
Despite the accolades showered upon the Beatles’ Sgt. Pepper’s Lonely Hearts Club Band (1967), its predecessor Revolver (1966) stands for many fans as the Fab Four’s true breakthrough. The catalyst for this book was an interdisciplinary conference on the Beatles, held in June 2000 in Jyväskylä, Finland. Russell Reising, an English Language and Literature professor at the University of Toledo (USA), has assembled a collection of viewpoints from an impressive variety of academic disciplines to provide a multi-faceted study of Revolver; itself one of the Beatles’ most variegated albums. The writers range from noted Beatles scholars to graduate students. Although a fair amount of musical knowledge is assumed by some of the chapters, the diverse perspectives – from musicology to literary criticism to a study of Ringo’s drumming style – ensure that, to use words from that more celebrated Beatles’ album, a splendid time is guaranteed for all.

Reising divides the book into four sections, exploring Revolver’s influences (and influence), musical content, players (including engineers and other studio personnel), and lyrical themes. The articles flow nicely from one to the next, like the smooth segues of a veteran disk jockey. Perhaps as a result of the diversity of approaches, the quality is somewhat uneven, both in the soundness of the arguments presented and in attention to musical detail.

The bookend chapters, by Walter Everett and Reising himself, are among the best. Everett focuses on the influence of American soul – specifically that of Detroit’s Motown and Memphis’s Stax labels – on the Beatles, both prior to Revolver and in Revolver itself. His discussion of soul influences in ‘Taxman’ is particularly provocative, as is his analysis of the ‘horn motto’ opening ‘Got to Get You Into My Life,’ which he shows to be derived from Motown and Stax models. Reising offers what might be of particular interest to Psychology of Music readers – an analysis of how Revolver’s sound reflects the psychedelic experience. ‘Revolver performs and elaborates on a complex interface between

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human consciousness and its accompanying technological environment, especially between the human voice and electronic musical effects, many of which are the first examples of sounds intended to reproduce or recall both the aural dimension and the altered perception of duration and continuity characteristic of psychedelic experience’ (p. 235). Examining the use of studio processing – then largely unprecedented – as well as thematic/lyrical references, Reising links Revolver to many of the psychedelically informed songs of the 1960s and 1970s that followed in its wake. The chapter’s strength is its balance of minute details with the ‘big picture’ of the music’s cultural context.

Other strong chapters are scattered throughout the book. Shaugn O’Donnell gives us a very interesting look at the Beatles’ influence on Pink Floyd, not only during the recording of The Piper at the Gates of Dawn (recorded in Abbey Road Studios next door to the Beatles as they made Sgt. Pepper) but throughout their early career. Kari McDonald’s and Sarah Hudson Kaufman’s chapter on the role that George Martin and his production team played in the creation of Revolver’s groundbreaking sound is a delight to read – full of insightful detail and meticulous research. Napthali Wagner reveals the album’s underlying unity by using techniques derived from Schenkerian analysis. Steven Baur’s ‘from-the-drummer’s-stool’ examination of Ringo Starr’s drumming technique – honed by his own experience as a percussionist – is both novel and illuminating, while Matthew Bannister provides a similar study of George Harrison’s contributions to Revolver in the context of his emergence as a songwriter. Jim LeBlanc contributes an unusual chapter on Capitol’s (EMI’s American subsidiary) practice of releasing abridged versions of Beatle albums in the USA, and how doing so for Revolver not only compromised that album’s unity but (by releasing the omitted cuts beforehand on Yesterday...and Today), diminished its impact. Sheila Whiteley considers four different portrayals of love in Revolver, and in so doing also provides – in her discussion of alienation in ‘Eleanor Rigby’ – some essential background on postwar British society.

On the other hand, Jacqueline Warwick’s gender-based analysis of Revolver not only veers off target towards the end to address Aretha Franklin’s cover of ‘Eleanor Rigby’ but also completely misinterprets ‘She Said, She Said.’ It is well documented that Lennon wrote this song after a negative LSD experience shared with Peter Fonda. While Warwick acknowledges this account, she focuses on the title’s change of gender to assert that ‘this song presents heterosexual relations negatively, depicting a woman who will not stop talking and a man who doesn’t want to listen (but has difficulty tearing himself away)’ (p. 61).

Ger Tillekens’ chapter on ‘flat-seventh’ harmonies in Revolver is good overall, but is marred by sloppy musical terminology. For example, we are told that ‘because of their harmonic peculiarities, the Beatles’ songs have been called a-tonal or non-tonal’ (p. 123). I’m sure Lennon and McCartney would
have been surprised to have been lumped in the same category as Schoenberg’s *Pierrot Lunaire* – at any rate, no citation is provided for the source of this comment. Moreover, Tillekens lumps the flat-VI and flat-III chords together with the flat-II as so-called ‘Neapolitan chords’ (p. 125) – such a term applies to the flat-II only (the others are ‘borrowed’ or ‘altered’ chords). Finally, harmonic progressions by the interval of a fourth (such as the ii–V–I progression, or d minor, G major, C major) are labeled ‘quartal harmonies’ (p. 129), a completely inaccurate use of the term. (Quartal harmonies are harmonies constituted of fourths rather than thirds – for example, the tones G–C–F played simultaneously as a chord.).

The examples in Cy Schleifer’s chapter on McCartney’s ballad ‘For No One’ are a real mess, with the notation software Finale’s generic ‘[Title]’ appearing above one example (p. 163), 17 blank measures left at the end of another (pp. 160–1), and a persistent problem with proper use of accidentals. For example, the excerpt on p. 165 contains D-flats which should have been C-sharps throughout; though these are enharmonically the same pitch, flatted and sharpened pitches have opposite harmonic and melodic functions, so the distinction is hardly trivial. Elsewhere, in Ronald Schleifer’s chapter on the Beatles’ modality and chromaticism, a figure is missing altogether. We are referred to a ‘Figure 13.1’ on p. 227 that is ostensibly a passage from ‘Eleanor Rigby,’ but the Figure 13.1 that finally appears three pages later is from ‘Here, There and Everywhere.’ One can perhaps forgive Reising – admittedly not a music theorist or musicologist – for missing these graphic errors, but there should have been more careful quality control at the authorial level, or at least in the proof stage of publication. Such sloppiness – like misspelled words in an English text – severely undermines the authority of the arguments presented.

Rock fanatics will probably spot a few other inaccuracies here, there and everywhere. Everett, for example, notes that John Lennon cribbed lyrics from Chuck Berry’s ‘No Particular Place to Go’ in the song ‘Come Together’ (p. 30). The lyrics ‘Here come old flat-top / He come groovin’ up slowly’ in fact came from Berry’s ‘You Can’t Catch Me.’ Baur persistently misidentifies session drummer Andy White – heard on ‘Love Me Do’ – as Alan White (p. 181). (The latter White, later famous for his work with Yes, did in fact work with a Beatle – he played drums on Lennon’s ‘Instant Karma’ single in 1969 – but he was only 13 when ‘Love Me Do’ was recorded.) Elsewhere we are told that after the Yardbirds had experimented with a sitar on their song ‘Hearts [sic] Full Of Soul,’ guitarist Jeff Beck simulated the instrument on the single because ‘the hired studio musician failed to get the song lines right on his sitar’ (p. 135). (Actually, the sitar version released on the Yardbirds’ *Shapes of Things* collection (Charly Records, 1991) shows that the sitar player was perfectly capable – it was, if anything, rather a case of the engineers failing to get proper levels for the instrument.) Ronald Schleifer’s chapter on the Beatles’ ‘use of accidentals’ implies that modal blurring (between major and minor, for example)
is evidence of Revolver’s ‘postmodernity.’ In fact, ‘blue’ notes and the blurring of major/minor have always been present in the Beatles music, not to mention rock in general. (Listen to the contrast in mode between the verse and chorus of ‘Can’t Buy Me Love’ for just one example.) Schleifer also refers to the verse of ‘Eleanor Rigby’ as ‘a descending D major scale’ heard against ‘the implicit E minor triads’ (p. 227); if the topic of this chapter is the Beatles’ modality, why not simply describe this as E dorian mode?

These inaccuracies notwithstanding, Every Sound There Is is a unique, wide-ranging collection of essays about one of the seminal albums of rock and roll. It avoids Beatlemanic adulation, yet nevertheless instills in the reader a sense of admiration and wonder at the Fab Four’s creativity. Best of all, it inspires one to dig out that copy of Revolver and listen to it all over again with newly opened ears.

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Mimi Shippers’ book deals with gender relations in alternative hard rock, more precisely in the Chicago music scene of the 1990s, analysed on the basis of her own observations and on interviews with members of (non-Chicago) bands such as Fugazi, Pearl Jam, Soundgarden, L7 and Babes in Toyland.

In spite of all its claims of sexual rebellion, mainstream rock culture reproduces the hegemonic gender order of male dominance and mandatory heterosexuality with its groupie–star relations and its explicit sexism. Status as well as authenticity in rock are ordered along gender lines, depicting pop as female-oriented, more commercial and lower in status, whereas rock is seen as male-oriented, more authentic and higher in status.

Shippers contrasts gender relations in mainstream rock with the alternative hard rock scene, where she claims that the hegemonic gender order is disturbed and questioned. She sees the special merit of this particular rock scene in making the questioning of gender relations a central aspect of its ‘subcultural’ rules and even a means of measuring musical authenticity. Sexism, sexual violence and ‘schmoozing’ are banned and explicitly opposed by male musicians; female musicians gain status through their music, and rules for inter-gender relations are altered. Star–groupie relations are replaced by an eroticization of the music and of the regard for the musical achievements of both men and women. Both sexes use their behaviour, their
outward appearance and their artistic utterances to gender manoeuvre, to renegotiate gender order within their music scene.

Schippers' interpretations of the alternative rock scene are based on feminist theory, more precisely, on the works of Judith Butler, Candace West and Don Zimmerman, at times also on the writings of feminist musicologists such as Susan McClary and Angela McRobbie. Gender is seen as something that is performed and thus jointly (re)produced by society rather than as a fixed category. The author shows how far the altered rules and options for men and women in face-to-face interaction within the alternative hard rock scene bring about change in the gender order. However, she also criticizes the limited ambitions of the music scene to alter society as a whole, and its view of gender inequality as personal (mis)behaviour rather than as a symptom of social injustice. Moreover, Schippers criticizes the racial, social and sexual limits of the scene's gender manoeuvring strategies, which are limited to white, mainly middle-class men and women. Members of the music scene can play freely with gender and sexuality only because the scene defines itself as predominantly heterosexual, as a scene where gays and lesbians are tolerated in theory, but are practically seen as 'outside of the scene.'

While on the sound basis of sociology and feminist theory, Schippers' analysis is an ambitious and inspiring new view of a (more or less) contemporary rock culture. When describing her observations, at times her writing style becomes anecdotic and even colloquial to an extent unusual for an academic text. While some readers may find this unsuitable, her style adds to the high readability of the book.

Rockin’ Out of the Box is a sociological book about gender relations; more precisely about gender relations in a specific, music-centred 'subculture.' It is not, however, primarily a book about music: The text deals with the situation of male and female musicians and of members of the audience, and with the alternative rock concert as a framework for gender manoeuvring. Therefore, the role which music itself plays in the scene described and the relations between music and gender are marginal to Schippers’ analysis. Thus, the book will be of more interest to sociologists with a focus in music, and social music-psychologists, than to musicologists.

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The title encompasses a very global perspective on music education as a means of developing creative and imaginative thinking and acting. This is an important, maybe the central, issue of music education, which cyclically returns to discussions every 20 to 30 years. Reading the 17 chapters of the book reminds of the arguments and advocacies in the 1920s in Germany (F. Jöde), in the 1950s in the USA (J. Guilford), in 1970s in the UK (J. Paynter) and Canada (M. Schafer). Now the issue comes back in a new biennial series from the Canadian Music Educators Association that replaces the Canadian Journal of Research in Music Education (the content of which was not seen as accessible and relevant to music teachers), emphasizing the connection between research and practice.

In times when stimulating conceptions of a new philosophy of music education are missing, and national standards and traditional testing are favoured by school boards and politicians, the role of the arts and their creative potential are in danger of being marginalized. Therefore, recalling the function and educational power of creative and imaginative thinking cannot be overestimated. This book on creativity does not espouse one single conception of creative, mindful education; rather this collection of various reports, essays, and statements by 17 authors (from Australia, Canada, England, Israel, Scotland, Spain, and the USA) presents a broad variety of aesthetic positions, educational experiences and understandings of creativity in schools and music education.

In spite of the differences in approaching definitions of creativity, all authors more or less coincide in their understanding of creativity as a process which engages imaginative thinking, favours divergent strategies, and calls for active personal experiences that can be transformed into sublime symbolic forms. Questions in this context are not if, but only how creativity can be taught and implemented in classroom settings.

After a Forward by Mihaly Csikszentmihali and Lori Custodero, the text is divided into three sections that address creative perspectives (I), creative processes (II) and creative pedagogy (III), although all three aspects cannot be separated quite strictly. In the first section more general questions are addressed, including: creative education (Doug Goodkin), creative thinking (Peter Webster), the examination of concept and measurement (Sean McLennon) and curricular aspects (Austin Clarkson). Peter Webster gives a brief survey of new research in music teaching and learning, and introduces and explains a slightly modified version of his early model of the creative thinking process in music. Austin Clarkson emphasizes the importance of creative imagination for the creation of symbolic forms. In this, he picks up the ideas of Northrop Frye and refers to C.G. Jung, but actually continues with a theory of symbolic forms as elaborated by Ernst Cassirer and Susanne Langer.

The second section deals with creative processes in relation to meaningful music thinking (Jackie Wiggins), motivation (Geoffrey Lowe), adolescent
learners (Sandra Reid), improvisation (Rafael Prieto), composing in the classroom (Patricia Shand), evaluation (Betty Hanley) and dance (David Spurgeon). The authors provide many practical applications based on their own teaching experiences, sometimes presented as a general model, sometimes as an elaborated plan. Surprisingly, Patricia Shand is the first author who refers to the Canadian composer and educator Murray Schafer. From a European point of view Schafer is seen as the representative of creative music education in Canada, so one could have expected that he would have had a substantial impact on music teaching in this country. Shand complains that 'the vast majority of students in Ontario, and indeed across Canada, do not have opportunities to develop their creative potential!' (p. 124). This might be true for many other countries as well. Ironically it is a dance educator, David Spurgeon, who brings in some new ideas differentiating 'doing' from 'creating/making'. As music educators we are always faced with the 'danger of encouraging perfect technicians who have nothing to say' (p. 147). It is personal experience and freedom to participate in the decisions during a creative process that causes personal ownership of what one does. Without this ownership of aesthetic expressions there is nothing to say; there is only activity and technique.

The last section of the book becomes more concrete in designing models of creative pedagogy. Francine Morin presents a fully developed learning plan for composing with fourth grade music students. The composer Timothy Sullivan reflects on the importance of play for creative development. Charles Byrne introduces the SCARLATI Project used by Scottish secondary school music teachers. The conductor Gerald King reflects on teaching and learning in a large ensemble, and Veronika Cohen presents a protocol of a teacher training course in musical creativity. Finally, in a 'creative postlude' Peter Wiegold summarizes some basic principles for an elemental approach to exploring creative ways of teaching and learning.

The collected chapters of this book demonstrate that there is not just one right way to creativity, but different tracks to approach it depending on students' abilities and situational contexts. It becomes quite clear that looking for creativity in schools needs the implementation of a shift of the teacher's role and requires supporting conditions within the school system. One option is the composer in residence model, where practical interaction with a composer supplements the didactic intentions of the music teacher. It also becomes clear that creativity can only develop between the poles of structure or craft on the one side and freedom or imagination on the other. Music educators are always tempted to oppose imaginative thinking to logical reasoning. But there must not and should not be an antagonism, because logical thinking needs imagination as imaginative thinking has its own logic. Therefore, the reflections and presentations of the various chapters are not restricted to Canada (although initiated by the Canadian Music Educators' Association); rather they mirror vital aspects of music education in general.
and contribute to a newly opened debate on imaginative musical thinking, the benefits of creative processes for the education of our children, and to a possible revision of what music education in schools is all about. In this respect, the book is a valuable and rich contribution to music education.

However, the editing is not as careful as could be expected in a series that claims to connect research with practice. In general, there is very little research in the book that demonstrates new facts and findings regarding new models of creativity or teaching paradigms that could structure the creative process. In this context, it might be revealing how often Wallas’s formal stages of creativity (1926) are cited, whereas the inspiring concepts of John Paynter and Murray Schafer are just mentioned once or twice. Obviously, the book contributes more to the practical needs of practitioners for their daily work in the classroom by offering recipes and models instead of foundations and structures for application and neglecting some common scientific standards. The editors leave each chapter in its own style, with no uniform format for references, quotations, figures etc., sometimes there are no references or sources (Chapter 8), awkward ways of citation are used (Chapters 13, 14), and sometimes there is no clear separation between tables and figures, and tables are split across two pages, etc. Also the entire layout and font makes reading difficult. Finally, readers of a publication in a series titled ‘Research to Practice’ would benefit from an appendix with indices of names and subjects, from a bibliography on creativity in music education, and from references to applicable materials for teachers, which are still missing. Nevertheless, the start of a new series will be appreciated not just by Canadian music educators, because it exhibits valuable information worth discussing. On the whole, the value of the content of the book is greater than its last trivial call: Happy Composing!

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This book is unashamedly concerned with teaching secondary school music in England, as it is the central text in the Open University’s flexible PGCE (postgraduate certificate in education) Music course. Naturally, much of what it contains will therefore have a specific focus on the English National Curriculum. Although I was initially quite sceptical about this collection’s relevance to other music educators, greater familiarity with the content has caused me to change my view. From the perspective of the postgraduate
student who may have only recently decided to enter the teaching profession, many of the chapters in this book serve as a starting point for developing the thinking of new teachers. As far as the more experienced music teacher is concerned, there is also much of interest as most of the authors, whose prior writings are drawn upon for this collection of papers and articles, write in styles and in contexts which allow the reader to make connections with his or her own experience.

The book is divided into three main sections: What is Music Learning and How do we Identify It?; Musical Activities; and Developing the Music curriculum. The first section covers aspects of the historical and philosophical context of music in the curriculum, planning teaching and learning in music. There is advice on the organization and role of the music department as well as a very thoughtful article on special needs in music by Mary Adamek. This provides many useful insights into the range of pupil needs that teachers may have to respond to in schools. I can imagine many students finding this chapter informative and helpful in preparation not only for their first visit to a special school, but also as general reading on the principles of differentiation within the classroom. Spruce’s specially written chapter, ‘Planning for music teaching and learning’, provides a thoughtful and insightful overview of the different stages and purposes of good planning for teaching and learning in the music classroom. In another chapter, Spruce discusses the music department and what it means to the school and music staff. Although there are many important issues supported by many good quotes, some of which have their effect lessened by the sheer number used, I wonder how useful this chapter may be to a postgraduate student embarking on a teaching career. Although I can see the value of aiming to cover as many areas of the role of the music department as possible, I fear that this chapter may have the effect of causing trainee teachers to become somewhat daunted by the prospect of actually working in a music department. Other chapters in this section are on gender and identity by Lucy Green, an overview of the nature of musical intelligence by Christopher Murphy and a fairly common sense discussion on assessment. This last chapter, by David Bray, raises many important issues for the new teacher such as the question of why music is assessed to begin with, as well as providing an initial outline as to some of the differences between formative and summative assessment.

The second section, Musical Activities, deals with what actually goes on in the classroom. I am not sure how well a chapter on instrumental practice sits within this context and would have preferred instead to read about the organization of performing activities within the classroom as it is a requirement of the national curriculum that students learn in groups. However, this is obviously an issue with a collection of papers and articles of this type. Having been a secondary school music teacher for 14 years, whole class singing played a large part in my work. I had many tried and tested techniques for helping students learn about the mechanics of the voice while learning
songs. So, I was delighted to find some new approaches to teaching singing in the classroom in Nick Bannan’s chapter on developing vocal skills. This chapter provides many helpful tips and exercises that will be of immense value to the aspiring classroom teacher and I hope that many new teachers will feel that singing is something that they can teach with confidence. Philip Priest puts the case for listening in the curriculum with a thought provoking article. I like the way he challenges some assumptions that many music graduates have when first embarking on a course of teacher training. Often, my students assume that because they have received a traditional music education which placed notation firmly at the centre of their studies that young people will also be eager to learn to read music. Listening skills can actually be at the core of the music curriculum if developed through playing, composing and improvising. George Odam’s piece on composition is a revision of an earlier paper which sets the context for his Creative Dream project. Although once again aimed at the English National Curriculum, there are many aspects of composing that will doubtless be common to many practitioners in different countries. I was also pleased to note that Odam is the only author who seems to be aware that the curriculum in Scotland is different to that of England and much of the good practice described will certainly be directly applicable to many classroom settings. Stephanie Pitts, Jane Davidson and Gary McPherson provide a description of case studies of young instrumentalists and this may well provide a valuable introduction to the concept of the beginning musician and different ways in which learning takes place.

The last section of the book deals with developing the music curriculum and covers obligatory areas such as Information and Communication Technology in the classroom and aspects of the music of different cultures, often erroneously referred to as ‘world music’. In this context, Jonathan Stock introduces the reader to concepts associated with a range of musical cultures. Perhaps, at this stage in their development, student teachers may be looking for some practical ideas on how to incorporate features of Gamelan music into the classroom rather than engaging in a discussion, however thought provoking, on whether music is a language or not. Bill Charleson’s article, ‘Jazz in schools: a practical approach’, on the other hand, provides clear and useable examples of how some key features of the jazz idiom may be included within music lessons. The collection concludes with an overview of GCSE (General Certificate of Secondary Education) and a review of some research in music education which will help to orientate the student teacher. Alexandra Lamont also argues the case in this final chapter for the potential role of research in shaping the curriculum.

All of the edited papers and newly commissioned chapters in this collection are well written and offer up-to-date insights into ‘aspects of teaching secondary music’, which is exactly what it claims to offer. I have no doubt that students will find many of the articles stimulating whether they agree with the authors or not. In my view, helping student teachers to crystallize
their own opinions and approaches to teaching music is, to some extent, more important than learning about a number of theoretical approaches and views. Each student teacher will have many experiences and skills that will help shape the type of music teacher that they become. This book will be helpful in acting as a catalyst for the development of personal views, approaches and methodologies set within the context of the National Curriculum in England, but equally applicable within the context of the educational systems of many countries.

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Musical Performance: A Guide to Understanding aims ‘to unravel the complexity of performance and to bring to light aspects of learning, playing and responding to music relevant to performances of all levels’ (p. xi). With contributions from several major British music scholars, the text is pertinent for music students, teachers, and scholars of western classical music. Moreover, the presentation style makes the guide an accessible text targeted at concerns of performers themselves such as practice, memorization, stage fright, musical analysis and historical awareness.

The volume consists of four parts, and each part contains four chapters. The chapters are quite short with an average size of a little over 11 pages. The first part, ‘Conceptions and Preconceptions’, introduces topics that are also dealt with in the following chapters and sets the tone and context for the rest of the volume. The following parts form conceptual units that deal with different stages of music performance: ‘Learning to Perform’, ‘Making Music’, and ‘Interpreting Performance’. Besides this sequential grouping of chapters, the chapters can be grouped according to discipline and viewpoint, since they are either written from a historical point of view, an analytic or music theoretical point of view, or a social scientific point of view.

Four chapters take a historical perspective on performance. Chapter 1, ‘Performing through History’ (Colin Lawson), sketches the development of the social context in which music was presented and the function of these performances throughout the ages, while Chapter 5, ‘On Teaching Performance’ (Janet Ritterman), sketches the development of teaching circumstances and approaches from the 18th-century. Chapter 15, ‘The Criticism of Performance’ (Raymond Monelle), focuses on the development of performance criticism also from the 18th-century, and Chapter 14, ‘The Legacy of
Recordings’ (Peter Johnson), provides a first start at the retrieval of the development of performance practice within the last century from measurements of audio recordings. The first three of these chapters outline a change from an orientation on composition and the performer as (co-)creator to an orientation on performance and the performer as interpreter and technical virtuoso, with each chapter contributing their specific point of view. Chapter 1 is especially enlightening because it puts current practice very well into perspective, while Chapter 14 is particularly interesting in discussing the reliability of old and new recordings as representing performance practice. These chapters also present two case studies, one on tempo and one on vibrato. Unfortunately, the discussion remains superficial and could have benefited from a comparison between, for example, work done by Seashore and his group in the 1930s and work currently done on the measurement of expression.

The analytic or music theoretical papers share one central concern which is the relation between composer, score and analysis on the one hand, and performance on the other hand. In other words, central to these chapters is how the performer should or might treat and interpret the heritage of the composer as represented in the score and other inherited texts. Chapter 2, ‘Historical Performance and the Modern Performer’ (Peter Walls), emphasizes the importance of historically informed performance as well as taking into account modern aesthetics and the modern ears of current listeners. In Chapter 3, ‘Analysis and (or?) Performance’, John Rink presents an interesting account on the role of analysis for performance. Performance always involves analysis, though the terms in which the analysis is done may differ from music theoretical analyses. For example, shape, temporality and process are more important for performance analysis than structure and hierarchy. Peter Hill (Chapter 9, ‘From Score to Sound’) also discusses the importance of analysis for music performance. Hill emphasizes the need for mental and conceptual mastering of the music before technical habits and skills can come in the way in order to be free and creative. Finally, Jonathan Dunsby (Chapter 16, ‘Performers on Performance’) presents some of the visions of performers on the relation of the performer to the score and the composer, which makes the coverage of this topic unfortunately a bit repetitive. The search for an ideal interpretation of the score that is faithful and close to the composer’s spirit is strongly articulated. Such faithfulness is articulated throughout the book, but interestingly it never becomes dogmatic; the search for an ideal and the score’s meaning serves to increase awareness and intellectuality, as well as to choose from an alternative range of stylistic possibilities.

The majority of the chapters take a social scientific point of view towards performance. Generally, the text not only increases awareness of performance mechanisms, but also presents practical information and guidance. The chapters dealing more with performance application are: Chapter 7, ‘Preparing for Performance’ (Stefan Reid), Chapter 8, ‘Memorizing Perfor-
The discussions in these chapters are founded on literature and psychological studies, and therefore present grounded information and suggestions for improving performance and practice skills. The chapters are neither conclusive nor exhaustive, but offer a welcoming systematic account with some discussions of pioneering work on, for example, the memorization of music. The remaining four chapters – Chapters 4 and 13 (Eric Clarke) and Chapters 6 and 10 (Jane Davidson) – discuss research on the psychology of performance. In ‘Understanding the Psychology of Performance’, Clarke gives a sophisticated but highly condensed outline of research, while he is more at ease discussing the perception of performance in ‘Listening to Performance’. After presenting existing views on, for example, timing mechanisms, generation of expression, detection of expressive variations and evaluation of performance, he questions them and formulates a holistic vision on the psychology of performance that includes the body within mental representations of performance expression. In ‘Developing the Ability to Perform’, Davidson provides a social rather than cognitive account of the development of the ability to perform, in which she addresses some of the important ‘nurture’ factors in the development of a performer, such as elaborate exposure to music, early positive emotional experiences with music and a motivating and rewarding environment. Further, in ‘Communicating with the Body in Performance’, she provides the most pioneering vision on performance presented in this volume, and discusses the communicative and functional role of the body in performance (as well as the reaction of the body to the act of performance). It splendidly counterbalances some of the predominantly rational presentations of performance in other chapters.

To summarize, this volume presents a welcoming introduction to a wide range of research on musical performance. Its accessibility and focus on both practical and theoretical issues of performance make it perfectly suited for music students and performers not used to reading scientific literature, but interested in dealing with performance in a systematic and well-founded way. While the book lacks depth at some points, as well as certainly lacking conclusiveness, *Musical Performance: A Guide to Understanding* will clearly encourage musicians to further read and investigate musical performance.

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