David Beard and Kenneth Gloag

Musicology: The Key Concepts

David Beard and Kenneth Gloag. *Musicology: The Key Concepts* (second edition). (London and New York: Routledge, 2016. 360 pp. Hardback £80. Paperback and E-book £22.99. ISBN-13: 978-0415679671.)

Since it first appeared in 2005, *Musicology: The Key Concepts* has become a popular handbook for many interested in music research, primarily because it offers a practical introduction to important concepts on musicology. Within its 219 pages, the first edition covered a substantial range of issues pertinent to current research on music, in a form of almost ninety short essays with suggested further readings. The topics include a range of broad concepts, such as Analysis, Nationalism, Popular Music and Romanticism, and more specialised concepts such as Alterity, Body, Feminism, Gay Musicology, Semiotics and Sublime. In a way it is somewhat daunting to think that in just over a decade since the first edition, a diligent student of musicology has to consider twenty new entries (concepts), which are neatly elaborated in the second edition of the book (2016). Some entries from the first edition have been substantially revised and updated, even though the authors had effectively already achieved their goal in the first edition, as stated in their preface: “to make available a range of ideas for further consideration and discussion”. These additional concepts actively call for consideration and discussion, not only because some key entries, such as Form, are expanded in the second edition, but also because important new concepts offer plenty to reflect on.

The new entries comprise a striking list of new concepts, indicating widening horizons on music research that circulate the Anglo-Saxon (ethno)musicology: Autobiography, Cold War, Conflict (music and conflict), Consciousness, Creativity, Decadence, Disability, Ecomusicology, Emotion, Ethics (music and ethics), Film music, Gesture, Lateness (late works/late style), Listening, 9/11, Politics (music and politics), Popular musicology, Sound/soundscape/sound studies and Stance. The list of added concepts is commendable, although someone from the non-English-speaking world would also welcome entries on Glocalisation beside the already given Globalisation, on Post-Cold War Music Cultures beside the Postcolonial/Postcolonialism, on Cultural Economy of Music besides Value, on Musical Practices beside Cultural Industry (the differences are huge in many parts of the world), on Universalism and Subcultures beside Nationalism (a common topic for many), and on Music and Media beside Music and Politics (technology is, after all, an omnipresent concept in the last century). But taking practical considerations into account, the second edition of *Musicology: The Key Concepts* is nonetheless a notable enterprise that informs

the reader considerably about the current musicological, or better said, ethnomusicological thought. The authors guide the reader in a refined manner, with clear, knowledgeable and weighty entries that introduce the relevant concepts through new information and welcome suggestions for further reading. The entry on Gesture, for instance, illustrates this well. Although the authors' suggestion that Robert Hatten was "central to the development of gesture in music" (p. 120) may sound exaggerated to someone acquainted with the concept as described by Wolf Frobenius in "Gestische Musik" published in *Handwörterbuch der musikalischen Terminologie* (Stuttgart: Franz Steiner Verlag, 1972), Hatten did indeed undertake profound research on gesture in instrumental music. The interpretation of musical gesture as an "idea that is subject to development" (p. 121) is essentially what a student *should know* as the most convincing interpretation of the concept. The authors' warning that "understanding of musical gestures works well for some music" (Ibid.), but that it is not a music-theoretical panacea, is also sensible. The concept could have been elaborated further, of course, as two fairly instructive references that are not mentioned in the entry suggest: a volume edited by Rolf Inge Godøy entitled *Musical Gestures: Sound, Movement, and Meaning* (also published by Routledge in 2010) and *Expression et geste musical*, edited by Susanne Kogler and Jean-Paul Olive (Paris, Budapest and Torino: L'Harmattan, 2013). But this is merely a note on international, or at least translingual, perspectives that could promote the work of several other musicological enterprises comparable to the one undertaken by Beard and Gloag. However this is far from a critique, and as the authors themselves claim, gesture in music still needs to be theoretically elaborated, which indeed is the case with many other concepts in the humanities. And it is precisely the helpful organisation of the book – in the form of a cross-referencing system – that offers links between different concepts discussed, and makes the volume a broad yet interconnected, almost rhisomatic and internet-like experience. The entry on Gesture suggests further readings on Emotion, Metaphor and Semiotics, each with more suggestions for further readings, and it is precisely with this arrangement of, what one could term "helpful guidance", that Beard and Gloag reveal the attraction of the book: conceived as a set of related entries, the volume offers the student of musicology not only fundamental information, but "installs a critical bug" into the reader's mind for the Webernian polyphonic world of understanding things.

The references are up-to-date (although they may be, and probably will be expanded further); the explanations are sound, and the authors' commentaries are either inspiring, or at least, edifying. The overall impression of the volume is that the authors are erudite in the field of music research, aware of the risks lurking behind the encyclopaedic work, and at the same time utterly cautious with generalisations. One of the most attractive features is their pragmatic and integrative approach that brings together musicology and ethnomusicology, popular music studies and classical music, old and modern music. At a time when disciplinary divisions are still present and interdisciplinarity still searches its way into practice, this book is not only important, but deserves compliments. It may be compared to Jochen Hörisch's "theoretical pharmacy" (*Theorie-Apotheke*, Suhrkamp Taschenbuch, 2010), where comments may be

considered as stimuli for further explorations of the relevant concepts, within broader, or more narrowly focused epistemological studies.

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The editorial board is sad to announce that Prof. Kenneth Gloag passed away on 28 April 2017, after a long and brave fight with illness.