

***Critical Musicological Reflections: Essays in Honour of Derek B. Scott.*** Edited by Stan Hawkins. Farnham, Surrey: Ashgate, 2012. xxiv, 257 pp. ISBN 978-1-4094-2560-1.

Joseph Kerman's *Contemplating Music* (1985) set a precedent that has seen the discipline of musicology undertake regular reconsiderations of its critical and theoretical methodologies. Kerman's entreaty for the establishment of "critical musicology," as he called it, led the discipline beyond its formalist and positivist traditions to embrace new issues of canon formation, gender, sexuality, exoticism, otherness, subjectivity, intertextuality, and musical meaning. The resulting body of musicological scholarship has continued to grow and develop as subsequent books have further evaluated and refined the field of musicology. A recent contribution, *Critical Musicological Reflections*, augments an already strong series of books that provides a valuable basis to guide researchers, teachers, and students towards a better understanding of musicology's current critical-based approach.

Unlike its predecessors, which tend to be written either from the unified view of a single author or multiple-author volumes addressing various facets of the discipline, *Critical Musicological Reflections* follows a *Festschrift* format that navigates between these two models. Each author offers a different perspective yet there is also coherence since all of them share an affiliation with the book's dedicatee, Derek Scott. As the General Editor of the Ashgate Popular and Folk Music Series, as the editor of several highly acclaimed volumes on music and culture, and as the author of three monographs and numerous articles, Scott has had an important impact on the field of critical musicology. His major contributions include developing a theory to show how ideology is rooted in musical style and providing insight into historical shifts in the meaning of the term "popular." The book's individual chapters reflect the critical and theoretical approaches that informed Scott's own research interests so that the collection as a whole, as editor Stan Hawkins acknowledges, represents "a myriad of complementary positions" (9).

Peter Wicke, John Richardson, Allan Moore, and Charles Ford all look at issues related to the performance and production of popular music. Wicke extends R. Murray Schafer's concept of "schizophonia," the technological split between the production and perception of sounds, to "paraphonia," the coexistence of primary sounds and their simulation in the process of analog/digital/analog transformation. Richardson examines the ways that digital aesthetics can be seen as infiltrating musical production and consumption in recorded performances by The Blue Nile and Sigur Rós. Moore investigates the music of The Feeling to show how special perception affects both the way the music works and, more importantly, feels. Ford studies Bob Dylan's solo work between 1958 and 1964 to demonstrate the extraordinarily high level of rhythmic irregularity in his music. The intersections between popular and classical music are explored by Susan McClary, Lucy Green, and Antoine Hennion. McClary compares the ways

meaning is produced in the music of Schubert, Cipriano di Rore, and Madonna to show how all three rebelled against deeply-held beliefs. Green looks at the formation of music identities through the formal and informal teaching and learning of music in global settings. Hennion distinguishes between different approaches to virtuosity in classical music and jazz. The focus on virtuosity and excess also emerges in chapters by Richard Leppert and Lawrence Kramer. Leppert offers visual representations of musical excess as a key to considering sonic equivalents, while Kramer sees virtuosity as a cultural practice of excess with an important impact on the popular and the cultivated. The remaining chapters by Vesa Kurkela, Franco Fabbri, Nicholas Cook, and David Cooper address issues of agency and cultural organization. Kurkela examines the social function of popular concert programs in Helsinki in the nineteenth century. Fabbri outlines a theoretical and methodological framework for mapping the evolution of genres. Cook explores the concept of relational musicology as a metaphor and metonym of social interaction. And Cooper reconsiders Bartók's music from both structural and syntactic axes to reveal meanings beyond the music's traditional context.

Ashgate Publishing has been unusually generous with the organization and placement of reference lists in the book. In contrast to the tendency in many recent publications whereby bibliographic materials for individual chapters are conflated into a single list and endnotes are pushed to the back of the book, this volume utilizes footnotes and individual bibliographies at the close of each chapter enabling readers to pursue the individual topics and lines of research. Also included at the beginning of the book is a four-page list of publications by Derek Scott. This is a nice touch that allows Scott's work to be present in the volume thus revealing the connections between his work and the book's contributors.

Readers seeking a Canadian presence or perspective in this book will be disappointed. A few Canadians are mentioned, notably Jean-Jacques Nattiez, Daniel Levitin, R. Murray Schafer, and Regula Qureshi, but neither their work nor Canada's distinct contributions to the field of critical musicology is explored in any detail. *Critical Musicological Reflections* is nonetheless an impressive volume that brings together some of the most significant voices in critical musicology today, including Susan McClary, Richard Leppert, Nicholas Cook, Allan Moore, and Lawrence Kramer. By addressing issues and defining methodologies that are currently relevant to the field of musicology, *Critical Musicological Reflections* provides insight into the current state of critical musicology and identifies promising avenues for future work.

*J. Drew Stephen*

*University of Texas at San Antonio*