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Stagec Hip hop, he believes, has been, in effect, a lack. It remains a form of socially conscious expression for young African Americans, after §1 it becomes "more of a novelty", doing "little to further the discussion of racial politics in America" (p. 110). Instead, it led to a change of music of choice for white suburban youths, in the same way that "§1 Victims" became sloppy shorthand for "white Christian" (p. 112). For his, the "new wave" we required to capture hip-hop roots as a music of protest and dissent is a massive restructuring in terms of business dealings, ownership, marketing, and sound—"or to put it more simply—a return to a situation where the artist owns the medium" (p. 113).

Jeffrey Rosen's examination of references we can see in post-§1 protest music to the music of the 60s is a little more positive in outlook, but only just. In bands seemingly well positioned to wake up the echoes of 60s protest, we hear the homage to past styles; he suggests, "but not the dream of community. In short, the music offers not a feeling of empowerment or solidarity, but confusion and a growing sense of isolation and introversion" (p. 125). At least the music and message of the late-punk bands have been able to adopt, he concedes, a self-conscious awareness of its own marginality, something he compares to Jon Stewart's "refusal to have The Daily Show taken seriously while simultaneously confronting real political issues and issues" (p. 125). Despite its, however, less frequently, suggesting that punk has begun to pass into an increasingly conservative phase in its middle age" (p. 141), a state of resignation, or perhaps even cynical detachment, in the face of the family's, a Bush years.

The final section tackles the neo-conservative trend in American culture head on, suggesting, among other things, connections to post-§1 America. Does the rise to ubiquity of some of these new forms of musical entertainment such as Fox Television's "American Idol" mark its starting point that distilling scene of Michael Moore's Fahrenheit 911 where an American soldier sings "Burn, motherfucker, here's from Bloodhound Gang's song 'Fire Water Burn', Steve Waksman acknowledges that for so-called "cycles of destruction is akin to a satisfying burst of visceral sonic pleasure" (p. 181). Or, he also makes the case that differences between metal music in particular, metal music in its many forms, as well as its dislocations and relocations, have been considered to transcend both time and place (it is not called 'classical trucks' for nothing), such a field of investigation, we can penned, has been considered a 'topical' topic. This is because it is often the most note to "displaced cultural identity; and yet it is still the field of Displacement", which examines what this dis- course of musical displacement might mean more broadly for musicology. Given the sheer breadth of subjects covered by the contributors, and the need for each author to take a degree of theoretical and historical contextualization, this editorial division did at times feel little forced, and I wondered if it were necessary at all.

Not surprisingly the fate of European, Jewry is given particular prominence in the collection. As the editors note, "Jewish musicians were not persecuted because they played badly or because they performed or wrote the 'wrong' kind of music—they were persecuted because they were Jewish" (p. 3). Indeed, this is true, but there were certainly also composers—many Jewish, some not—who were forced into exile by the Nazi regime purely because they wrote the wrong kind of music. As the 1938 Entartete Musik exhibition in Düsseldorf infamously (albeit not altogether successfully) tried to convey, the 'modernt' style of music associated with Jewish musicians formed part of their public, and one of the many reasons why German anti-Semitism is not simply an issue concerning the Jews, but relevant to all civilisation" (p. 41), is because Western music history itself was irretrievably assoc- iated by the loss of a whole cultural mass that was—in the mind's eye of the Nazi—extinct.

The opening essay by Philip V. Bohlman deals with that most veiled problem of how to remember the Holocaust through art—responding so much to Adorno's much-quoted belief that poetry was powerless after the Holocaust, but by tackling first and foremost how we might deal with poetry (and music) written by victims of it. A performance as well as a scholar, Bohlman writes from a first-person perspective, and it is a metaphor that verges at times on solipsism. He does, however, find some interesting observations about the use of music in post-Holocaust novels, suggesting that it provides "the reader with rhetorical strategies for listening to silence" (p. 26).

In examining how great composers tackled (or avoided) the Holocaust, Peter Petersen's essay, "Dimensions of Silencing: On Nazi Anti-Semitism in Musical Displacement," offers Schlempher's "A Survivor from Warsaw," with its affirmative rendering of the Biba Tosid, as an example of 'art artful' that artfully addresses the most radical form of displacement, the murder of millions of innocent.
people' (p. 34). Unacknowledged, however, is *the issue*; it was composed in the shadow of the founding of the State of Israel, a political act that while definitively creating a homeland for one displaced people, immediately generated a narrative of displacement for another. Locally, Jerusalem Hiphop, based on musical life in pre-1967 Palestine is silent on the complex issue of Palestinian selfhood. Working in less politically fraught territory, Ruth Davis's essay 'Time, Place, and Memory: Songs for a North African Jewish Pilgrimage' provides a fascinating account, part travelogue, part ethnographical history, of the survival of Jewish traditions on the island of Djerba in Tunisia. Sean Campbell's chapter on Irish Diaspora influence on English popular music also deals with the economy of cultural survival, and suggests that the success of so many second-generation Irish Catholic labour migrants as musicians was in no small part because of their continuing consciousness of being on the margins of mainstream society. Their instinctive kinship with other migrant and dispersed communities around the world (and especially in the United States) meant, he believes, that they were especially receptive to the cultural forces that were forging modern Western popular music. This has been downplayed by mainstream academic and popular discourse in part because of the popularity of popular music studies in the UK coincided with an upsurge in IRA bomb attacks on the UK mainland, and an upsurge of national chauvinism that followed in the wake of the Falklands War.

Max Paddison's essay on Aarone's emigration to England and subsequently to the United States helps us put a human face, and a very human story, to one of music criticism's famously inexpressible writers, and concludes that if Aarone's emerging 'philosophy of disintegration did not actually originate in [his] exile, he certainly received its validation in its decisive expression from it' (p. 150). The essay that follows, Sydney Hutchinson's study of the body (and its absence) in musicology, however, seems to drift rather too far from the book's core subject matter—the theme of displacement becomes here more of a metaphor for the absence of the body in most mainstream musicology.

The book concludes with four little case studies from the Balkans by Jim Samson. In mapping a rich network of musical styles that have been created by interlocking histories of exile and displacement, Samson rightly notes that 'music history is not just about works, institutions, and structures but also about actions occurring within a practice, and often diverging the two is also skewed'. As, on another level, the interests of practiced may diverge from those of the institutions that support it. Ultimately, many of the essays in the book remain limited by their presumption of the primacy of the Western ideal of composer-as-prophet. Music composed in that tradition must represent only a tiny fraction of the music that would actually have been made or performed by the mass of humanity for whom displacement became a reality in the twentieth century. Nevertheless, this focus is in one sense not unreasonable given our ongoing cultural and scholarly investment in that tradition. More challenging, however, is the possibility that, if not exile, at least a sense of rootlessness might soon be considered the defining condition of all humanity. At the very real, perhaps, risk of trivializing what for many was, or still is, an ongoing grim physical reality, we might well say that we are now all born into constitutive homelessness, the price we pay for inhabiting a world driven by global capital and the trade in global commodities, and increasingly radically altered by machines and technology. This existential displacement is only enhanced by the sheer pace at which, as Max Paddison notes, 'after 135 years ago, the price we pay for globalization is that all that is solid melts into air', many of us introduced to these discourses to serve as the very heart of contemporary musicology.

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The complex figure of the disc jockey, or DJ, has evolved far as long as discos have existed. And while the manipulation or performance of record turntables has diversified in a number of directions (from radio, to art, to club cultures), what falls under the banner of 'variations' may be its most virtuous and progressive iteration. This is the primary focus of Sophia Smith's *Hiphop Turntablism, Creativity and Collaboration*, which specifically explores the 'teams' of turntablists who perform and compete. The first half of the book places both collaboration and the art of turntablism in a theoretical context before moving on to discuss analytical methodologies and three main case studies: the Scratch Perceiv, Mixologists, and the DMC Crew, all UK-based. In fact, the role of Britain in this type of competitive turntablism is arguably underplayed in the book. It may be because of the interest in focusing on critical theory and analysis, but a socio-historical and cultural angle would help supplement the now international phenomenon. It was London, in fact, that first held the DMC (Djino Discs Club) championships in 1983 (they moved to the Royal Albert Hall in 1987-8, subsequently to Wembley Arena for one year). Context aside, Smith's book demonstrates that these team turntablism routines are highly devised and constructed, composed, and rehearsed, and while they may sound impro- visatory and spontaneous in places, they are highly planned.

The book moves from broad themes (collab- oration, history, technology) to closer analytical methodology for studying team turntable routines. Smith confines and tailors a number of post for analysing popular music: from Tagg, Hawkins, Moore, and Wall) and devises her own framework for hip-hop turntable composition (p. 78-9). Parameters include the devising framework, sample choice, texture, and sound-manipulation techniques.

After a short introduction, the second chapter looks at collaboration in hiphop through acrobatics, breakdancing (aka breakdancing and graffiti), two other important elements of hip- hop culture. Chapters 3 and 4 overlap slightly, and discuss the theory, technology, and history of the turntable, citing material from Katz, Armstrong, Resor, Broughton, Schlos, Poschardt, and others, and cover everything from music and instrument art as well as radio and club DJs, reggae, and dance. DJ pioneers in mixing such as Terry Noel and Fricke's Grasshoppers are mentioned in both chapters, as are Cage and Megol-A-Nagy, as part of a whirled tour of turntable artists and performers. When Smith looks at important figures who use turntables (e.g. Christian Marclay), however, we never see her/his process in detail or detailed descriptions of her/his piece.