

it is safe to venture that it did not all sound alike, even if the same or similar melodies were used.

But for what this book does offer—an overview of the evidence of Romance song long before the troubadours and *trouvères*, a range of genres of vernacular song from this time period, a sense of distinction between male and female musical practices, and the facsimiles and editions of the complete extant repertory of vernacular song in Romance languages before 1200—it is a stimulating read.

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JENNIFER BAIN

Sten Ingelf. *Learn from the Masters: Classical Harmony*. Hjärup, Sweden: Sting Musik, 2010. 222 pp. (paper), 193 pp. on DVD.¹ ISBN 91-971133-5-2.

Unlike North American textbooks meant for four semesters of core music theory study, this course in harmony is geared less towards learning to analyze music than expanding composing and arranging skills such as are needed for work in film, television, and other media. A study of tertian harmony for

¹ Printable PDFs. Additional files on the DVD require iTunes or QuickTime, and free download of Finale NotePad.

those with no previous experience, this book is not, however, an introduction to writing music, but it builds on a previous text by Ingelf (not available in English) that teaches melody writing and arranging for two to five parts. The text could be paced to last two semesters (though not the very first semesters of undergraduate music study), and ancillary features suggest that it is also proposed as a harmony textbook for all music majors who have skills in melody writing and keyboard accompaniment patterns.

Sten Ingelf is a Swedish composer, arranger, and jazz trumpeter; this is his fifth publication on subjects related to harmony and arranging, and the first to be translated into English.² *Classical* refers to Western art music from Palestrina to Steve Reich, but the bulk of illustrative examples in the materials derive from composer greats Bach to Grieg. His assignments (in the “workbook” on DVD) consist of preparatory drills (to be played and to be written) and exercises in harmonization in the form of eight- to sixteen-bar melodies quoted from standard repertoire (Haydn, Mozart, Beethoven, Schubert, Schumann, Chopin recur frequently). The student is, in effect (though not explicitly), invited to compare her setting with a careful analysis of the original, though the aim is *not* to reproduce the original.³ The aim is to achieve effective, though basic, harmonizations from the outset: a typical early exercise presents a melody, an accompanimental texture to be maintained beyond the opening bar and suggestions of how to incorporate the harmonic vocabulary that is under study. Unusually, for thirty-six selections from these exercises in harmonization, a separate folder of the DVD provides sound files of the full textures of the originals; the author recommends, as one mode of study, the experience of arranging a melody with the assistance of one’s aural perception. (Certainly, in the early stages, this method is better than working solely with printed symbols for sounds one cannot yet hear accurately.) Of course, students are expected to evaluate their results by playing everything they have written and hearing the exercises they have notated using Finale NotePad.⁴

The greater part of the book, 142 pages, covers every angle of diatonic and chromatic harmony. The next 30 pages give an overview of twentieth-century techniques, including a short description of the twelve-tone method. The concluding chapter is an intelligent essay that puts voice-leading rules into historical perspective, replacing the usual terse laws that are often presented near the start of a harmony text as universal principles. There follows an 11-page appendix (unnamed in the Table of Contents) of supplementary harmonic techniques and theoretical principles, ending with some basics of pitch-class set theory (198–99). The ten titled appendices take the form of 2-page units. Four appendices—figured bass symbols used in baroque scores; Riemannian

² The English translation is nearly flawless, and misprints are rare. Some readers will be annoyed by the consistent abbreviation of the noun example in running text by means of *eg* or *eg.*

³ “Music has been chosen with regard to the availability of purchase” (5). Moreover, an “Answer book (originals)” is viewable from the publisher’s website, www.stingmusik.se/bookinfo.asp#6.

⁴ As an alternative to working on paper, or to copying the given of an exercise into a music notation file, a separate folder of the DVD provides twenty-eight of the workbook exercises as Finale NotePad files for the student to complete.

symbols for harmonic functions; Schenkerian analysis; how to construct a harmonic reduction—suggest an attempt to make the book more comprehensively music-theoretical, as they allow the student or teacher to add any of these dimensions to the musical excerpts used elsewhere in the materials.

The body of the textbook consists, methodically, of two-page units. Each left-hand page introduces a set of related concepts and describes how they operate in excerpts from real music, included on the DVD. The corresponding right-hand page presents annotated scores of these musical excerpts and summary verbal descriptions. The first four pages progress rapidly through chord spacing and chord connection in four parts. The next six pages successively introduce: I–V(7)–I as a way of achieving stability—tension—release; dissonance resolution; tonality and the role of chord change in its establishment; and typical patterns of harmonic rhythm. This is where the student begins the first guided exercises in harmonization, as described above.

The subsequent order of new topics is unconventional: after the introduction of secondary triads VI and II in major mode, and before work with inverted primary triads, the next syntactical category presented is *secondary dominants* in major. Without having tried it, I imagine that early introduction of chords notated with accidentals should make it less likely that students fall into the habit of believing they have only seven pitches—these are regulated automatically by the key signature—at a time to consider. It is certainly difficult to convey to students how vital temporary leading tones are to traditional harmony after a semester or more in which they are never used.

New to me was Ingelf’s “categories for chord positioning,” a rule of thumb for explaining harmonic progression towards the tonic in terms of the distance that remains in descending fifths. The point of this metaphor is to impress upon students that harmonic progression is an overall “countdown” (and not a “count-up”). Positioning tonic harmony as the goal at ①, dominant-function as a (temporary) goal in position ②, and IV and II as alternatives in position ③, descending fifths from III represent the “countdown” ⑤④③②①. Descending thirds in the approach to position ③ (as in VI–IV[–II]–V–I) achieve the countdown ④③②①. The progression V(7)–VI executes a “jumping back” from ② to ④ so that the countdown from ④ “can start again” (36–37). One must then acknowledge that “sometimes a position can be left out” (VI–V), and other cases in which the ear accepts “movement from a lower to a higher position” (a temporary stalling tactic, perhaps, to maintain the metaphor). The notion of “countdown” is attractive because it gives the novice a concrete reason for paying attention to how every new chord type functions in relation to dominant harmony.

As just illustrated, Ingelf here elects the system of uppercase Roman numerals to identify chords by their roots. This is consistent with others of his decisions that indicate preference for recognizing a limited number of harmonic functions (in the common-practice system, whether a tonic-rooted triad is major or minor, it has the same basic function). His text, however, does allow for teaching the upper- and lower-case system; moreover, for all chord types

whose ideal symbols have long been disputed, he builds alternatives into the text and into his musical analyses.

A clear strength of Ingelf's approach is that there are no wholesale illustrations or exercises tying figured bass to inversion theory. He uses figured bass symbols to denote contrapuntal motion and the most pervasive of harmonic idioms employing primary triads and seventh chords. For instance, in his preferred symbology for the cadential six-four and its resolution, he can confidently place the functional symbol *V* in front of the Arabic numerals indicating contrapuntal motion, because there is no reason for the novice studying this book to jump to the assumption that the numerals 6 and 4 must signal a "dominant triad in second inversion." Another harmony for which he preserves a symbol derived from figured bass is the mellifluous six-five chord with scale step 4 in the bass: it is always a "six-five" chord, but its function (either position *f* or plagal) does not necessarily derive from the lowest pitch of the imagined third stack (example 4, 75).⁵

The image shows two musical phrases on a treble clef staff. The first phrase, labeled 'authentic cadence', consists of three chords: Dm7/F = F6, G, and C. Below these chords are the functional symbols II⁷₆, V, and I. The second phrase, labeled 'plagal cadence', consists of two chords: F6 and C. Below these are the functional symbols IV⁶₅ and I. A dotted line labeled 'compare' connects the II⁷₆ symbol to the IV⁶₅ symbol.

Example 4 II⁷₆ and IV⁶₅ contain the same notes. IV is used when the chord moves directly to the tonic (plagal cadence).

Figure 1. Sten Ingelf, *Learn from the Masters*, example 4, 75

Six-five, as a short-hand way of indicating the exact pitches above scale step 4 in the bass, is properly added to either Roman-numeral function, depending upon the context, because Arabic numeral superscripts have *not* been presented—nor should they be—as necessarily performing an operation upon the Roman-numeral function.

To further disentangle harmonic function and chord inversion, some of the illustrative analyses demonstrate the notion of levels of harmonic activity, using annotations (not graphs) in the manner of Felix Salzer's *Structural Hearing*:⁶ beneath the row of symbols for contrapuntal activity and chord function close to the surface appears a deeper level of functional symbols, linked by horizontal arrows (35, 77, 95, for example). Also like Salzer, Ingelf sometimes uses horizontal curly brackets to group symbols denoting surface-level activity, while the overall function is named beneath the point of the curly bracket (135, for example). Such devices are not, however, used with any consistency because

⁵ In the key of C, when the six-five chord F-A-C-D resolves to a C-major triad (a nineteenth-century idiom), it has functioned as an *F-major triad with an added sixth*, for which the *function* symbol is IV (see 190, the Bruckner excerpt, for example). If, on the other hand, it resolves to a G-major triad in a stylistic context where V is most often preceded by unambiguous supertonic harmony (baroque era), the function symbol II for the six-five chord is equally correct.

⁶ Felix Salzer, *Structural Hearing: Tonal Coherence in Music* (New York: Dover, 1962).

Ingelf's harmonic analyses serve primarily to illustrate specific new harmonic techniques operating at the surface level.

To summarize, *Learn from the Masters: Classical Harmony* unites selected methodologies from predecessor harmony texts—historical and current, European and North American—to present an internally consistent aural approach. Readily purchased through the publisher's Internet site, it is well worth acquiring as a specimen of music theory pedagogy in Europe today. For the soundness of its teaching method, it is worthy of consideration for course adoption by North American music departments too, particularly, but not only, those that offer courses in music arranging.

LYNN CAVANAGH

Martin Clayton, Trevor Herbert, and Richard Middleton, eds. *The Cultural Study of Music: A Critical Introduction*, 2nd ed. New York: Routledge, 2012. 455 pp. ISBN 978-0-415-88191-3.

The second edition of *The Cultural Study of Music: A Critical Introduction* substantially expands and improves upon what was already a unique and valuable contribution to the field of music studies. This is a volume devoted to helping us envision our discipline as one responsible for the study of all the meanings and functions co-produced by anything that might be conceived of as music. It advocates for and proceeds with what I have gotten into the habit of calling "total musicology." Richard Middleton, in his introduction to this edition, refers to "cultural musicology" in reference to the volume, and that can, indeed, be thought of as its slant. But I see the volume as representing more than that. Better than any other collection I've encountered, *The Cultural Study of Music* demonstrates a thorough attempt to understand what music—*all music*—is and does in the world. Ethnomusicology, popular music studies, and Western art music studies stand together in this volume; the ideas it contains present strategies for understanding any sounds the reader is to driven to become closer to through theorization. In this, it points to a music studies that is drastically different from the reality of the priorities, politics, and "cultures" of most music institutions. And that's why it's so very important; this collection and the essays contained within push our discipline to truly accept responsibility for and acknowledge the equal value of the study of all human musical practice.

The subtitle's implication that this is an "introduction" seems almost like an inside joke; the theorizations the book contains are not always generally accessible to newcomers to the field. I have frequently used essays from the first edition in my undergraduate classes, but students have found them extremely challenging. The essays assume familiarity with bodies of literature, key theorists, and difficult critical concepts; to fully understand most of the essays, students must do a good deal of supplementary research as they read.

While the volume isn't introductory in the sense of being consistently accessible to beginners, it is in the sense that the essays each address a different large-scale theme/method in a concise manner (essays range from three to five thousand words), yet few attempt to be totalizing overviews of the topics they present. Most instead present quick exercises in denaturalization, demonstrations of how one can intervene into commonplace thinking in their area of concern. As such, they are useful in the classroom; they alert students to how easily we can fall into ideological traps, while pointing towards productive strategies they can employ to give their own writing more critical force. Of course, these essays can do the same for experienced musicologists; reading them can feel like the critical theoretical equivalent of running the drills that keep us in shape on our instruments. And, for those wanting more than a quick workout, each chapter is followed by suggestions for further reading in that topic area.

One complaint one might have had about the first edition was its lack of thematic division of its contents. It was divided into two halves, with vague and unhelpful titles: "Music and Culture" and "Issues and Debates." In the current edition, a student can open to the contents pages and learn much about key strategies of music theorization by surveying the titles of its new subdivisions: "When? Musical Histories"; "Where? Locations of Music"; "How? Processes, Practices, and Institutions of Music"; "Whose? Social Forces and Musical Belongings"; and "Who? Musical Subjectivities." The thirty-five chapters in the second edition present diverse and fundamental approaches to these five questions. Nine essays have been added, bringing to the collection work by Adam Krims, Bennett Hogg, Will Straw, Georgina Born, Jeffers Engelhardt, Ronald Radano, Fred Everett Maus, David Hesmondhalgh, and John Mowitt.

One of the nine new essays addresses the question of "where." Krims's chapter, "Music, Space, and Place: The Geography of Music," extends the concerns of his recent publication *Music and Urban Geography* and repeats some of its core arguments. But it also provides a concise exploration of the topic that his book does not. Here, Krims attunes the reader to ways in which the musicologies have frequently been guilty of inaccurate deployment of geographic concepts, articulating nation, for instance, with practices confined largely to local, translocal, or institutional place.

Answers to the question of "how" are provided by Hogg and Straw. Hogg's piece, "Music Technology, or Technologies of Music?" is a call for conceptual precision. He argues that a reified notion of capital *T* Technology has often obscured our understandings of the effects and potential of particular small *t* technologies. Further, he pushes against commonplace conceptions of the functions of certain technologies of music by pointing to the mnemonic functions of musical instruments and by placing Adorno in conversation with Trevor Wishart on the topic of the effects of the phonograph. Straw's "Music and Material Culture" presents perspectives on the question of whether musical sound itself is best considered material or immaterial, provides a brief introduction to key issues in the field of mobile music studies, and ponders the material/immaterial aspects of music singles charts, file-sharing clouds, and radio playlists.