

Inevitably in such a collection the standard is uneven. In a couple of the essays the extrapolations do little more than tentatively paraphrase the data. Even so, there is also the value of simply learning about something that has been sidelined in the field, and the book is an abundant source of these satisfactions. For the most part, the 'textual' studies duplicate a pervasive problem in popular music studies (PMS): a disproportionate reliance on lyrics. Several of the contributors, including Sarah Dawes, John Finn and Chris Lukinbeal, acknowledge the importance of a point also made by Michael W. Pesses, that 'popular songs are more than just lyrics' (p. 148). In Olaf Kuhlke's otherwise fascinating study of a Canadian band, the Rheostatics, the absence of reference to musicality is particularly tantalising, given his comment regarding a song in French that while not all Canadians will understand it, 'it is nevertheless the melody, the intonation, the musical quality of the French language that all Canadians understand and accept as part of their identity' (p. 165). More exploration of this would have been of great interest. Several of the studies disclose no consciousness at all that to study a lyric is not in itself to study music.

All but two of the contributors are in Departments of Geography and the structuring of the articles reflects the models of scientific journals. Throwing open the window to other disciplines is a vital development in PMS, and this collection refreshes the stale air generated by the same endlessly recycled theoretical models. I was also presented with a new body of reading in the bibliographies that clearly I should be consulting. It is not simply that the Geographers manifest a distinctive emphasis, but also some conceptual modelling based on a different analytical discourse. Johansson and Bell, for example, in their study of new music scenes, deploy a diagrammatic model used by geographers that is able to represent three axes in a two-dimensional way. Through this they are able to map the relationship between 16 factors in the development of local scenes (pp. 221–3) and prognosticate new scenes in both Seattle and San Francisco. It exemplifies the general point that this collection is an invaluable general introduction to a well developed literature on Cultural Geography, sound and music.

Bruce Johnson

Universities of Macquarie (Australia), Turku (Finland) and Glasgow (UK)

***Paradosiaká: Music, Meaning and Identity in Modern Greece.* By Elléni Kallimopóulou. Burlington, VT: Ashgate, 2009. 264 pp. ISBN 0754666301
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This is a major study of the Greek musical style of *paradosiaká*. Anyone with an interest in Greek popular culture should already be aware that Greece has historically been a locus for the birth or appropriation of musical idioms through cultural exchange with the near East and beyond. Specific social and political circumstances, such as the military junta of 1967–1974, had resulted in the exclusion of 'non-Greek' elements from the dominant popular culture, while the role of the aforementioned reciprocal relationship was underplayed in order to stress cultural continuity through the articulation of national identity. This process of negotiating and re-interpreting Greek identity was also affected by Greece's entry to the EU in 1981, the proliferation of capitalism and, lately, transnational communications.

This quest for meaning and identity lies at the core of Kallimopoulou's analysis. Through a careful exploration of the *paradosiaká* musical movement she addresses these broader issues that are pertinent to the emergence of *paradosiaká*, as well as to the genre's development and change. A key element of the *paradosiaká* phenomenon was the rediscovery and importation of eastern instruments in the late 1970s, which constituted the *paradosiaká* musical apparatus. As Kallimopoulou demonstrates, the use of eastern instruments was consonant with the musicians' social background – urban, educated, middle-class youth – due to their cosmopolitan character and urban history. Thus, it was hardly surprising that the junta-associated *dimotikó* or 'folk' musical tradition, with its rural connotations, had not appealed to them as much as *rempétiko*, which offered a means of resistance to the Colonels' regime and also re-introduced Greek urbanites to Turkish musical idioms and instruments through its revival. Despite their eclectic synthesis of various distinct but interrelated domestic traditions, *paradosiaká* musicians found an outlet for their creative endeavours and ideological explorations mainly in the musical traditions of neighbouring Turkey. Consequently, their opposition to the post-dictatorship, imported, Anglo-American mainstream culture consisted of seeking music alternatives towards a more open redefinition of tradition, as well as challenging the western 'Other', a process also fuelled by ensuing debates after Greece's entry into the European Union.

By drawing in a balanced manner upon both her ethnomusicological research and extensive personal experience as a *paradosiaká* musician, Kallimopoulou offers a fascinating account of the politics and aesthetics of this musical genre, as well as its social history. The material is organised in four, neatly divided parts, arranged chronologically around four decades – 1970s–2000s, that trace the emergence of the *paradosiaká* phenomenon and its gradual development into an important musical form.

Part I outlines the historical circumstances during the 1970s and the ideological formations that gave rise to *paradosiaká*. Kallimopoulou states that: 'In the post-dictatorship period, with the question of entry to the European Economic Community, the theme of Greekness was recast around the question of where Greekness ought to be located in the West–East continuum' (p. 17). This discussion about the nature of Greekness and the question of whether contemporary Greek cultural identity stemmed from 'Ellines or Romioí – idealised descendants of classical Greeks or Byzantine and Turkish Christians respectively (p. 15) – was central to the reconsideration of tradition, and it was reflected in concurrent developments in urban popular music. The symbolic enlistment of *dimotikó* by the junta, and its rural, 'authentic' indigenous character, had alienated it from a large part of the urban population, and it was through *Entehno* composers such as Xyloýris and Savvópoylos, who incorporated tradition in musical forms intelligible to the young urban generation, that the status of *dimotikó* started to change. However, Kallimopoulou demonstrates that it was the *rempétiko* revival and the earlier Hellenisation of the Ottoman café idiom (p. 26), which reconciled urban Greeks with their Asia Minor musical heritage and resulted in a fuller reconsideration of Greek popular culture and tradition by stressing the role of its living exponents as the carriers of this tradition (pp. 29–33).

In Part I the author also examines the work of musicologist Símon Karás as well as the introduction and appropriation of eastern instruments within the realm of Greek traditional music, which according to Karás consisted of Orthodox

ecclesiastical chant and Greek folk music. The pivotal role of Karás in the emergence of *paradosiaká* and its subsequent institutionalisation through the foundation of Music Schools for secondary education, which gave rise to a new generation of *paradosiaká* musicians in the 1990s (Part III), is evident throughout the monograph. If eastern instruments came to be perceived as the *sine qua non* of the *paradosiaká* style, Karás's contribution lay in, but was not limited to, his theory of cultural continuity between classical Greece, Byzantium and the modern Greek state. His highly ideological doctrine, in accordance with the 'neo-Orthodox' movement, treated Ottoman music as the 'missing link', and essentially as a re-interpretation of Byzantine music. Thus, as Kallimopoulou explains, by 'realising the advantages offered by a formulation that incorporates Ottoman culture instead of excluding it, Karás constructed a homological model' (p. 39), which would pave the way for the employment of eastern instruments within *paradosiaká*.

The 1980s saw the emergence of *paradosiaká* proper with prominent figures carving out the genre's cultural and musical space, in their search for musical autonomy (Part II). Ross Daly, and the groups *Dynámeis tou Aigaiou* and *Bosphorus*, are widely considered as *paradosiaká* pioneers and through their musical practice and teaching became the source of inspiration for many individuals who later took up the eastern instruments – the author included. Despite the early actors' musical and cultural diversity, they played a major role in the wider recognition of *paradosiaká* as a constitutive part of the Greek musical landscape: Daly's musical cosmopolitanism and his image of the East as an open and inclusive cultural terrain, combined with the contributions of *Dynámeis* and *Bosphorus*, who promoted traditional Greek music and Turkish art music respectively in urban contexts, had a continuing effect and are echoed in the practices of younger *paradosiaká* musicians. In the final part of the book (Part IV) the author explores the relation of *paradosiaká* with the Greek music market after the turn of the millennium, as well as relevant transnational connections and communications and their repercussions on the genre's current status. Through a portrait of *Sofía Lampropoulou*, a musician stemming from the new generation of *paradosiaká* actors, Kallimopoulou illuminates the conventions and constraints of professionalism that both established and aspiring musicians face within the fluid, fragmented arena of the music industry. The lack of rigid aesthetic and musical boundaries in *paradosiaká*, as well as the limited opportunities offered by the domestic music industry, have made it necessary for the musicians within the genre to exhibit a 'multiplex subjectivity' (Rosaldo 1989), a high level of adaptability to the dictates of diverse cultural markets (p. 190). Similarly, the hybrid and diffuse elements of *paradosiaká* are further reinforced by international connections: Daly's *Labyrinth Musical Workshop* in *Houdétsi*, Crete, stands out as a situated example of intercultural communication within *paradosiaká* and, as such, it reflects the style's inclusive nature as well as its future potential for creative musical exploration and assimilation.

The case of *Houdétsi* also offers the opportunity for an ethnographic study of the global within the local (p. 201). In various instances Kallimopoulou opts for ethnographic description and interpretation, with remarkable results. Thus, given the author's extensive, first-hand experience as a music practitioner within the *paradosiaká* milieu, additional ethnographic examples could have been employed. However, *Paradosiaká* is an accessible and ambitious work spanning four decades, and the wealth of the presented material, including transcriptions, photographs and two CDs, enriches Kallimopoulou's well framed arguments. This book will

appeal to ethnomusicologists and to academics with an interest in popular culture of the Mediterranean.

Evangelos Chrysagis

University of Edinburgh, UK

Reference

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Mark E. Smith and The Fall: Art, Music and Politics. Edited by Michael Goddard and Benjamin Halligan. Farnham: Ashgate, 2010. 204 pp. ISBN 978-0754668671
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In May 2008 a group of academics and semi-academics, with a crowd allegedly infiltrated by the 'spies' of Mark E. Smith, gathered in the King's Head pub in Salford for a one-day conference on The Fall. The varied papers presented on this mythic occasion are now re-worked into articles and published in book form. It is a book I pick up with great expectations, having enjoyed the music of The Fall for a quarter of a century and waiting to see some proper academic work on the band for the past two decades. What new insights can these 15-odd articles provide to cast new light on 25 years of listening enjoyment and wonder? What contributions do they make to the study of popular music through their investigations of this exceptional case?

Editors Michael Goddard and Benjamin Halligan from the Salford University Media Studies department have done a first-class job in ensuring a well compiled and orderly presentation of quite diverse, at times openly conflicting, contributions. Their introduction is not only well informed and highly engaging, it also – quite remarkably for an academic text – evokes an atmosphere most suitable for the subject at hand. The reader is confidently and concisely introduced to a rich and complex field spanning 30 years and nearly as many full-length albums, while being duly prepared for the different approaches represented by the various chapters. The disposition of the material does demand some comment, but let me first concentrate on the contributions in this exciting book that for me has provided new and relevant insight into the wonderful and frightening world of The Fall.

In this sense, Robert Walker's piece "'Dictaphonics": Acoustics and Primitive Recording in the Music of The Fall' is in a class of its own, simply because it discusses the most fundamental characteristic of the matter at hand: Mark E. Smith's voice. By focussing on Smith's orchestration of various voice qualities in his recordings and performances, and without stumbling into secondary and tertiary speculations, Walker successfully demonstrates the strategies and effects of fragmentation most central to The Fall's work. Riding on the airstream of the performing voice, he is spared struggling with lyric fragments amputated from their musical context and fighting ensuing windmills of 'artistic paradox'. The ideal match to Walker's text is Paul Wilson's contribution 'Language Scraps: Mark E. Smith's Handwriting and the Typography of The Fall'. The accounts of graphics and dictaphonics are mutually illuminating in a manner rarely seen in academic anthologies. Add to this Robin Purves' excellent (if somewhat contextually isolated) musical analysis of the song *Iceland*, which enables him to successfully arrest musically indifferent contributors