

the world of music (new series)

vol. 3 (2014) 2

**Music, Movement,
and Masculinities**

Birgit Abels
Editor

Barbara Titus
Co-Editor

Sydney Hutchinson & Marcia Ostashewski
Guest Editors

Eva-Maria van Straaten
Book Reviews Editor
Robert Fry
Recording Reviews Editor

VWB – Verlag für Wissenschaft und Bildung
Berlin 2014

Music, Movement, and Masculinities

Articles

- | | | |
|-----------------------|--------------------------------------------------------------------------------------------------------------------|-----|
| Henry Spiller | Introduction: Music, Movement, and Masculinities | 5 |
| Marcia Ostaszewski | A Song and Dance of Hypermasculinity:
Performing Ukrainian Cossacks in Canada | 15 |
| Barbara Rose Lange | “Good Old Days:” Critiques of Masculinity in the
Hungarian Folk Revival | 39 |
| Jennifer Fisher | Why Ballet Men Do not Stand on Their Toes
(but Georgian Men Do) | 59 |
| Sydney Hutchinson | Putting Some Air on Their Chests: Movement and
Masculinity in Competitive Air Guitar | 79 |
| Lisa Overholser | Establishing Gendered Norms in Hungarian Staged
Folk Dance through Ethnology and
Heteronormativity | 105 |
| Barbara Sellers-Young | Masculine or Feminine—Ancient or Contemporary:
<i>Raqs Sharqi</i> and a World of Converged Images | 123 |
-

Book Reviews (Eva-Maria van Straaten, ed.)

- | | | |
|----------------------|--------------------------------------------------------------------------------------------|-----|
| Anaar Desai-Stephens | Nicolas Magriel & Lalita du Perron, <i>The Songs of
<i>Khayāl</i></i> (2013) | 141 |
| Stephen Amico | Janice Miller, <i>Fashion and Music</i> (2011) | 144 |

Anna Morcom	Gregory D. Booth and Bradley Shope (eds.), <i>More than Bollywood: Studies in Indian popular music</i> (2013)	148
Luis-Manuel Garcia	Bernardo Attias, Anna Gavanoas, & Hillegonda Rietveld, <i>DJ Culture in the Mix: Power, Technology, and Social Change in Electronic Dance Music</i> (2013)	151
Wouter Capitain	Nicholas Cook, <i>Beyond the Score: Music as Performance</i> (2013)	156
Katelyn Barney	Henry “Seaman” Dan & Karl Neuenfeldt, <i>Steady Steady: The Life and Music of Seaman Dan</i> (2013) .	160

Recording Reviews (Robert Fry, ed.)

Carolyn Ramzy	<i>Sekka Shemal: Cairokee</i> . Produced by Cairokee Productions (2014)	163
Jeffrey A. Jones	<i>Skiffle at its Best: Skille Steel Orchestra</i> . Mastered by KMP Music Lab (2014)	165
Heather Pinson	<i>Brahms Meets Jazz: Max Grosch Quartet</i> . Produced by Wacker Neuson (2008)	166

About the Contributors	169
<i>the world of music (new series)</i>	171

Nicholas Cook, *Beyond the Score: Music as Performance*. New York: Oxford University Press, 2013. xiv + 458pp., b&w illustrations, graphs, music examples, bibliography, index. ISBN 9780199357406 (hardback) US\$ 44.96.

When a book is published under the title *Beyond the Score: Music as Performance*, it is almost inevitable that its author is Nicholas Cook. For over a decade, Cook has used the catchphrase “music as performance” in titles of articles and essays,¹ and this engagement has now evolved into a full-fledged monograph. Readers familiar with some of these publications by Cook might have a reasonably clear idea what to expect of the general argument in *Beyond the Score*—that musicology should move beyond the score and consider music *as* (instead of *and*) performance—possibly making a reading of this rather comprehensive book redundant. Fortunately it is in particular the execution (or performance?) of the argument that makes a reading of this book worthwhile. Or perhaps, instead of speaking of the execution *and* the argument, the execution can best be regarded *as* the argument.

Early in the first chapter (“Plato’s Curse”), it is acknowledged that, considering the developments in musicology in recent decades, “it might seem decidedly late in the day to be voicing complaints about the neglect of music as performance” (p. 10). Yet, so it is argued, recent studies on musical performance often maintain traditional ways of thinking about music, whereby performance is analyzed as a reproduction of the score. The point is, however, that “thinking about music as performance should prompt a fundamental rethinking of the discipline as a whole” (*ibid.*), and it is to this rethinking of the discipline that the book intends to contribute. Starting from this aim, the second chapter (“Page and Stage”) offers a more detailed critique of “the authoritarian prescriptiveness of the analysis-to-performance approach” (p. 49), to which the remainder of the book proposes alternative perspectives. Central to these perspectives is that, instead of “being seen as the beneficiary of analysis, performance is now seen [and heard] as an object of analysis” (*ibid.*).

The following chapters present an elaborate diversity of discussions on music as performance, ranging from analyses of performances of piano compositions by Schubert (Chapter 3), Mozart (Chapter 4) and Chopin (Chapter 5 and 6); to the interaction between work and performance in jazz improvisation and Corelli’s violin sonatas (Chapter 7) and classical orchestras (Chapter 8); to the ways in which bodies function in Jimi Hendrix’s stage performances of “Foxy Lady” (Chapter 9) and in piano performances of Chopin’s op. 63 no. 3 (Chapter 10). In Chapter 11 the argument moves from performances to recordings by discussing what Jonathan Sterne has termed the “discourse of fidelity” (p. 354; Sterne 2003), which considers recordings as reproducing an external reality of musical performance. Similar to the page-to-stage approach, which regards the performance as copy of the original work, the discourse of fidelity approaches recordings as “a substitute for the real thing” (p. 352). This perspective constrains both performance and recording practices, and the final chapter (“Beyond Reproduction”) offers an overview of some recent alternatives to this paradigm of reproduction.

Due to this diversity of musical traditions in relation to which music as performance is discussed, it might perhaps seem as if the book is in fact intended to rethink musicology “as a whole” (p. 10). It should be noted, however, that the chapters on jazz improvisation and Jimi Hendrix are significantly shorter than most of the chapters on “Western ‘art’ music” (consistently referred to as WAM). Indeed, in the introduction it is specified that the purpose of these studies on Hendrix and jazz is “to throw light on performance within the core WAM repertoires on which musicology has traditionally been based,” although it is hoped that some of the arguments “will extend to the study of musical performance more generally” (p. 2). The

book is thus primarily positioned within debates on WAM, more specifically concerning performances of late-eighteenth- and early-nineteenth-century instrumental compositions, and therewith relates to “musicology” in a specific sense.

Regardless of this specification, however, referring to the discipline “as a whole” obviously requires some reductions and generalizations. In Chapter 1, for example, Theodor Adorno and Arnold Schoenberg are—notably, often with reference to posthumous publications—discussed as the main representatives of the textualist paradigm on which musicology has traditionally been based. Yet these authors can, despite their prominence in twentieth-century musicology, certainly not be credited for representing musicology as a whole, even if this is merely understood as the study of the core WAM repertoires. In later chapters, when dealing with specific case studies, the arguments are more explicitly positioned within recent debates, but precisely these debates illustrate the diversity in musicological research. Indeed, already in the first chapter it is emphasized that “no academic discipline is monolithic” (p. 24).

The question that arises, then, is how this book can contribute to a fundamental rethinking of the discipline as a whole even though it appears impossible to ascribe any unity to musicology, regardless of whether it is understood in the general or specific sense. This, however, might be the wrong question to ask. The phrase “as a whole” can be read as referring, somewhat ambitiously, to rethinking everything that is encompassed by musicology, be it only of the WAM kind. Yet, the phrase can also be interpreted as thinking of musicology as a whole—that is, not as a collection of relatively independent subdisciplines, but “to think in terms of the combination of varied but connected disciplinary approaches that Laudan Nooshin (2008: 74) suggests we call ‘music studies’” (p. 256). Without wanting to underestimate, on the one hand, the significance of an extensive monograph on music as performance and, on the other hand, the contributions that are made to specific debates in the different chapters, it can reasonably be argued that the main achievement of this book does not relate to *what* is studied but instead *how* this is done. The coverage implied by the phrase “as a whole” does, from this perspective, not consist of the diversity in musical performances that is discussed, but of the varied disciplinary approaches with which this is accomplished. In short, musicology needs to be rethought *as a whole* rather than in terms of disciplinary distinctions.

And combining disciplinary approaches is precisely what Cook does in *Beyond the Score*. Again, readers familiar with some of Cook’s writings will already know the author as building bridges between, for example, empirical musicology and interdisciplinary performance studies,² but one of the main contributions of this monograph is the scope and diversity with which these approaches are combined throughout the different chapters. An excellent example of this interdisciplinary approach is found in Chapter 6, which discusses recent computational research into phrase arching in performances of Chopin’s mazurkas. Although this chapter incorporates large amounts of statistical data and graphs, this is not only explained in a refreshing clarity and helpfully complemented with audio examples,³ but the information is also extensively contextualized in relation to historical performance practices. (Consequently, this has become a rather lengthy chapter.) Repeatedly it is emphasized that, when working with quantitative data, a combination of disciplinary approaches is required, because “[graphs] make sense only to the extent that they are translated into real-world contexts through being linked with relevant knowledge that is not contained within them” (p. 156). Similarly, in Chapter 3 the computational analysis of a piano roll of Schubert’s Impromptu op. 90 no. 3 by Eugen d’Albert is cautiously combined with historical source criticism, with the aim “to extract the evidence that is reliable, and discard what is not” (p. 60). Chapter 8, by contrast, relies on ethnographic methodologies to discuss interactions between performers in classi-

cal ensembles and orchestras, and therewith complements some of the more quantitative and historical approaches used in previous chapters. In short, throughout the book a conscious effort is made to cover and meaningfully combine historical, empirical and ethnographical approaches as a whole.

Because of this variety of disciplinary approaches, Cook makes use of research done by a wide range of scholars. In particular the input from scholars affiliated to the Research Centre for the History and Analysis of Recorded Music (CHARM), of which Cook was director between 2004 and 2009, is generously acknowledged throughout the book. The reader benefits from CHARM-developed technology directly through the use of Sonic Visualiser (Chapters 3-5) and the graphs generated with Scape Plot Generator (Chapter 6), of which the materials are made available on the companion website to this book (see note 3 below). Research carried out under the auspices of the Research Centre for Musical Performance as Creative Practice (CMPCP), which succeeded CHARM in 2009, has been a valuable resource for the ethnographic insights in Chapter 8. By bringing together performers and academics in an interactive environment, CMPCP explores the potentials of what in a forthcoming volume by Mine Doğan-tan-Dack is called *Artistic Practice as Research in Music*. In *Beyond the Score*, these insights are used to correct what in the introduction is called “a wedge between the real-life experience of music and the academic discipline based on it” (p. 4). As such, the field of music studies does not only profit from different disciplinary approaches but, in the words of Cook, is “a first step towards rectifying what Doğan-tan-Dack [2008: 2] refers to as ‘the absence of performers within disciplinary discourse’” (p. 254).

The impression should not be given, however, that it is solely with its interdisciplinary approach that *Beyond the Score* makes a contribution to contemporary debates, while musical performance merely happens to be its object of research. Rather, the book demonstrates that, as concluded at the end of Chapter 10 (“Everything Counts”), “a musicology into which performance is deeply thought will as a matter of course take advantage of every method at its disposal” (p. 336). Indeed, in Chapter 8, where the complementarity of quantitative and ethnographic approaches is emphasized, Cook states: “Because of the multi-dimensional nature of performance, it always makes sense to combine approaches where possible” (p. 278). To change the object of research from music and performance to music as performance and to do so by using different disciplinary approaches are thus two sides of the same coin, both part of the rethinking of musicology as an interdisciplinary whole. Not only does *Beyond the Score* argue that, but it also demonstrates it through its extensive interdisciplinary elaborations, and it is as such that the book’s argument has become indistinguishable from its performance.

Combined with a persuasive and nuanced writing style, all of this makes for a compelling argument with which probably not many readers will find themselves inclined to disagree. One might feel provoked by some points raised in relation to specific debates and case studies, but overall the argument seems both safe and solid. From this perspective, perhaps it is decidedly late in the day to be voicing complaints about the neglect of music as performance, and the book is therefore not destined to arouse many controversies. But then again, that is precisely the strength of approaching music as performance—to demonstrate how music studies can be performed together.

Wouter Capitain

Notes

- 1 See Cook 2001; 2003/2012; and most recently Cook 2014. Also see the edited volume *Taking It to the Bridge: Music as Performance* by Cook and Richard Pettengill (2013). The provisional title of *Beyond the Score* was actually *In Real Time: Analysing Music as Performance* (see Cook 2007: xviii).
- 2 See in particular Cook 2013 in *Taking It to the Bridge* (Cook and Pettengill 2013). This essay partly corresponds to the paragraph titled “Building Bridges” in *Beyond the Score* (pp. 324–36). The volume *Taking It to the Bridge* had previously been announced under the title *Music as Performance: New Perspectives Across the Disciplines*.
- 3 The examples are available on the companion website to this book, www.oup.com/us/beyondthescore.

References

Cook, Nicholas

- 2001 “Between Process and Product: Music and/as Performance.” *Music Theory Online* 7(2).
- 2003 “Music as Performance.” In *The Cultural Study of Music: A Critical Introduction*, edited by Martin Clayton, Trevor Herbert and Richard Middleton. New York and London: Routledge, 204–14.
- 2007 *Music, Performance, Meaning: Selected Essays*. Aldershot and Burlington: Ashgate.
- 2012 “Music as Performance.” In *The Cultural Study of Music: A Critical Introduction*, second edition, edited by Martin Clayton, Trevor Herbert and Richard Middleton. New York and London: Routledge, 184–94.
- 2013 “Bridging the Unbridgeable? Empirical Musicology and Interdisciplinary Performance Studies.” In *Taking It to the Bridge: Music as Performance*, edited by Nicholas Cook and Richard Pettengill. Ann Arbor: The University of Michigan Press, 70–85.
- 2014 “Between Art and Science: Music as Performance.” *Journal of the British Academy* 2:1–25.

Cook, Nicholas, and Richard Pettengill (eds.)

- 2013 *Taking It to the Bridge: Music as Performance*. Ann Arbor: The University of Michigan Press.

Doğantan-Dack, Mine

- 2008 “Preparing Beethoven for Live Performance: The ‘Alchemy Project’.” Alchemy Project website. <http://www.web.mdx.ac.uk/alchemy/AlchemyDownloads/Alchemy.pdf>.

Doğantan-Dack, Mine

- (forthcoming) *Artistic Practice as Research in Music: Theory, Criticism, Practice*. Aldershot: Ashgate.

Nooshin, Laudan

- 2008 “Ethnomusicology, Alterity, and Disciplinary Identity; or ‘Do We Still Need an Ethno-?’ ‘Do We Still Need an -ology?’” In *The New (Ethno)musicologies*, edited by Henry Stobart. Lanham, Maryland (etc.): The Scarecrow Press, 71–5.

Sterne, Jonathan

- 2003 *The Audible Past: Cultural Origins of Sound Reproduction*. Durham, NC: Duke University Press.