.

How can anyone write about religion and popular music without mentioning the banning of many dances by Latin America's strong Catholic Church, and the development of the vernacular Liturgical Mass using popular music in both South America and Africa following the 2nd Vatican Council? How can anyone write about Stardom without mentioning the *cupletistas*, the first divas of popular song who emerged in the 1890s in France and Spain and who made extensive tours throughout Europe and Latin America. What about tango and bolero stars such as Carlos Gardel and Pedro Vargas, not to mention the Carmen Miranda (Brazil) and Rita Montaner (Cuba) phenomenon in Hollywood and Mexico?

How can one write about popular music and tourism without mentioning Spain, Brazil, Mexico, Cuba or the Dominican Republic with tourism from Central Europe and North America, or the relationships between tourism and folklore in South America? The same is true of the entry with 'War and Armed Conflict', where, despite a paragraph devoted to songs from the Nicaraguan guerillas, there is no mention of the pivotal role of rock in Spanish during the Malvinas war between Great Britain and Argentina; or the mingling of local repertoires when soldiers from different regions met together at the battle front, as happened at Chaco War between Bolivia and Paraguay in the 1930s; or the circulation of local South America repertoires during the campaigns of the Liberation Armies during the independence wars with Spain in the 1820s, with bands of black and Creole musicians dressing *a la turca*?

How is it that the entry 'Popular Music and Humour' fails to mention the Argentinean Les Luthiers and Uruguayan Leo Masliah, one of the most hilarious, ironic musicians from the 'Rest of the World'. Can the history of the Music Industry fail to consider Third World strategies, including the particularities of the music industry in Cuba, as well as idiosyncratic cases like the radios owned by *chicha* bands in Peru to get their style on the air waves, and the creation of several *forró* music bands in Brazil with the same name, to give the impression of a single and very popular one performing all over the country and giving them all a taste of fame? Entries on Youth, Venues, Broadcasting, and many other subjects do not mention Latin America at all.

It is not all gloom however! In the few cases where Latin America is placed together with other regions in writing about media, industry and society, a better idea

of what popular music of the world could be is given. However, in many cases this results in a short mention, with an isolated country taken as representative of the whole region, again included under a single column devoted to the 'Rest of the World', or, even more strangely, to the 'Non-Western World'! As an example, the nine-page entry on 'Radio', by Stephen Bernard, Donna Halper and Dave Laing, includes a single paragraph on Latin America under the section 'Rest of the world', neglecting cross-national broadcasting influences, the effect of radio on local and folk communities, the influence of US broadcasting during the Second World War and the Cold War, and the struggle between commercial and public radio (including the pirate ones) in Latin America.

Entries such as 'Exoticism' by Francesco Adinolfi, include Latin America in an acceptable proportion, allowing the region to contribute to a broader idea of what is being discussed. The same is true of 'Migration and Diffusion' by Paul Oliver, Bruce Johnson and David Horn, where there is some reference (albeit it not always precise) to the mingling of European and African influences in South America and the Caribbean; but no mention of rural European and Japanese migration to major cities of Latin America. While Paul Oliver's entry on 'Slavery' has a column devoted to South America, it refers only to Brazil, neglecting Uruguay, Argentina, and the countries of the South Pacific coast, where several genres with black heritage developed and have been revived. 'Urbanization', by John Shepherd and Peter Manuel, includes problems related to Latin America, using a bibliography in English which has been published on the subject, but puts this in the column related to the Non-Western World. Come on! We may appear to live on the fringes but we are also Westerners, speaking Western languages and living in 500 year-old urban cities of 20 million inhabitants. If *CEPMOW* had considered Latin America to be part of the Western World, would the region have received more adequate treatment?

Entries such as 'Journalism', written by South African and US scholars, provide good models for an integrated view of the issue, but miss the Latin American viewpoint. In fact, only five Latin American scholars contribute to a volume written by 130 scholars worldwide, many working in isolation, it seems, from their colleagues in 'The World'.

It is clear there is an enormous language gap here, with ideological and hegemonic implications. Furthermore, the bibliography on Latin American popular music published in English has been underused in this volume, neglecting journals as influential as *Latin American Music Review*, of the University of Austin, Texas, many Ph.D. dissertations available in the US, other encyclopedias such as *Grove* and *Garland*, and books written by Anglo-speaking scholars working in Latin American studies. It is true that most of the bibliography on Latin American popular music and its social phenomena is written in Spanish and Portuguese. This market of approximately a billion potential readers encourages important editorial endeavours in the region, offering, for instance, at least two hundred different titles about tango. So, if, as it seems, English-speaking scholars of popular music normally do not read Spanish and Portuguese, then the next edition of *CEPMOW* needs to include scholars on its commissioning group and Editorial Board who do. Any view of popular music of the world, never mind Latin American popular music, deserves this. Then we will make an important first step towards the emergence of an *Encyclopedia of Popular Music of the Real World*.

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Continuum Encyclopedia of Popular Music of the World. Volume II: Performance and Production. Edited by John Shepherd, David Horn, Dave Laing, Paul Oliver and Peter Wicke. London: Continuum, 2003. xxx+682 pp. ISBN 0-8264-6322-3

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Reading Volume II of *CEPMOW* is a most rewarding experience. Suddenly things make sense, and connections of which I had no idea at all, become clear both in terms of histories and places. Sometimes I thought I knew already what a certain term meant. *CEPMOW* gave me still new *eureka*s: it has many innovative readings of the routine, everyday practices and things around us. Once I began reading it, I found it difficult to put down. The articles are not only informative, they have also been written in accessible prose.

The first idea for the encyclopedia arose within IASPM more than twenty years ago. This lengthy gestation period is evident in the careful and elaborate organisation of the book. It took a long time to develop 'a systematic, subject-based taxonomy for such a new field of study', as the editors say. Volume I focused on Media, Industry and Society. This second volume concentrates on Performance and Production, subdivided into four main parts: 'Performers and Performing', 'Musical Production and Transmission', 'Musical Instruments' and 'Musical Form and Practice'. The forthcoming volumes concentrate on locations, genres and personalities.

The world's leading scholars of popular music studies form the core of 130 contributors to the volume. Some researchers have furnished an abundance of articles to the book and have sustained an intimidatingly excellent standard. Obviously, the editors have provided Herculean support. I particularly enjoyed the articles of David Horn and Paul Oliver, the latter of whom has concentrated on a range of interesting borderline phenomena between sounds, music and soundscapes, such as calls and found instruments. David Laing took on the unenviably complex task of writing about such things as 'Group', 'Band', 'Duo'. He does so convincingly, incorporating both global and historical insight into these small 'texts'. Wicke and Shepherd write fewer, but no less commanding, articles. The latter has also acted as the head of the editing process. I calculated that ten per cent of the writers are women. Or, if you wish, ninety per cent of them are men.

One part of the book is dedicated to musical analysis. I have already suggested that my students should read the whole section if they are seeking clarification of the analysis of popular music. It is really gratifying to read the lucid articles written by these contextualising writers: Richard Middleton, who has written all of the eighteen articles in the sub-chapter 'Form', the multitude of articles by Philip Tagg (excellent stuff on 'Melody' and 'Harmony'), Garry Tamlyn (many articles on rhythm), Stan Hawkins and others. David Brackett has written important commentaries on 'Sound' and 'Timbre', and I find the latter especially useful. However, I would have expected broader articles dealing with these topics, which I suggest are crucial in the analysis of popular music.

In the articles 'Composer' and 'Arranger', the usual methods of group composition and arranging (amongst certain genres of popular music) have been given relatively little attention. I wouldn't describe group composing as a 'more casual' type of composing than the 'real composing' by The Composer. In fact, these problematics are dealt with in the book, but in places that would be difficult to find for a 'casual' browser. For example, the article by Bruce Johnson on 'Rehearsal' reveals

completely different spheres of composing, since as he says, rehearsal in rock is 'major site for the "composition"'. The article by Richard Middleton, 'Songwriter', also provides an instructive contextualisation for composing.

Here we come, I think, to a problem in the general format: there are no cross-references. For example, subjects relating to singing, suffer from this. Certainly there is an index, but it reveals gaps in this particular respect. The book is rich in a range of illuminating insights on voice, singing, vocal groups, etc., by the most eminent scholars in the field. In the index, however, the only index entries relating to 'singer' and 'singing' are just those: the articles 'Singer' and 'Singing'. The same goes for 'composer' and practically all the other articles as well. To me this is a serious limitation.

I must stress, however, that precisely these articles, David Horn's 'Singer' and Richard Middleton's 'Singing' are marvellous. The chapter on 'Voice', then, appears rather isolated in the middle of the section on musical instruments. John Potter has written several very informative and poised voice articles (amongst others, 'Vocal Groups'). Tony Cummings gives a good insight into religious vocal groups, Gage Averill on 'Close harmony singing' (cf. 'Singing Families'!), and Robert Strachan and Marion Leonard on 'Singer-Songwriter'. I was struck by one particular sentence in the article 'Falsetto' by Potter: 'Falsetto is also part of the rhetoric of much African-American soul singing, where the association of high-pitched sounds with women's and children's voices often adds irony or pathos'. Perhaps it is worthwhile to consider the ways in which some feminist language researchers (Deborah Cameron amongst them) have questioned the association between the low voice and authority, and the high voice with the lack of it.

In the individual performer section, categories like 'Clog Dancer' are described, but, for example, a performer important in past and contemporary music in Nordic countries, 'jojker', is not mentioned anywhere in the book. Rob Bowman's 'Session Musician' will be useful now that members of such categories have stepped out of the shadows (cf. Motown studio musicians) and have begun to tour in their own right. I also like the Caribbean performance techniques articles by Hasse Huss. The article on 'Folk Singer' does not really work outside its Anglo-American context. I get the impression that the writer is not aware of the full range of innovation that can be found within the field nowadays. For once, jazz performance has been taken seriously as an important part of popular music, for example, in the many entries by Alan Shipton.

The book tells you many things about popular music technology and technological process that you have always wanted to know, but have been too shy to ask. The simple explanations of things like 'Echo', 'Distortion' and 'Reverb' can help not only the novice, but also scholars of popular music. In an Ongian spirit, it is good to see among all the discussion of various musical information technology, reference to 'Leadsheets' and 'Notation'. The writers responsible for most of the articles on technology are Paul Théberge and Steve Jones, and along with all the other contributors to this section, they deserve thanks for not making technology seem mystifying or intimidating. Technologies are included under the general title of 'Musical Production and Personnel', where we also find, amongst other things, Brackett's useful articles on 'Interpretation', 'Parody' and 'Pastiche'.

The section on musical instruments is broad, inclusive and maintains an excellent standard, as in the most extensive entries on 'Guitar' and 'Piano'. The guitar article has been written by Steve Waksman with Omar Corrado and Sergio Sauvalle. This arrangement, which makes it possible to incorporate an international perspective

into one entry, works well in this and a number of other articles, as for example 'Charango' by Jan Fairley with Césa Quezada. It might have been useful to take a similarly inclusive approach instead of having the three articles 'Fiddle (Europe/World)', 'Fiddle (US)' and 'Violin'. Perhaps it deserves to be mentioned that Arthur W.J.G. Ord-Hume has contributed all entries on mechanical instruments.

The editors themselves recognise that even if the encyclopedia is global in scope, 'this volume on its own is not comprehensively global', and that the subsequent volumes on Locations will indeed have a comprehensively global coverage. Some writers have already taken up the challenge to elaborate upon the themes relating to their subject outside their home regions. One of the most valuable functions of this volume is as a reference work for teachers as a basis for research ideas for all levels of study, from undergraduate essays up to doctoral theses.

There are, unfortunately, no photographs in the book, but I believe that this has been a necessary budgetary decision. Sometimes the book's long 'process of becoming' is apparent, but also completely understandable. The 'End Matters', reading lists and discographical references nonetheless provide invaluable information for readers.

As a whole, the editors as well as the contributors are to be warmly congratulated. I can already foresee that when completed, the twelve-volume Encyclopedia will be the standard reference work for popular music for the foreseeable future. Not only that, it will be a source of inspiration for a growing plethora of national and local histories and other studies of popular music around the world.

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I Sing the Difference: Identity and Commitment in Latin American Song. A Symposium in Honour of Robert Pring-Mill. IPM: Institute of Popular Music, University of Liverpool. ISBN 1-898806-06-3. Copies from the IPM, University of Liverpool; Roxby Building, Chatham Street, Liverpool L69 7ZT
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This collection of essays is the result of a Symposium in honour of Robert Pring-Mill, whose collection of Latin American 'committed song' has resulted in an engaging reflection and retelling of his process of understanding 'differing "conceptions of reality" [and] the "techniques of representation"'. Pring-Mill donated a collection of recordings and books and other materials collected throughout Latin America over a period of more than thirty years to the Liverpool Institute of Popular Music, where they are available to consult. This symposium gathered together a small group of mostly British scholars who had worked with him over the years. It is the use of the term 'commitment' which links most of these essays in a central discussion around identity and its relationship to political events in Latin America during the last forty years. In particular, various manifestations of the New Song Movement throughout Latin America are given a fresh analysis and provide rich information for discussions within the context of the globalisation debate.

The 'difference' to which Pring-Mill refers, in setting the context for these essays, is the political, economic and social environment of Latin America, which he claims

has 'affected the creative arts far more . . . than it has ever done in this country' (p. 18). While Pring-Mill's discussion focuses on text and the historical use of literary devices in Latin American protest writing, the essay by Scruggs' focuses on music genres in an analysis of the *volcanto* song movement in Nicaragua during the decade of the Sandinista government in the 1980s. His observations of the Sandinista cultural project, to build a national identity by consciously 'rescuing what is ours' (p. 118), provide an informed commentary on the difficulty of channelling a variety of influences and aesthetics into a unified symbolic representation of national culture. One of the dilemmas of *volcanto*, he argues, was the task of mostly urban musicians to appeal to a local audience, while at the same time feeling 'more comfortable in a world cultural milieu than in the localised aesthetic of the majority population within their shared nation-state' (p. 130).

The problems of promoting a national aesthetic are discussed by both Treece, in his analysis of MPB and rap in Brazil, and Torres Alvarado, in his account of Violeta Parra. Treece contends that community-based rap groups present the current 'voices disputing and resignifying the symbolic capital of categories such as the popular, the national and the regional, increasingly in relation to an international, "world music" scene' (p. 100). He contrasts this with MPB's 'hegemonic claims to national representativeness and tradition' (p. 99). It is his focus on community as the site for authentic representation, however, that links his essay with that of Torres Alvarado's in his discussion of Violeta Parra's work. Her link with community through performance style, breadth of thematic content, reworking of traditional Chilean popular music, as well as her social background, gave her an authenticity which Treece also ascribes to Brazilian rap. Both authors show the cracks in the idea of a national identity, but while Torres Alvarado asserts that Violeta Parra 'opened a tangible space for recognition of the multiple identities that constitute the Chilean nation' (p. 56), Treece focuses on Brazilian rap as black cultural expression that goes beyond the nation. In positioning rap in this way, some discussion of black musicians within MPB would be useful here.

Wade, in his discussion of the development of popular music genres in Colombia, considers this apparent dichotomy between national and global differently. Tracing the way in which the recording industry developed from the early twentieth century, and an inevitable hybridisation of new popular music styles, he draws attention to the complex relationship of 'mutual constitution between the national and transnational' (p. 106). His contention is 'not where these things come from, but what is being done with them by whom for what purpose' (p. 115) or 'not a politics of origins, but . . . a politics of intentions' (p. 115). This perspective also sits comfortably with Fairley's account of Inti-Ilumani, a group whose inclusion of a broad range of influences has not compromised a strong sense of identity, whether in their homeland or in exile. Although their music, they claim, was not consciously political, it is the emphasis on connection to a community again, 'pre-disposing a certain kind of sympathetic audience' (p. 66), which enabled them to put into music 'the emotional history of Chile' (p. 76). Having seen Inti-Ilumani earlier this year it was interesting to see the mix of audience, some whose own history was being sung, some whose sense of internationalism was an important focus of the Latin American new song movement, some with an interest in 'world music', and others curious to see the more recent developments in the group.

Another major theme that emerges from these essays is the role of media and technology in the distribution of popular music. Manns, who has worked closely

with Inti-Illimani, discusses the issue of access for Chilean musicians not only to performance but also to broadcasting opportunities. His criticism is not aimed at foreign music but at the lack of national production and distribution through radio and television. Shea's article on the work of Barbara Dane and the Paredon recording project, shows the difficulties for those wanting to set up an alternative to the major distribution companies. Internationalist in orientation, Paredon's provided 'a cultural expression of the activists themselves, of the people making political change', echoing Wade's call for a politics of intention. Without access to recording and dissemination of diverse local popular musics, the risk, to which Wade also refers, is the selling of generic Latin American sounds. This gives a new dimension to the already familiar accounts of censorship which were endured by musicians throughout Latin America during the 1960s and 1970s. With discussions around global capitalism and, more specifically, Free Trade Agreements, recent arguments have included more easily identifiable concerns about access and distribution rights in relation to new technologies and the media. While Treece highlights the practice of music-making in communities as an important means of 're-territorialising space' in contrast to the 'recording, circulation and consumption of music as a mass industrialised product within the "virtual" space of the airwaves or the market' (p. 100), the context in which this music happens is also filled with competing sounds of the global, national and local.

An omission in this collection of essays, given the several references which were made to it throughout this book, is a discussion of *nueva trova* and its relationship to the Cuban revolution. The cover graphic of '*La Rosa y la espina*' was the image used for the first Protest Song Festival held in Havana in 1967 and draws attention to an event which provided an important reference point for Latin American popular music. Nonetheless, this stimulating collection of essays provides a panorama of committed popular song over the last few decades, analysing strengths and weaknesses of music movements, genres and cultural practices, and providing an insight into the complex role that popular music plays in Latin America.

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Popular Music in Contemporary France: Authenticity, Politics, Debate. By David L. Looseley. Berg, 2003. 256 pp. ISBN 1 85973 636 (paperback), ISBN 1 85973 631 9 (hardback)

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Many countries of the world have by now a vivid field of pop/rock music of their 'own'. That is, a cultural arena in which music is being produced by local musicians, sung in the local language, sometimes inspired by local ethno-national traditions, and stylistically ranging from sentimental soft rock ballads, through chart electro-pop, electronica and hip-hop, to metal, hard and alternative rock. The intensive presence of local pop/rock music in the public sphere and in taste patterns of large sectors, marginalises traditional folk and popular styles, and challenges the domination of these types of music over national culture. This situation often incites public debates about ethno-national authenticity, motivates state officials to come up with popular

music policy plans, and sometimes even gets the attention of scholars who conduct research and theorise the culture of the nation and of modernity through the prism of pop/rock music.

France is no exception. It has a vibrant field of pop/rock, with a history of more than forty years; a long tradition of public debate about the 'Frenchness' of pop/rock and the implication of its presence for French culture; scholars who have done various forms of research on the production and consumption of pop/rock in France, as well as a theorisation of its local and global meaning; and a long line of decision makers in the state apparatus that have attempted different types of public policy towards pop/rock. Unfortunately for English speakers, until now most of this was available only in French. Luckily, however, Looseley's book contributes an important step towards saving English popular music scholarship from its ethnocentrism. A fluently written review of all the above, it serves as an excellent introduction to all aspects of popular music in France.

Part one of the book consists mostly of three chapters that offer a brief socio-historical review of the styles and genres of popular music in France: from early *variété* of late nineteenth and early twentieth century, through mid-century *chanson*, 1960s *yéyé* (rock 'n' roll), and *le rock* (all pop/rock styles of the 1970s and 1980s), to 1980s and 1990s *métissage* (that is, hybrid 'world music' and ethnic pop/rock). They are followed by two chapters that present the major public debates surrounding the emergence of pop/rock music: the 'authenticity debate', in which 'Frenchness' in popular music has been largely defined through the work of *chanson* writers/performers such as Charles Trenet and Édith Piaf, and especially that of the quasi-sacred trinity of Jacques Brel, Georges Brassens and Léo Ferré, thus casting pop/rock as alien, 'non-French' music. Then there is the 'sociological debate', in which the authenticity of French pop/rock is asserted and defended by emphasising its affective impact and its patterns of consumption and reception, especially among the youth. Throughout this chapter (chap. 5), Looseley summarises clearly and lucidly not only the work of some obvious names such as Bourdieu, de Certeau, Maffesoli and Hennion, but also that of scholars and influential journalists such as Edgar Morin, Henry Torgue, Paul Yonnet, Olivier Donnat, Denis Cogneau, Patrick Mignon, and Pierre Mayol.

Part two of the book is mostly about state policy towards pop/rock, as executed by the Ministry of Culture since 1959. Looseley provides lengthy discussions of the fluctuations and changes in the attitude towards pop/rock music by a long line of Ministers and other officials, especially since Jack Lang's tenure as Minister of Culture during most of the 1980s. Running through most of these is the idea of cultural democracy, that is, of the recognition and legitimacy of pop/rock genres as 'culture' worthy of state support (as opposed to the idea of the democratisation of culture, which aims to bring 'high culture' to wider publics). Highlights of this part are the discussion of Alain Finkielkraut's critique of pop/rock culture (in chap. 9); and the interesting analysis of the state's ambiguous policy towards *techno* – a term used by Looseley to refer to all styles of electronica that flourished in France during the 1990s (in chap. 10). But otherwise, the detailed presentation of various reports and policy documents makes this part of the book a bit tedious and tiresome.

I believe the book would have served its purpose better by providing more information on and analysis of the politics of style within pop/rock music. That is, by telling us more about the politics of consecration and canonisation, the narration of histories and the construction of artistic hierarchies, as performed by the media and

critics. In the end, the reader does not really get the basic data that makes the reality of pop/rock music: the names of prominent musicians, tracking of major careers, the artistic ideologies that surround them, etc. Prominent names such as Noir Desir, Indochine, Mano Negra, Téléphone are mentioned only once or twice, Jean-Jacques Goldman, one of the most salient names in French pop/rock over the last twenty years, is mentioned only in passing, and someone like Michel Polnareff is never mentioned.

Despite this shortcoming, however, the book is recommended for the way it successfully embeds the French case of pop/rock music within general debates and theories on the position of pop/rock music in late modern culture.

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Echoes from Dharamsala: Music in the Life of a Tibetan Refugee Community. By Keila Diehl. Berkeley, Los Angeles, London: University of California Press, 2002. 340 pp. ISBN 0-520-23043-4 (hardcover) ISBN 0-520-23044-2 (paperback)

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Diehl's ethnographically rich account of the performance and reception of popular music and song by Tibetan refugees living in Dharamsala, northern India, is important for a number of reasons. Firstly, research on contemporary Tibetan lay music has been limited. Scholars within Musicology and Tibetan Studies have focused mainly on the monastic culture of pre-1959 Tibet (when the Dalai Lama fled into exile), assuming that 'Tibetan music' is synonymous with 'Buddhist ritual music', as expressed in the institutionalised performances of the Tibetan Institute of Performing Arts (TIPA). This book is not quite the first that Diehl claims it to be: the Traditional Tibetan music entry in *The New Grove Dictionary of Music and Musicians* (2000) was compiled by a number of scholars (including Isabelle Henrion-Dourcy, Tsereng Khondup, Mark Trewin, Geoffrey Samuel, Laetitia Luzi) and discusses lay folk-music styles, melodies, and folklorisation; song genres and song-and-dance; Tibetan court music and dance (*gar*); classical music (*nang-ma*); epics (Geser); 'Tibetan opera' (*lha-mo*); traditional folk instruments; and contemporary pop music (§IV). The book is, however, the first ethnomusicological monograph on the subject.

Secondly, the book is of theoretical importance, not least because it challenges the status quo. Diehl shows that while academics in the 1990s celebrated transgression, displacement, innovation, resistance and hybridity, Tibetan refugees in Dharamsala strived rather for emplacement, cultural preservation, stability and ethnic purity. In contrast to contemporary academic demands for lack of closure and open-ended, transient, in flux and malleable culture, Diehl discovered that local reactions to such flux and impermanence included expectations that cycles of change will be completed, that boundaries will protect, and that stability will ultimately be reclaimed.

Thirdly, young people have been largely ignored in anthropological literature. This study argues for a multi-directional socialisation process, acknowledging that children and young people have agency as cultural innovators, i.e. 'culture' is

not transmitted unidirectionally from older members of a society to the younger generation in 'Indian file' (Connerton 1989).

One of Diehl's fundamental assertions is that certain sounds are iconic of particular places, ethnic identities, political affiliations, and moral stances. For instance, the unique sound of the *dranyen*, along with certain vocal styles – heard in Dharamsala at TIPA, weddings, large parties, and on holidays – is the (musical) sound of traditional Tibet. Of course the soundscape in Dharamsala is more complex than that. (Diehl uses *soundscape* to refer to consciously crafted musical sounds, rather than – as originally intended by Schafer (1977) – the effects of the acoustic environment on the behaviour of the inhabitants.) It includes traditional or revitalised Tibetan folk music, Tibetan songs and music perceived as 'Chinese' or 'Sinicised', Hindi film songs, Western rock, reggae and blues, modern Tibetan music made in exile, and Nepali folk and pop songs. New Tibetan refugee arrivals, who have been raised and socialised under Chinese rule, offend many old arrivals with their variant sound values, particularly their enjoyment of Chinese-influenced Lhasan pop music. With the exception of the latter and of Nepali folk and pop songs, each of these musics is discussed in separate chapters. Musical expression is the focus of the book and all the chapters are grounded in live performances that Diehl attended, recorded, and sometimes participated in as keyboard player with local rock group, the Yak Band.

The first chapter introduces Dharamsala, with its mixed transient population of Indians, Tibetans and Westerners, and the *communitas* (Turner 1969) of each group, despite the dire physical conditions in which they live. Chapter 2 focuses on the efforts of the Dalai Lama's government-in-exile to preserve the 'rich cultural heritage of Tibet' (i.e. pre-1959), through the education of Tibetan children TIPA performances. Chapter 3 gives a fascinating account of Hindi films and their sentimental songs, explaining the place of such songs in Dharamsala's soundscape. Chapter 4 examines how Tibetan refugees try to pursue personal and political independence by participating in international pop culture, attempting social change while maintaining the core values of their community. Chapter 5 looks at how modern music is being *created* by describing the rock-influenced 'modern Tibetan music' of the Yak Band, and songwriter/guitarist Tsereng Paljor Phupatsang. The goal of 'universal appeal' is seen to be risky in a community invested in articulating ethnic difference. In Chapter 6, the role of song lyrics in the making of Tibetan refugee identity, community and culture is highlighted, and the problems associated with different kinds of Tibetan language (literary, colloquial, dialects, sacred sounds) discussed (cf. Pegg 2001 for a parallel range of language variants in Mongolia). Chapter 7 focuses on the new phenomena of public concerts in which Hindi, English, Nepali and Tibetan songs are juxtaposed, in particular an event that took place 2,000 miles away in South India, at which the Yak Band were accused of 'selling out' because of the number of Hindi and Western songs included in their sets. The concluding chapter attempts to explain Diehl's use of the trope of 'echoes' as a way of linking in with Tibetan ideas of cyclicity and impermanence, which significantly shapes and orders their experiences as refugees.

It seems churlish to criticise this book, since it is brimming over with good stuff. Let me say, then, that the niggles I have do not detract from its importance. Yet niggles, there are. Take the recurring theme of 'echoes', surely a trope with passive overtones. Places, emotions, musical sounds and rhythms, generations, individuals, groups, chapters, and different voices of the book are represented as 'echoing' or 'ricocheting' off each other in multiple ways. Further, Diehl has constructed the book

around a conceptual rather than geographical *mandala*. Dharamsala is placed at the centre of the *mandala* because musical genres/sonic icons of places flow through it; it is also the centre of displacement since refugees flow through it. Conceptually, Dharamsala lies at the intersections in a space located somewhere between Tibet (North) and India (South), China (East) and the 'West' (North America, Europe, Australia and New Zealand). Onto this a *mandala* of musics is overlaid. Diehl works clockwise (an auspicious direction for Tibetans) around this *mandala*, pointing to structurally opposing musical genres and reductive perceptions associated with them: traditional Tibetan music (meaningful and authentic) opposes Indian pop music (superficial and entertaining), while Chinese music (colonial and oppressive) opposes Western rock (liberating and risky). Diehl explains how the ethnic tensions of Dharamsala's actual geopolitical context, with the contested borders of Kashmir and Ladakh to the north, a militant sect of Punjabi Sikhs to the south, and Tibet to the south-west, differs from the Tibetans' experienced or imagined spatial and musical *mandalas*.

The fact that Nepali music is performed in Dharamsala (even by the Yak band with whom she played) but is not included in the *mandala* by Diehl (who admits to not having enough fieldwork data to include it) makes one question whether the oppositions set up in the conceptual and musical *mandala* are wholly Tibetan. Diehl has a tendency to construct oppositions throughout the book, for instance dominant/oppositional forms of memory, public/private, formal/informal, official/personal, self-conscious/spontaneous, TIPA/ 'modern' Tibetan music, the Yak Band/the Ah-Ka-Ma Band). Diehl's own field data often indicates the weakness of such oppositions, for instance, in the latter case, the Yak Band bass player Phuntsok joins the TIPA and Ah-Ka-Ma Band when the Yak Band disintegrates. Sitting somewhat oddly with these structuralist undertones is the sudden appearance of Durkheim's 'total social fact', taken up by Blacking in the 1950s but apparently now being re-energised by Feld and Fox (1994). 'Musical expressions saturated with messages about time, place, feeling, style, belonging and identity' (*ibid.*) presumably are performed, evoked and subject to multiple interpretations in this postmodern age. Are the homogeneous, bounded notions of 'total' and 'fact' appropriate then?

This theoretical bricolage is, however, apparently integral to 'conversational' anthropological narrative (see Rapport 1997 for different takes on its appropriateness for contemporary anthropology). My main concern is the aura of theoretical and referential looseness which the notion of 'conversation' evokes. Actually, the theoretical debates in which Diehl engages are rigorous and relevant to a range of disciplines including ethnomusicology, anthropology, cultural studies, Tibetology, post-colonial studies, and folklore, rather than simply being 'conversational'. Similarly, the idea that all the musics in Dharamsala are echoing and reverberating while being simultaneously 'in conversation' with the official paradigm of cultural preservation seems too vague to express their actual relationships. The froth on this meaty stew could have been skimmed off.

What's more, instead of the presentational overlay of the *mandala*, I would have preferred to have learnt more about the effects of spiritual beliefs on the musicians' lives. Although Diehl focusses on patriotic, lay music, it is unlikely that Tibetans share such a straightforward sacred/secular categorisation. The Buddhist doctrines of reincarnation and karma are, we are told, the dominant framework for Tibetans in trying to understand exile, and we are given a sprinkling of theory in relation to that. Hints of a more complex situation come from odd tantalising comments such as the

fact that Thubten, leader of the Yak Band, is the grandson of a lay shaman (whatever that might mean) and that his stories flickered between gritty realism and the supernatural (p. 101).

Finally, the musical categorisations are a bit odd. In a lengthy discussion about 'rock-and-roll', Diehl tells us that it has moved out of the West and into a global diaspora of its own' (p. 167). But the 'rock and roll' she cites includes the Eagles (country rock), Bob Dylan (folk), and Bob Marley (reggae), all of which are quite different from rock 'n' roll. As a former professional English folk-rock musician, it seems clear that the Yak Band is actually trying to produce 'folk-rock', or even 'world music'. Diehl's suggestion that the 'rock songs' of the Yak Band are representative of 'folk music made possible by global flow' is difficult to pin down but may be arguing the same thing.

But I quibble. In this ambitious book, Diehl taps into a range of important contemporary debates about ethnicity, diasporas, space, place, displacement, global flow, culture, exilic creativity, hybridities, boundaries, pilgrimage, performance and identity construction. Theoretically, it is not an easy read, but her evocative contextual descriptions are captivating and fluent, drawing the reader in. The book goes a long way in helping to redress the balance in coverage of contemporary Tibetan music.

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***Analyzing Popular Music*. Edited by Allan Moore. Cambridge: Cambridge University Press, 2003. 280 pp. ISBN 0–521–77120–X
DOI: 10.1017/S0261143004260251**

This collection of essays, edited by Allan Moore, is a significant representation of the constellation of issues which revolve around the popular music text and its analytical interpretation. A wide range of authors encounter an equally wide range of musics and raise many important issues.

Moore's introduction considers again the position of popular music in the academy, with specific reference to issues of analysis, stating that, 'at the centre of the debate concerning just how popular music is best studied is the status of the "musical text" and the activity of "musical analysis"' (p. 5). Clearly the 'musical text' has not always been at the centre of popular music discourses, something that Moore has done much to change, and the analysis of popular music, which continues to develop,

still seems at times to require special justification. However, it is notable that the recent emergence of analytical studies of popular music have coincided with a new level of questioning of some of the assumptions which have underpinned analysis of other, essentially 'classical' musics. Moore's introduction indicates a sensitivity to this paradox through his summary of recent debates in relation to poststructuralism and postmodernism. Moore's own chapter, 'Jethro Tull and the Case for Modernism in Mass Culture', revisits these questions through the context of modernism and the 'progressive' rock of Jethro Tull. In the introduction, Moore states that this chapter 'takes as its starting point Fredric Jameson's curious identification of the music of the Beatles and the Rolling Stones as modernist popular culture' (p. 11). Jameson's characterisation is indeed curious, and it is one which I have grappled with myself on a number of occasions. However, having been promised this as a starting point, I would have liked to have seen a more direct engagement with it in the chapter. But, in itself this does not detract from Moore's discussion of Jethro Tull. This band's music forms an interesting period context through which issues of both musical text and context can emerge. Building on other, recent work, Moore highlights the question of idiolect in this music and constructs a model of how musical detail and context can be seen as interactive factors.

If the progressive aura of Jethro Tull's music renders it susceptible to theorisation, this is sharply contrasted by the context of 'Late 1970s New-Wave Rock', which, through reflecting upon the 'Pangs of History', John Covach gives a fascinating account of. It is refreshing to see the deliberate pop simplicity and sensibility evident in a recording such as 'My Best Friend's Girl' by the Cars being given analytical attention. The issue that a band such as the Cars raises for Covach is that of reference to what is described as 'pre-hippie music' (p. 189). In other words, the 'new wave rock' of the Cars, looked back, beyond the 1960s and its legacy, to other, earlier popular musics. However, this coexists with 'practices derived from 1970s music', most notably, 'the sonic quality of the recording itself' (p. 189). Interesting though the discussion of this music is, Covach's use of Foreigner as point of departure and comparison could be problematic: 'In order to investigate the musical cues in new wave, it will be helpful to establish some kind of normative model against which this newer music sets itself' (p. 180). Using Foreigner as an example of the 'mainstream' raises some interesting issues, but the process of comparison still feels rather arbitrary, particularly from a UK perspective, within which Foreigner seems less pertinent than in the American context. However, Covach's own conception of 'Musical Worlding', an essentially intertextual construction, is intriguing: 'This approach is founded on the idea that listeners organise new musical experiences in terms of previous ones: any new song is heard in terms of other songs the listener knows or has at least heard' (p. 179). Clearly the listening experience is formed partly on memory and this memory, the reference to 'other' music, shapes the musical experience and the construction of meaning. However, it does raise the related issues of competence and experience. How much, and what, 'other' music do we need to know in order to form 'our web of relationships that lead off in myriad directions to many other pieces' (p. 179)?

Rob Bowman's 'The Determining Role of Performance in the Articulation of Meaning: the Case of "Try a Little Tenderness"' is one of the highpoints of this book, providing a focus on the performative, and related issues of interpretation, through a recording history of 'Try a Little Tenderness'. Bowman compares recordings of this song by Bing Crosby, Aretha Franklin, Sam Cooke and Otis Redding. Differences in musical parameters such as tempo and articulation are noted and a significant amount

of detailed description is presented. But, these details are related to much larger issues, concluding with reflections on the musical text, with the individuality of performance and interpretation questioning the status of composition and authorship. This chapter is full of potential for further consideration of the interrelated processes of recording, performance, interpretation and meaning.

The other chapters contained in this book all help open up areas of popular music and related analytical issues for debate: Robert Walser provides a sequence of reflections on the situation of musical analysis in popular music, Adam Krims argues that Adorno 'constitutes one of the single greatest obstacles to developing a Marxist analysis of music' (p. 131), Dai Griffiths presents new insights into the seemingly familiar context of lyrics, problems of 'listening' are invoked by Chris Kennett, Stan Hawkins confronts house music as rhetoric, Martin Stokes considers popular music in relation to ethnomusicology, Robynn Stilwell looks at and listens to *The X-Files*.

The diversity of these musical contexts presents a welcome contrast to the rock-orientated nature and canonical identity of some popular music analysis. The absence of a common currency and vocabulary suggests that popular music becomes intensely style and genre specific, unlike, to a certain extent, the 'classical' tradition. This means that analysis is always reflected in the specificity of the music under consideration. Although such enquiry demands theoretical frameworks, models and strategies, the music, bound by the specificity of its own identity, remains resistant to the power of theoretical generalisation. This collection helps to restate the diversity of the popular music experience while simultaneously further heightening the tensions between theory and practice. In doing so it provides a welcome and necessary addition to the literature on analysing popular music.

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***The Cambridge Companion to the Guitar*. Edited by Victor Anand Coelho. Cambridge: Cambridge University Press, 2003. 278 pp. ISBN 0-521-00040-8 DOI: 10.1017/S0261143004270258**

The Cambridge Companion to the Guitar, edited by lutenist, guitarist and Professor of Music at the University of Calgary, Victor Anand Coelho, is a largely successful attempt to provide an overview of guitar techniques and histories that is accessible and useful to players and listeners across the generic spectrum. Eschewing a straightforward historical analysis of this constantly evolving instrument in favour of a thematic approach, this book provides a breakdown of diverse, but related, topics. These cover a broad range of styles but work together by providing piecemeal access to particular fields of interest without separating them out into sections that ignore the cross pollination of musical fields that has come to characterise the use of the guitar.

The book is split into three sections. The first part, 'New Guitar Histories and World Traditions', deals with the mobility of the instrument across national and cultural borders. The second, 'Jazz, Roots and Rock', focuses on the developments in technique and technology that have come to characterise popular guitar playing since the turn of the twentieth century. The third part examines, 'Baroque and Classical

Guitar Today'. It moves from a look at the effects of evolving guitar techniques on music and guitar composition at large, and its inception as a site of virtuosity, through an account of the twentieth century renaissance of classical guitar playing – in the hands of luminaries such as Segovia, Tárrega, Rodrigo and Barriòs and then Williams and Bream – and finally out into Stewart Pollens' detailed piece on Stradivari's production of guitars.

From the outset, the eclecticism of the instrument, and Coelho and his contributors' passion for it, is made clear. Central to this volume is a sense of the guitar as a 'nomadic' instrument whose portability and adaptability have not only led to its inclusion in a wide range of musical cultures and traditions but contributed to the fusion of these, often seemingly disparate, fields.

Even if the guitar holds a Spanish passport, it has naturalized itself uniquely throughout the world, across cultures and demographics, embedding itself simultaneously into folk, popular and classical traditions. The classical guitar is Spanish; but the electric guitars and Dreadnought are unequivocally American; the many Latin variants of the guitar can be considered indigenous; and guitar makers throughout the world have personalized their instruments to such an extent that their guitars achieve nationalistic autonomy. This cross-cultural migration and naturalization of the instrument is a process that began in the sixteenth century, and continues to have far-reaching implications on current guitar styles and techniques. Moreover, the guitar has acted as an important conduit for the transmission of culture and ideology. (p. 7)

A certain novelty of perspective makes for an enlightening read, leaving the reader at the centre of historical and sociological threads that run across the essays as opposed to hopping from island to island of isolated stylistic pieces. Particularly refreshing, for this reviewer, was Steve Waksman's division of rock guitar into two sections, making explicit the significance of the punk movement on guitar technique and aesthetics and the reaction to it that marked the virtuosic, and often classically influenced, 'shredding' of the 1980s (pp. 109–22).

This wide-angled view permeates the whole book, making for an engaging acknowledgement that social context and direct application of, and experimentation with, technique can transcend genre. Craig H. Russell, for example, concludes his account of the baroque guitar, and its multiplicity of uses and tunings, by noting that:

Really, it is not as far a step from B.B. King to Murcia's 'Cumbées' as we might first suspect. If we look carefully, the daring steps taken by a Hendrix or Satriani are foreshadowed in many ways by the bold and pioneering steps taken by a Montesardo or Corbetta. History has shown the guitar's ability to anticipate (or adapt to) musical and stylistic changes long before most other instruments. (p. 181)

Perhaps an inevitable consequence of such a broad perspective is that essays on the reader's own specific field of interest cover a lot of familiar ground. This is, however, mitigated by their placement amongst such a wealth of new avenues to pursue. By the same token, the book as a whole strikes a neat balance between comprehensiveness and depth, covering over five hundred years of the instrument's progress without lapsing into superficiality. From an academic standpoint, given the wide range of tunings and string and fret formations that the instrument has taken over its history, I would have welcomed a piece looking at what actually constitutes a guitar. (Its origins in the vihuela and lute and then evolution into the bass guitar, in the 1950s, and synth instruments, in the 1980s, make this less straightforward than might initially appear to be the case). Nevertheless, given the range of topics that are considered, expecting the book to question the subject of its own remit is, perhaps, asking it to go a 'bridge too far'.

From a listener's, and player's, viewpoint, a more centralised and thorough discography would have been an invaluable addition to an already useful store of information. For example, I found myself intrigued by Russell's account of 're-entrant' tunings (p. 157) – where the strings descend in pitch to 're-enter' as a treble note on a new string – but without quick access to listed recordings of it in this volume.

These are, however, minor quibbles and stem from the fact that I generally found *The Cambridge Companion to the Guitar* an eye-, or ear-, opening experience. The frequent recourse to musical examples and technical terminology might make this book less than easily accessible to non-guitarists, or at least non-musicians, but they, by and large, supplement a wider analysis which means that there is much here that can be enjoyed by students of the origins and development of one of the key driving forces in popular music today. Easy to dip into at will but benefiting from a linear reading, *The Cambridge Companion to the Guitar* is an interesting starting point for those curious about the cultural history of the instrument and a valuable resource for players and more avid listeners.

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***Goth: Identity, Style and Subculture.* By Paul Hodkinson. Oxford and New York: Berg, 2002. 288 pp. ISBN 1 85973 605 X (paper), ISBN 1 85973 600 9 (cloth)**

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The late 1970s and early 1980s were more interesting musically and socially than the 'year-zero' pretensions and two-dimensional *ramalama* punk rock sought to provoke. Popular music is all the better for the assimilation of dub, disco, German *motorik*, electronics, world music and who-knows-what-else to the basic repertoire. It was during these times that the 'Goth' subculture emerged, and with it a thankful return to sex, style, drama and intellectual affectation by young people who were cruelly denied these rights of youth by their austere older siblings who sometimes actually *believed* that sex was something done by the now-hated hippies (and thus suspect or sexist), and that loud guitars were 'rockist'. However, while the none-more-black and spikey long hair look was visually distinctive, goths otherwise fell between umpteen teenage tribal divisions. They were insufficiently marginal; they were almost 100 per cent white; they seemed to come from the less fashionable provincial towns; and they were essentially post-Enlightenment individualist liberals in their politics and attitudes. As such, they were of little interest to the apocalyptic fantasies of Marxist sociologists nuttered by Thatcherite reality, or the semioticians employed by the mid-1980s music press to drink cocktails with 'Blue Rondo A La Turk'. Without this oxygen of cultural and intellectual credibility, who would have expected 'goths' to still be around twenty-five years since I underwhelmed my peers in the Upper Sixth as I enthused about having seen The Cure support Siouxsie and the Banshees the night before?

Paul Hodkinson's sociological treatise, *Goth: Identity, Style and Subculture* gives one a few ideas why the Goth subculture has maintained. He notes that the excesses of

post-modern critical scholarship have led to political and theoretical views of gothic culture which are arrogant, presumptuous and ideologically biased. He suggests that such theorists lack a proper understanding of the scene, as even when the researchers have sullied themselves with the vulgar and prosaic business of actually collecting data, the integrity of this basic data is overlooked, with phenomenological hyperbole and rhetoric being seen as equally 'true' as more considered and verifiable responses. Hodkinson draws out the role of women in the gothic subculture. One could speculate that goth scenes were marginalised due to it being relatively attractive to sensitive and thoughtful persons of both sexes who eschewed the macho bravado of many teenage tribes, but wanted to be able to dress up and have fun like everyone else. The positioning of gothic experience within broader society reiterates long-recognised class and subcultural dynamics. In this model, 'trendies/townies/neds/charvas/scallies' (or any other youthful representatives of conventional, conservative, collective working-class values) enact class war in their hostility to the flagrant and sartorial indulgences of broadly bourgeois persons (whether students, hippies, or goths) who implicitly/explicitly regard themselves as culturally superior, independent of the mainstream, and individualistic.

While Goth imagery is ostensibly sombre, morbid and, perhaps even macabre, the book is good on noting the good humour, irony, and even – dare I say it – 'deconstruction' – of the imagery. Neo-Goths often dress colourfully, listen to more dance-oriented gothic music (at least amongst themselves), laugh at their follies, and acknowledge paradoxes of collective style and individualism. Following the resurgence of the style, there is now a tendency to joke about 'baby-goths', but all 'outsiders' start at the outside. This reflects another perennial subcultural dynamic; how the individual negotiates the compromises of life whilst retaining individuality and commitment to the group. Myths of 'authenticity' are always an issue for subcultures, and the persons who are higher status and thus 'for real' almost invariably look down on those persons who adopt the subcultural image for recreation or casual lifestyle, who have not shown genuine commitment to the subculture, and more openly aspire to conventional values. Interestingly, Hodkinson notes that for all the trappings and affectations of outsider-dom, goths are commercially industrious, making jewellery, clothes and running specialist record shops. His description of these persons and their context reminded me of nothing as much as the kind of benign types who run whole-food bakeries and have an annual works-outing to Glastonbury.

Subcultural capital, in the form of having the right look, preferences, artefacts and friendships and intimacies with the leading local taste-makers is as important to goths as any other subculture. However, as Hodkinson notes, most goths have a healthy scepticism for persons who proverbially 'sleep in a coffin' or who engage in vampirism, recognising that in most cases this is an infantile exaggeration, and for a minority a matter of more forensic or psychiatric relevance than a statement of their commitment to the group. For an ostensibly static subculture, Hodkinson makes a good argument for it having moved on, noting that through some permeability of norms and openness to possibilities, a subculture maintains hybrid vigour and a healthy plurality. Thus, along with the aforementioned greater concern for colour and contemporary dance rhythms, the neo-gothic scene has assimilated clothing from the fetish community, neo-tribalism and primitivism, industrial sounds and looks, and, inevitably, the Internet.

Ultimately, much of the contemporary goth scene is one of spending hours getting ready to go out, going to specialist pubs and clubs, and dancing and flirting,

just as it is for any other subculture. It is not about appropriating outlaw images from the urban working class, street criminals or motorcycle gangs so much as taking looks and attitudes from romantic and classical times; Victorian images of style and decadence appeal far more to the goth than trying to pretend one comes from South Central Los Angeles. I can think of far worse ways for one's adolescent children to spend their time. Perhaps their essential harmlessness accounts for the relative indifference goths have had socially, relative to the power and allure of their imagery. Paul Hodgkinson has done well to capture the warm heart and the anodyne nature of the goth, and this book is recommended as a balanced ethnography of this distinctive group.

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Popular Music Prize

The *Popular Music* Prize has been awarded to Caroline O'Meara for her article 'The Raincoats: breaking down punk rock's masculinities'. The winning piece was published in *Popular Music* 22/3.