

Reviews

***Speech, Music, Sound.* By Theo van Leeuwen. Houndmills and London: MacMillan, 1999. 231 pp.**

It's good to find a book which treats speech, music and sound as part of the semiotic continuum. For too long semiotics in media studies has focused on discourse and the realm of the visible while avoiding analysis of organised sound. Of course there has been a semiotic branch within musicology, but generally (and with the notable exception of Philip Tagg) it has been preoccupied with art music or traditional kinds of ethnomusicology. In this context the great attraction of Theo van Leeuwen's book is that it addresses the problem of how to analyse sound as a general category of sign – from newsreading, through sound effects to music . . . and beyond. What's more, this is a textbook, pitched at university students and their teachers on both vocational and theoretical courses across a variety of fields.

The format reflects this with exercises and also case studies at the end of each chapter employing two methods of analysis. They are the 'system network', a tree diagram designed to show the structure of sound texts through increasingly fine binary oppositions, and the 'sound script', a way of mapping sound events over time and modelled on the radio script. The chapters themselves deal with perspective, time, interacting sounds, melody, timbre and modality (or realism effect). Perhaps the biggest challenge facing van Leeuwen here is to identify themes which are salient across all the types of organised sound which he discusses. I'd say he is pretty successful in this respect. For example, in the chapter on melody he makes convincing connections between intonation in speech and melody in music; pitch organisation is a common semiotic problem in all kinds of sound performance.

The methods of analysis, range of examples and the bringing together of disparate sources thus make *Speech, Music, Sound* a useful teaching resource. I'm sure it will be adopted on music courses and in linguistics. In my field, media and cultural studies, it will be particularly helpful. The big problem here for visually aware students and their teachers is to overcome fear of music and sound as objects of analysis, and begin to listen critically. This book provides an important tool for doing just that.

Still, there are some serious flaws which make it hard to recommend without qualification. Firstly, there is a question about how far the book achieves its social semiotic goals. Van Leeuwen is already an important contributor to this perspective which aims to locate symbolic activity in social milieux. Eschewing the abstractions of structuralism, social semiotics deals with the concrete situations in which, say, magazines, television programmes or forms of talk are used. It is thereby concerned with questions of power. However in *Speech, Music, Sound* van Leeuwen sometimes drifts into a rather reductive version in which sound practice is read – simply and directly – as an index of social relations. The work of the ethnomusicologist Alan

Lomax is cited a good deal in these cases. But in an important sense Lomax's homological take runs counter to the semiotic approach. For, as Richard Middleton points out, if musical organisation simply becomes a correlate of social organisation, we lose any sense of the specificity of music, of how structurally similar texts and performances come to signify quite differently in one society, or how stylistic differences work across the same text (Middleton 1990, pp. 150–2).

Another way of putting this is to say that insufficient attention is paid to semiosis, the process by which signs assume value *as signs* through coding. One reason is van Leeuwen's laudable desire to do justice to our ability to choose from a range of semiotic resources in order to both produce and understand meaningful sound (p. 8). But the dichotomy between agency and code is surely a false one. For choices do not take place in some space beyond codification but in and through it. Either we use existing codes (often by combining, modifying and transgressing them) or, as Umberto Eco puts it, 'a rule is imposed on the indeterminacy of the source' (Eco 1976, p. 126) – i.e. we collectively develop a new code to cope with a new semiotic situation. In no cases, though, are semiotic choices code-free.

Quite apart from this problem, Van Leeuwen's argument for choice is contradicted by the homological position discussed above, and also in the way he proposes that the body impacts on sound production. Again, there tends to be a sense of direct and univocal causation at work. For example, he suggests that because '[m]ost of the things we do (walking, running, shivering and so on) have a binary rhythm', double time in music has come to represent the everyday, while triple time, by dint of its opposition to double time, signifies the artificial (pp. 46–7). The trouble is that the premise of double time being a universal standard simply does not hold true. Three-ness predominates in jigs, rhythm and blues in the 1950s and early 1960s, and in drum and bass today. Other rhythms are strongly monadic – house music and disco, say. Even polymetric funk has been described as the 'rhythm of the one' (Vincent 1996). Conversely, in parts of Africa the notion of a single dominant metre simply does not exist, as van Leeuwen himself points out a little later (pp. 56–7). In short the idea of a standard, 'biological' metre against which other metres signify is both essentialist and inaccurate. There appear to be many metric codes at work, and many body clocks too (see Tagg 1984/1996 for a discussion of some of these issues).

So, where does this leave us? In its scope and aspiration, *Speech, Music, Sound* is admirable. However, the papering over of important problems in the semiotics of sound somewhat reduces its utility as a textbook. I'm certainly keen to try out exercises and the analytical methods, but would want to teach some of the other material dialectically, offering counter positions and looking for ways through the semiotic problems posed. Probably that's what one should always do with a text book.

In the end, the difficulties I have been discussing derive from the underdeveloped state of knowledge across the various domains of organised sound. Van Leeuwen himself acknowledges this, and wonders whether he has provided too much system, too soon (p. 192). I would say he has, in which case *Speech, Music, Sound* may actually be more important for provoking argument in an emerging field than as a text book.

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***Key Terms in Popular Music and Culture*. Edited by Bruce Horner and Thomas Swiss. Malden, MA and Oxford: Blackwell, 1999. x + 260 pp.**

The academic study of popular music has reached an important stage of development. My impression is of a significant upsurge in publication in the last decade, with new avenues of empirical and conceptual work being developed. This has been combined with the increasing canonisation of the field through textbook and dictionary production – always a significant indication of the status of a field of academic inquiry. One of the key balancing acts to resolve in this context is the relationship between the specialist concerns of the field, on which it can base its claims to particular expertise, with the wider context that shapes it and which can provide more general resources for the reinvigoration of inquiry. Given the competing intellectual and structural issues, not forgetting the need to provide a base for career development, this can provoke problems.

Bruce Horner and Thomas Swiss' edited volume can be located in this context. It appears to locate itself in a particular niche between the textbooks and the dictionaries, seeking to reflect the upsurge in academic inquiry, codification and knowledge through a number of substantial (but introductory) essays on key terms. The aim is both to introduce and, among the specialists, to stimulate reflection on the state of the study of popular music. After a short (two page) introduction by the editors, the book is divided into two parts: 'Locating Popular Music in Culture' and 'Locating Culture in Popular Music'. All the contributions to the book end with a list of resources to guide further reading.

'Locating Popular Music in Culture' contains eight essays. Lucy Green has the difficult task of opening with a discussion of ideology. She identifies some key features of ideology and raises the difficult issue of the status of ideology-critique, focusing in particular on Adorno. She suggests that the power of the concept of ideology continues to reside in the analysis of musical commonsense and power. The next piece, by Bruce Horner, takes up the perhaps equally difficult (and vexed) concept of discourse. Horner illustrates the complexity of the field and shows the power of the concept in re-stitching any potential divide between music and talk or writing about music. These quite dense essays are followed by a discussion of histories by Gilbert Rodman, who gets the point across well that histories are about the interpretation and conceptualisation of events as much as the events themselves. The essay illustrates this neatly by concluding with the example of Guralnick's biography of Elvis Presley, showing how this narrates familiar events, but constructs a new way of telling and seeing.

The ground shifts somewhat in the next chapter on institutions by David Sanjek, which uses Becker's ideas on art worlds combined with Frith, Bourdieu and Thornton on cultural capital to examine the operation of institutions such as *Rolling Stones* magazine and the National Academy of Performing Arts and Sciences. Robin

Ballinger explores the diverse interconnections of 'politics' and popular music. Similarly clear overviews of 'race' and 'gender' are subsequently offered by Russell A. Potter and Holly Kruse, respectively. This part of the book concludes with a consideration of 'youth' by Deena Weinstein.

'Locating Culture in Popular Music' consists of a further ten essays. Anahid Kassabian's discussion of the popular usefully suggests a shift from what she calls the 'populist' to 'ubiquitous' musics as a way of expanding the terrain of the popular. David Brackett's consideration of music examines the place of popular music in musicology and uses the contextual debates on R&B/rock 'n' roll and rap/hip-hop to illustrate the interplay of 'social fears' and 'aesthetic criticisms'. Form is the focus for Richard Middleton, who sets out some key terms for studying 'form' but also shows its social and cultural saturation. John Shepherd's essay on 'text' also demonstrates the interactional complexities of 'text' and 'context'. Cynthia Fuchs explores the diverse role of images and David R. Shumway uses Elvis Presley's performances as a case study to consider performance in general. Will Straw discusses issues surrounding the complexities of authorship in commodified culture. Technology as discourse and practice is the focus for Paul Théberge, and the business of popular music for Mark Fenster and Thomas Swiss. The volume concludes with an overview of scene by Sara Cohen.

With this range of content, discussed by those who have already made significant contributions to popular music studies, there is no doubt that this book marks an important intervention and stage in development in the study and discussion of popular music. As an integrated statement of where popular music studies is in relation to wider contexts, the book is perhaps less successful. In my view, this partly results from the attempt to address two relatively distinct audiences: the students of popular music studies and its practitioners. Some of the essays seem to fill the needs of the first (e.g. by Ballinger, Potter, Kruse and Cohen), but others exist on a different level and appear to address teachers (e.g. Rodman). Moreover, some of the more conceptual essays (e.g. by Green, Horner, Middleton, and Shepherd) would, I suspect, pose problems for all but the most able of students, especially those coming from social science and cultural studies backgrounds. It is true to say, as do the editors in their introduction, that 'we hope thereby to encourage readers to see popular music study as an ongoing project in which we all have a stake. Popular music and the language we use to talk about it shape the sense we have not only of each, but of ourselves.' (p. 2) However, the nature and stages of development of those stakes and identities are rather different for diverse constituencies.

A related point concerns the nature of the map that is offered in the book. It is important to ask how (if at all) the key terms identified and discussed in the book fit together. This is not a request for an overly integrated account or contouring of a field, rather to suggest that there may potentially be conflict between the tools identified in the book: Should images be studied as ideology or discourse or both? How do discourses become ideological in certain circumstances? I see a potential for confusion here. Such confusion may be inevitable and in some circumstances profitable, but the editors could have further addressed it. This would have called for a rather longer introduction to the volume, locating the essays, their linkages and potential conflicts more. This might have also considered why some terms are included but others omitted: e.g. signs, consumption, and geographies to take just three that spring immediately to mind. Perhaps too much should not be made of

the omissions and interpretations in this regard. It is always easy for the reviewer to perform this particular trick. However, a more explicit rationale as guide, even if to be disagreed with, would have helped.

In conclusion, I would give this book a qualified welcome. It contains some useful and thought-provoking essays for students and specialists alike, but is probably best read alongside the textbooks and dictionaries for the former, and indeed for the more committed of the former, and in the context of the ongoing development of research for the latter.

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The Inaudible Music: Jazz, Gender and Australian Modernity. By Bruce Johnson. Sydney: Currency Press, 2000. 244 pp.

Playing Ad Lib: Improvisatory Music in Australia 1836–1970. By John Whiteoak. Sydney: Currency Press, 1999. xxii + 343 pp.

Both of these books deal with the development of pre-rock African–American-based popular music forms in Australia, illuminating the cultural and musical meanings of these developments. Jazz and its predecessors, minstrelsy and ragtime, are here implicated in the colonial and imperial experience, in the establishment of modernism, and in the construction of whiteness. Though neither book addresses recording-based mass popular music of the current era, for Australian popular music studies this is important historical research; and both authors raise questions of cultural translation and the dynamics of modernism in music, the relevance of which is by no means limited to Australia.

Bruce Johnson takes the cue for the title of his book from Ruth Finnegan's study of amateur musical performance in an English town, *The Hidden Musicians*, thus signalling his interest in jazz as a music of popular performance. Johnson is an accomplished jazz trumpeter himself, and is the outstanding documenter of the Australian jazz movement, and author of the *Oxford Companion to Australian Jazz*. From his unparalleled understanding of this scene and his sense of its structures of feeling, he constructs important insights into the musical form. The book is a series of linked and clearly argued essays, which are counterpointed with short sketches of musical informants, of gigs gone well and badly, and of the sometimes chaotic work of musical research.

Johnson argues that until the 1950s, jazz was the soundtrack to modernism, and to the idea of mass and popular culture. Contrary to the position given by Australian cultural historians to the visual arts as the leading agent of modernism in Australia, Johnson argues that jazz, its popular audience and its musicians were the primary vehicles for this aesthetic from the end of World War One. In jazz, modernism challenged an aesthetic establishment within the sensibilities of popular entertainment.

The next section of the book describes the impact of the microphone on jazz performance in the 1930s. That the microphone unleashed the new popular voices of recorded music has now been widely acknowledged, and Johnson intensifies this argument with a detailed analysis of its impact on the gender structure of music in public performance. Jazz-based dance orchestras, playing for enormously popular

social dances, were the main public vehicle for urban popular music, and the physical demands of sound projection dominated performance style, particularly with the singing voice. Through the detailed analysis of one jazz singer of the 1930s, Barbara James, he shows how female singers were the first to exploit the capacity for expression which the microphone made available.

Chapter six, 'Australian Jazz Abroad', moves to one of the most internationally significant moments in Australian Jazz, the European tour of the Bell Brothers Jazz Band of 1947–8. This band of enthusiasts for New Orleans style was closely linked both to the avant-garde modernist visual arts world and to the broad communist-based intellectual wing of the labour movement. From this background they undertook a tour to the World Youth Festival in Prague in 1947, where their inspiration virtually founded the Czech jazz movement and shaped its cautiously negotiated opposition to developing Stalinist aesthetic control. After Prague the band went to London, where their impact was equally significant. Bell saw jazz as entertainment and dance music rather than as a form for intellectual contemplation, an attitude which till then had dominated the British scene. The club and the dances the band organised brought out the first manifestation of youth popular music in postwar Britain, some years before the arrival of rock and roll. The 'Australian' cultural style was easily read stereotypically by British audiences and reviewers, and Johnson subtly analyses how the Bells played into ideologies of imperial-colonial relations, as well as making jazz part of the intensifying radical nationalism movement of the early postwar period in Australia.

Johnson identifies jazz as a popular music by its address to its audience, and by its democratic structure of playing. In the last chapter he analyses the cultural politics of jazz in Australia with a rightful outrage at its exclusion from the musics sanctioned and supported by the State. But the tone of self-righteousness that can easily permeate such discussion is diffused by his closing interlude, which humorously sketches another gig gone wrong, and provides a fine illustration of the social efficacy of a performance music such as jazz.

John Whiteoak's book, *Playing Ad Lib: Improvisatory Music in Australia 1836–1970*, covers a wide variety of musical forms over a period extending from the establishment of the European settlement in Victoria in South East Australia to a cut-off point around the emergence of consciously experimental rock. He describes the musical styles and social contexts of such genres as minstrel show music, nineteenth-century theatrical accompaniment, circus music, silent music piano accompaniment, jazz from its early period to the present, to avant garde improvisatory composition of the 1960s.

To accommodate the historical and musical diversity of genres analysed, Whiteoak paraphrases the high-popular division as 'the anonymous' versus 'the approved' genres. Like Johnson, he brings a performer's sensibility to his subject matter, and uses his experience as a working dance-band musician convincingly to suggest reconstructions of musical styles and contexts. He draws on an enormous range of material; from contemporary reports to instructional 'teach-yourself' manuals, professional musicians' journals and piano rolls, as well as recordings, band arrangements, and scores and sheet music.

Up till at least the mid-nineteenth century, improvisatory forms and techniques were an important part of music performance in the approved genres, both for the virtuosic concert performer, and for the drawing-room amateur. Whiteoak examines popular vamping instruction books, and manuals for

'impromptu accompaniment', to probe an often overlooked world of domestic amateur performance. However, in general the trend to aesthetic rationalisation moved improvisatory practices into the 'anonymous' genres, and especially into popular entertainment. From the global dissemination of the minstrel show onwards, African-American musical models have dominated improvisatory practices and attitudes. Yet apart from occasional visiting performers, these musical models were rarely seen or experienced, and hence became the sites of cultural fantasies and stereotypes on which the musical imagination could work. Through ragtime and early jazz and theatrical music, these provided the stereotypic representations of the grotesque, bizarre and unconstrained through which the carnivalesque aspects of improvisatory performance would be expressed. Whiteoak's work thus reveals part of the history of the structures of white-black, rational-ecstatic musical and cultural dualism which continues to underpin much popular music.

Whiteoak examines in particular detail the introduction into Australia in the first decades of the century of ragtime and 'ragging', the improvisatory overlay of ragtime playing style on 'straight' musical material. From a period with few recordings, his meticulous examinations of piano rolls, and contemporary musical instruction systems and handbooks unfold for us a world of amateur and professional musicians seizing the new styles as they hear them. As jazz begins to enter Australia from the 1920s, it is initially seen as a theatrical act reproducing the grotesqueries of minstrelsy, coon-shows and ragtime in a musical form, and marked by overwhelming and novelty percussion. Gradually it becomes a style of improvisatory embellishment to popular performance and to public dance music to be 'jazzed'. Through the 1930s, a period also documented by Johnson, there was considerable interplay among straight or 'legit' musicians, dance-band players and a few who embraced and trained themselves, in decontextualised isolation, in the hot jazz solo. The final chapters trace this development through the swing and bebop era. From the 1950s onwards, the boundaries between 'anonymous' and 'approved' genres are harder to distinguish. Whiteoak discusses at least two generations of musicians who moved from jazz to composition and avant-garde concert performance. In the 1940s and 1950s, Don Banks and Keith Humble were established jazz musicians before becoming significant high-art composers. In the 1960s, another group moved from the developments of Ornette Coleman's free jazz, or Miles Davis's modal forms into collective spontaneous improvisation performances, chance composition and graphic scoring. Whiteoak says little about the developments of youth popular music, though when improvisational psychedelic rock started to emerge around 1967-8, Whiteoak notes that part of its audience considered it to be pursuing the projects of the avant-garde intellectual circles who supported 'new music' and the milieu of 'experimentalism'.

The narrative thread of this book is musically defined in improvisatory styles, and it thus finds parallels in widely divergent musical genres. Like Johnson's book, it treats the music from the point of view of performers, their skills and motivations. Many of these played in a number of social genres, to some degree a consequence of the smallness of the Australian musical scenes, but by no means uncommon for proficient professional musicians. No doubt these musicians would rail against genre pigeonholing, and Whiteoak's eclectic approach highlights the types of musical imagination which are found in many styles. Whiteoak's book is full of exemplary research into forgotten styles and genres supporting highly original

insights. It argues powerfully for social and musical continuities in the improvisatory musical practices explored. Popular music studies generally gravitate towards institutional analyses or studies of reception, but the performer is not dead yet. Both Whiteoak's and Johnson's books describe how performers equip and motivate themselves to make music.

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***Listening to Salsa: Gender, Latin Popular Music and Puerto Rican Cultures.* By Frances R. Aparicio. Wesleyan University Press, 1998. 311 pp.**

Whilst critical of the tendency to homogenise Afro-Caribbean Hispanic musics under the commercial label of salsa, Aparicio chooses a title that is to some extent guilty of the same marketing criteria. As the flyleaf clarifies, this is not only a study of salsa but of a variety of Latin popular musics including the traditional Puerto Rican genres of *bomba*, *danza* and *plena*, as well as several pan-Caribbean, or perhaps more accurately transnational, genres such as the bolero, merengue and Latino rap. Readers expecting a detailed history or genealogy of salsa or women 'salseras' will be disappointed. As Aparicio herself notes in her afterword, this is not a sequential narrative; instead she focuses on specific case studies, and she notes the problem in locating historical documentation. Interested readers who are able to read Spanish would do well to consult the studies of Cristobal Díaz Ayala, Pedro Malavet Vega and César Miguel Rondón, all of which are referenced by Aparicio.

Aparicio's approach is highly interdisciplinary, combining musicology, sociology, ethnography, literary criticism, feminist criticism and cultural studies. However, the primary focus is on the relationship between gender and culture with the aim of challenging the problematic representations of women within the music studied and the marginalisation of women musicians within a male-dominated industry. Three key questions are set out in the preface: How does this music continue to inscribe gender? How is it gendered itself? What is the impact of gender politics on its listeners? One of the main ways in which Aparicio attempts to answer these questions is through close readings of lyrics to deconstruct the complex interrelationships between gender, class, race, ethnicity, national identity, and discourses of power and desire. Readers from a musicological background may feel frustrated with the discursive focus of the text and the relative paucity of musical examples. Those seeking musical examples set within a similar sociological framework, albeit without the explicit gender focus, should consult Ángel Quintero Rivera's 'sociology of "tropical" music', *¡Salsa, sabor y control!*, which was awarded the Casa de las Américas prize for socio-historical essays in 1998. Aparicio's highly intertextual focus, which combines feminist theory with literary criticism, may be explained by the book's genesis. It originated as a research project into the presence of popular music in contemporary Puerto Rican narrative. It is the *nueva narrativa* (new narrative) of authors such as Rosario Ferré, Luis Rafael Sánchez, Ana Lydia Vega and Carmen Lugo Filippi which provides the inspiration for the musical references analysed.

The text is divided into four parts. Part One focuses on the Puerto Rican creole genres of *danza* and *plena* which have traditionally been juxtaposed according to

categories of race within the patriarchal discourse of the Puerto Rican essay tradition on national and cultural identity. This historical racialising of national musics, the concomitant racialisation of women in Puerto Rican society and the feminising of popular musics are explored through the analysis of three short stories by Rosario Ferré, considered to be one of Puerto Rico's foremost feminist writers. Aparicio concludes that Ferré is engaged in an oppositional rewriting of the bourgeois literary tradition and the rhetoric of cultural politics within Puerto Rico. She does, however, acknowledge the ambivalence of Ferré's position as an upper-class, white woman articulating an erotic discourse in which the locus of pleasure is the popular classes and primarily black or mulatto figures; a positioning which threatens to confirm rather than contest traditional binary categories or dualities of class, race and gender.

It is this ambivalence or double-edged quality which is central to her analysis of salsa in Parts Two and Three, where she attempts to reconcile her desire to reaffirm the value of salsa as a historically oppositional form of expression for marginalised communities whilst challenging misogynistic representations of gender. Aparicio is very explicit about the tension she feels as a Latina scholar engaging in this internal critique of the gender politics of salsa due to the risk of reaffirming stereotypes of Latin machismo and violence. In her postmodern analysis she insists on placing salsa both within the wider context of cross-cultural patriarchal and phallogocentric discourse and the more specific context of the social experience of disenfranchisement, oppression and marginalisation of Latina/o communities.

As a syncretic and hybrid genre, salsa is notoriously difficult to define, leading musicians such as Dámaso Pérez Prado and Tito Puento to famously declare that there is no such thing. For ideological reasons the term has been hotly debated in Cuba, where similar developments have given rise to a style known as *timba*. Aparicio eschews nationalistic positions which attempt to define salsa in terms of ownership, to consider it in its plurality as national discourse, transnational pan-Latino genre and culturally appropriated, international mass music. She critically engages with the conflicting definitions of salsa offered by musicians, musicologists and intellectuals to conclude that it is characterised by a specific use of rhythm, instrumentation, repeated themes and lyrics. However, she goes beyond a definition grounded in formal or structural qualities to engage with the socio-musical practices involved in the production, circulation and consumption of salsa. In Part Two she analyses how Latino and Anglo audiences construct meaning within the post-colonial context of the Latino diaspora in the US. Whilst her analysis is postmodern, in that she argues that salsa is semantically polyvalent, it is explicitly political as she examines the tensions between the divergent social constructions of heterogeneous interpretive communities. Salsa becomes a symbolic site for the negotiation of issues of race, class, gender and national identity.

Part Three is the most heavily inflected by literary criticism, particularly reader-response theories informed by feminist criticism (curiously no reference is made to Judith Fetterley's notion of a resisting reader, which fits in well with Aparicio's analysis). Images of women are examined, primarily through textual analysis but also with regard to extra-textual factors such as performance style, in a variety of genres including the bolero, salsa, merengue and rap. The chapters on the latter three focus on the one hand on ambivalent masculine expressions of desire and disavowal for the mulatta represented synechdocally by her 'rhythmic butt', and on the other on how these images are reappropriated or rebutted by female

musicians. The discourse of 'gastronomic sexuality', in which black women are equated with erotic pleasure and food, is deconstructed and contrasted with a poetics of self-eroticism engaged in by Latina singers and rappers. Again, a double-edged quality emerges in this discourse of reappropriation of women's bodies as signifiers of resistance to oppression, as it may seem to reinforce the objectification of the female body. Aparicio notes a shift in the representation of gender politics in salsa lyrics since the 1970s and traces the emergence of a group of *salseras* such as *la India*, Olga Tañón and Albita who are characterised by the oppositional content of many of their songs, a repertoire consisting of songs mainly composed by themselves or other women and a performative style which destabilises fixed notions of gender. Perhaps more importantly, she examines the generation of singers from the 1950s and 1960s, commonly neglected in scholarship, who paved the way for these more contemporary performers by carving out spaces in which to articulate agency and subjectivity for Caribbean women in Latina/o culture. She focuses on three singers: *Toña la Negra* (Mexico), *Mirta Silva* (Puerto Rico) and *La Lupe* (Cuba).

The chapter on the bolero focuses somewhat less on performance and draws heavily on the highly discursive analysis of the Puerto Rican critic Iris Zavala. Although Aparicio briefly discusses women composers and singers who break with social norms in boleros, such as the Puerto Rican composer Silvia Rexach and the Dominican singer Sonia Silvestre, her reading of the libinal economy inscribed in the bolero focuses on lyrics in which the power differential between men and women is articulated through a discourse of male sexual domination. She makes the curious assertion that even boleros by female composers have consistently been articulated by male singers, when two of the singers she herself recuperates in later chapters, *Toña la Negra* and *La Lupe*, were famous for their interpretations of boleros. Indeed, the number of female composers and interpreters is a feature noted in the extensive historical studies of the genre by the Colombian scholars Hernán Restrepo Duque and Jaime Rico Salazar. Furthermore, a key feature of the bolero which is crucial to Zavala's analysis and picked up on by Aparicio is the gender fluidity of the central signifiers in the lyrics, the semiotic shifters 'yo' ('I') and 'tú/usted' (you). These allow male and female performers to interpret the same song, as the majority of boleros are not addressed to a specific named, and therefore gendered, subject. The open-gendered nature of the bolero allows for the homoerotic articulation of desire in a further destabilisation of gender categories exemplified for Aparicio in Luis Rafael Sánchez's rewriting of Puerto Rican singer Daniel Santos, ultimate icon of machismo, as the locus for free hetero and homoerotic play.

Part Four also opens with a literary rewriting, Ana Lydia Vega and Carmen Lugo Filippi's short story, 'Cuatro selecciones por una peseta' ('Four Choices for a Peseta'), in which the authors use strategies of inversion, parody and irony to deconstruct male discourse and behaviour through the codes of popular music. The story makes intertextual reference to the diatribe against women in the Gran Combo song, 'Así son' ('Such are women'), and this is explicitly contested by the listening strategies of Latina women. This is perhaps the most interesting part of the text as Aparicio engages in ethnographic audience research to integrate the voices of Latina and Latino listeners, particularly those from the working class. The study is, however, limited. She admits that she is not an ethnographer and this is a small sample of only twenty-six listeners asked about just two songs. It would have been

useful to reproduce the interviews conducted and give a systematic overview of the results, as there is a rather anecdotal feel to this section. Her aim is to illustrate how listeners engage with songs to actively construct meaning and demonstrate how these meanings shift according to the positioning of the listening subject. Through their responses, salsa emerges as a contested terrain of struggle in which identities are articulated, disarticulated and rearticulated.

Overall, this is an insightful study of the complex relationships between constructions of class, ethnicity, gender, race and national identity in a variety of Latin popular musics. The notes are very full, although their location at the end of the text and the lack of a separate bibliography make them a little unwieldy. This is a serious academic work highly recommended for those with an interest in Latin music, cultural studies and gender studies.

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***Song and Dance Man III: The Art of Bob Dylan.* By Michael Gray. London and New York: Cassell, 2000. 918 pp.**

Song and Dance Man III is a monumental work and must be considered obligatory reading for anyone with more than a passing interest in the literature on Bob Dylan. But like all monuments we must walk up to it, inspect it, examine its detail. As Dylan himself wrote in 1984, 'What looks large from a distance close up ain't never that big.'

In the last ten years or so, 'Dylanology' (a hateful expression used only by those with no interest in it) has undergone two major epistemic shifts. The first of these is to focus, rather than on the revolutionary genius of Dylan's work, on Dylan's position within the traditions of blues, folk and country music. The second is a focus on the importance of performance to 'The Art of Bob Dylan' and was catalysed by the work of Paul Williams. Whether this latter approach is born out of the necessity of Dylan's slowing written output in the last two decades is debatable.

While Gray has seemingly played a part in the first of these shifts (and parts of his book are a major addition to it), the second has generally passed him by. Gray is one of the old school. (To a great extent, he built the old school.) For him, Dylan's genius is in his writing. His book thus provides a detailed literary analysis of the two dozen or so 'best' songs in Dylan's armoury. It begins with a reprinting of the entire second edition (1979). This is a mistake. While Gray has added detailed footnotes to the seven chapters, a lot of information has arisen in the twenty years between editions that has not been granted sufficient attention. Thus we have a chapter on Dylan's literary influences with no mention of the French Symbolist poets and a chapter on his musical influences with no detailed discussion of Hank Williams (conceivably the most important influence on the current Dylan). Importantly, we are given no sense of continuity between Dylan's pre-conversion work and his 1980s/1990s output; if Dylan's use of language became simplified in the 1970s, how has this developed in his later work?

The most curious chapter in the book is Gray's new chapter on the importance of prewar blues to Dylan (Chapter 9). This is certainly a major addition to the literature on Dylan, and Gray's central proposition (that Dylan places verbatim

blues lines in his non-blues songs and slightly rewrites blues lines when placed in his own blues songs) is insightful and useful. It is curious, however, because despite being by a distance the longest chapter in the book, and being granted a prominent place in the structure (first substantive chapter of the 'new' part of the book), Gray does not heed his own conclusions. In both this and the following chapter, Gray discusses the idea of the text of Bob Dylan. In Chapter 9, adopting Michael Taft's approach, he argues that because of the formulaic structure of the blues, to hear one line means to automatically hear a range of other performances of the same or similar lines (pp. 373–5). In Chapter 10, he uses the inadequate collection *Lyrics 1962–1985* as a springboard to discuss poststructuralist approaches to the text. Both a totality-orientated notion of blues creation and a moderated poststructuralist notion of the text seem to me a fairly good position from which to begin an analysis of Dylan's recent emphasis on concert work, yet Gray dismisses the bulk of Dylan's work in the last thirteen years (a third of his career: over 1,200 shows) as merely a case of writer's block (p. 389).

Herein lies the problem of Gray's approach. While he pays lip service to the idea of performance, it seems that, for Gray, Dylan will always be a writer who sings. Now this may be fine, and many Dylan fans use this sort of work as 'proof' that Dylan really is a poet wrapped up in songwriter's clothing, but it seems to me to be taking Dylan's work in a direction that it doesn't want to (and shouldn't) go. In short, it takes all the fun out of Bob Dylan. While the alternative approach – focusing on performance – often lacks critical rigour (which Gray dismisses as 'airheaded apologism' (p. 257)), it at least tries to interact with Dylan's current artistic state of mind. The lit-crit approach leads to a diminution of Dylan's recent output (which Gray tries to avoid by focusing on the 'major' songs of the last twenty years and dismissing in a couple of sentences the 'minor' song 'Silvio' that Dylan has chosen to play in concert over 600 times in the last decade. Perhaps we need to ask why this song is important to Bob Dylan?).

Reading Gray's book also leads to the question of exactly what are we studying? What is Bob Dylan's output? Not unreasonably, Gray focuses upon officially released songs and albums. But this can give a distorted picture. If we look at years, or creative phases, or recording sessions, or concerts, our appreciation of Dylan's work will be different. 1988 brought us *Down in the Groove*, but it also yielded a very interesting opening leg to the Never Ending Tour. Gray criticises the former, but ignores the latter. While 1983 was actually a quite creative year for Dylan, the studio album released (*Infidels*) did not reflect that. It is hard to disagree with Gray's assessment of it as 'a small, shifty failure' (p. 464), but to do so misses at least some of the point. Worse, Gray uses the problematic nature of Dylan's 1980s' albums to put forward some pat psychological theory about Dylan's self-hatred as an artist. Instead, he could have focused upon more interesting questions, such as why Dylan's apparently flawless artistic judgement has deserted him, or how has the development of studio technology so alienated Dylan that he doesn't care about albums anymore. To achieve this would require a thorough analysis of the most important work Dylan has so far completed; the work that he spent most time on and tried so hard to make everyone understand. The film *Renaldo and Clara*, and the effect of its failure upon its creator, is hardly mentioned in the book's 900 pages, and that is a major oversight.

There is much to recommend in Gray's work. It has the best analysis of *Street Legal* available, and excellent discussions of many major 1980s' songs such as

'Angelina' and 'Brownsville Girl'. The work on the blues influences is essential and stays just the right side of obscurantism. It does, however, provide only a partial understanding of Bob Dylan's work and deliberately understates aspects that do not suit Gray's approach. It is far from definitive and a work of this scale should come a little closer.

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Beatlestudies 1: Songwriting, Recording, and Style Change. Edited by Yrjo Heinonen, Tuomas Eerola, Jouni Koskimaki, Terhi Nurmesjarvi and John Richardson. University of Jyväskylä Department of Music, 1998. *Research Reports*, 19.
Beatlestudies 2: History, Identity, Authenticity. Edited by Yrjo Heinonen, Jouni Koskimaki, Seppo Niemi and Terhi Nurmesjarvi. University of Jyväskylä Department of Music, 2000. *Research Reports*, 23.

I have to admit that some of my favourite papers at the recent Beatles 2000 Conference (Jyväskylä, June 15–18, 2000) were on 'Eleanor Rigby', perhaps one of the most evocative of all Beatles' songs. *Beatlestudies 1* provides one such example, "'Black and White Music': Dialogue, Dysphoric Coding and Death Drive in the Music of Bernard Hermann, The Beatles, Stevie Wonder and Coolio' (John Richardson). The point of departure is Hermann's score for the suspense classic *Psycho*. A chain of influence is traced from this film to George Martin's string arrangement for the Beatles' 'Eleanor Rigby', to the use of 'Eleanor Rigby' strings in Stevie Wonder's 'Pastime Paradise', to the use of samples from this song in Coolio's 'Gangsta's Paradise' and their use in the recent film, *Dangerous Minds*. 'Interesting in itself, this four-link chain of influence becomes even more so when a number of striking isomorphisms in terms of the surrounding dramatic context are considered. A core motif of isolation, alienation, and more specifically, death is conspicuously present in each of these examples.' Richardson's chapter reflects the Department of Music's interest in psychology (psychoanalysis, cognitive and social psychology) as the basic theoretical – and partly methodological – framework for analysis, and its use of historiography (source criticism, biographical method) and music analysis as the basic methodological framework.

Freudian concepts (of repetition as understood in the recent literature on psychoanalysis, semiotics and popular music studies) also inform Yrjo Heinonen's chapter on "'Michelle, ma belle" – songwriting as coping with inner conflict', but where the main purpose of the composition process is *not* therapeutic *but* artistic. Heinonen bases his theoretical background on Sigmund Freud's (1981) concept of creativity, Maynard Solomon's (1990) psychoanalytical view of biography, and Endel Tulving's (1983) 'theory of episodic memory' (as formulated in Freud's 'Creative writing and day-dreaming', first published in 1908):

A strong experience in the present awakens in the creative writer a memory of an earlier experience (usually belonging to his childhood) from which there now proceeds a wish which finds its fulfillment in the creative work. The work itself exhibits elements of the recent provoking occasion as well as of the old memory. (Freud, 1981)

Basing his methodological approach on the ways in which melodic invention (in general) can be considered as transformation and recombination – displacement and condensation in the psychoanalytical sense – of various kinds of fragments stored in long-term memory, Heinonen provides an interesting insight into three biographical events which underlie the experiences behind the idea(s) of ‘Michelle’.

The third of the qualitative case studies, ‘Variation as the Key Principle of Arrangement in “Cry Baby Cry”’ (Jouni Koskimaki and Yrjo Heinonen), draws on Koskimaki’s skill in transcription and performance and demonstrates how the principle of arrangement is used to effect ever-changing variations in the instrumental parts of the song. This, in turn, provides an insight into why the underlying instrumental subtlety in so many Beatles’ songs contributes towards the sense of ‘freshness’ which is still evident some thirty years on.

Koskimaki’s ear for detail is characteristic of *Beatlestudies 1*. Part One, ‘Quantitative Style Analysis’, contains four chapters, each of which provides a detailed analysis of different aspects of the Beatles songwriting techniques (Yrjo Heinonen and Tuomas Eerola, ‘Songwriting, Recording and Style Change: Problems in the Chronology and Periodization of the Musical Style of the Beatles’; Tuomas Eerola, ‘The Rise and Fall of the Experimental Style of the Beatles’; Terhi Nurmesjarvi, ‘The Concept of Form and Its Change in the Singles of the Beatles’; Yrjo Heinonen, ‘The Beatles as a Small Group: the Effect of Group Development on Group Performance’). I have to admit that these are not bed-time stories. Rather, they demand a willingness to engage in often complex stylistic analysis, a tussling with the theoretical foundations of form, and a markedly empirical approach which can sometimes be somewhat dry in its presentation. However, the collection does provide the student and researcher with a rich source of information, an attention to detail, and a detailed discography of all the records officially released by the Beatles in England and the USA during the period 1962–1970 and, as such, it will certainly find its place on university bookshelves.

Beatlestudies 2 is contextualised by Roy Shuker’s definitions of *history*, *identity* and *authenticity* (*Key Concepts in Popular Music*, London: Routledge, 1998). However, as the Preface explains, the concept of history is seen from the point of view of ‘relative autonomy rather than social history’; identity concerns the individual (or group of individuals) rather than local or national identities – although many articles deal with local and global scenes; and the concept of authenticity reflects a concern for ‘originality or creativity’, for connotations of ‘seriousness, sincerity and uniqueness’ rather than ‘street creativity’ and ‘business and market domination’ (cf. Shuker 1998, pp. 20–1).

Students and researchers will undoubtedly find Yrjo Heinonen and Tuomas Eerola’s opening chapter (‘The Beatles and their Times: Thoughts on the “Relative Autonomy” of Stylistic Change’) a useful introduction to the principal trends in academic research on the Beatles. Starting with a brief overview of the Beatles literature (both popular press and academic), the reader is led through a discussion of the group’s musical output which is critically evaluated through an examination of the cultural and intellectual climate of the 1960s. As the article concludes: changes in the musical style of the Beatles (which arguably took place over a very short time span) provide a useful context for understanding the ‘huge change in popular music’ itself. These changes cannot be conceptualised without a recognition of the ways in which cultural influences, group development, interpersonal contacts,

musical technology, enhanced performing and playing skills, and financial security contributed to the speed and direction of stylistic change.

Seppo Niemi's article 'Band on the Record' questions the Beatles' contribution to the development of recording technology and concludes that their impact was probably not as significant as is sometimes (somewhat romantically) implied. Having recognised the possibilities of advanced technology, their seemingly endless urge to experiment and find 'new sounds' led to a recognition of the studio as a workshop. In effect, the Beatles' change from a stage band into a media band and, finally, a professional studio band impacted upon studio practice itself; they were 'door openers', hard working, determined and demanding.

Terhi Nurmesjarvi's first chapter investigates the Merseybeat sound and explores issues of identity and the construction of locality through an examination of the Beatles 1957–1963 repertoire. Concluding that Merseybeat reinforced local identity and that it was more of a social, 'and even economic and political phenomenon rather than a purely musical one', it would seem that the Beatles' influence was not as great as is commonly supposed. Rather, they were the first professional musicians (from countless local groups) to achieve national and international success, so putting Liverpool on the map as a place of musical importance. In contrast, her second article, 'You Need Another Chorus', examines key concepts (verse, chorus, refrain, bridge, middle-eight) and reflects on how a basically simple song – 'I Saw Her Standing There' – can be understood within different conceptual frameworks. Nurmesjarvi's interest in musical form is paralleled in Koskimaki's concern for accuracy in musical transcription. Taking 'Happiness Is a Warm Gun' as his case study, he reflects on the quality of different sheet music publications and how well such transcriptions serve musicians who want to learn and play the music. I have to admit, however, that few would have the patience to transcribe so painstakingly as Koskimaki, and maybe some acknowledgement that popular music is, above all, a *performing rite* (Frith 1998) would not go amiss.

In contrast, Heinonen's articles, although scholarly and well researched, are more hypothetical. The first, 'A Man on a Flaming Pie', provides a lively interpretation of how and why the Beatles chose their group name through a wide-ranging critique of source material. His subsection, '*on source criticism*', should be given to all students of popular music. I quote: 'Much of our knowledge about the Beatles is based on secondary sources. A common problem in using secondary sources is that information, true or untrue, is repeated uncritically from one secondary source to another. In the Beatles literature, a still more serious problem is that authors, who usually are journalists, do not bother to include verbatim quotations from the original sources, but, rather, tend to borrow the information somewhere and then tell it "in their own words" ... This practice leads to a chain in which the original information gradually changes so that the last link in the chain may have little or nothing to do with the original information.' (p. 127) Back then to that important criterion of demonstrating a critical engagement, not only with texts and ideas, but equally with theoretical issues, so extending and/or criticising secondary source material. This concern is reflected in Heinonen's second article, 'In Search of Lost Order', which criticises the views that take the connection between 'Lucy in the Sky with Diamonds' and LSD for granted, without trying to understand the consequences of long-term usage for the personal identity of the consumer. He concludes: 'the

musical images . . . cannot be fully understood without comprehending what it meant “to get rid of your ego” . . . (that) at the moment of ego-loss – whether due to fatigue, LSD or death – the mind seems to spontaneously create a hallucinatory order that may be interpreted as an escape to an imaginary paradise from the distress felt by the individual’. Certainly a thought-provoking argument on which to end the book.

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