

Contents

<i>List of Figures</i>	vii
<i>List of Tables</i>	ix
<i>List of Music Examples</i>	xi
<i>Notes on Contributors</i>	xiii
<i>Acknowledgements</i>	xvii
<i>Festschrift (Essays in honour of Derek Scott on his sixtieth birthday)</i>	xix
<i>List of Publications by Derek Scott</i>	xxi
1 ‘Great, Scott!’ <i>Stan Hawkins (Editor)</i>	1
2 Evidence of Things Not Seen: History, Subjectivities, Music <i>Susan McClary</i>	21
3 Musical Identities, Learning and Education: Some Cross-cultural Issues <i>Lucy Green</i>	39
4 Béla Bartók: Reintegrating the Semantic and Syntactic Axes in <i>Duke Bluebeard’s Castle</i> <i>David Cooper</i>	61
5 Amusing the Cultivated Classes and Cultivating the Masses: Changes in Concert Repertoires in Nineteenth-century Helsinki <i>Vesa Kurkela</i>	75
6 From Schizophonia to Paraphonia: On the Cultural Matrix of Digitally Generated Pop-Sounds <i>Peter Wicke</i>	95
7 Material Culture and Decentred Selfhood (Socio-Visual Typologies of Musical Excess) <i>Richard Leppert</i>	101
8 ‘As Fast as One Possibly Can ...’: Virtuosity, a Truth of Musical Performance? <i>Antoine Hennion</i>	125

9	On Music Criticism and Affect: Two Instances of the Disaffected Acoustic Imaginary <i>John Richardson</i>	139
10	The Development of Bob Dylan's Rhythmic Sense: 'The Times They Were a'Changin' (1958–64) <i>Charles Ford</i>	159
11	How Genres are Born, Change, Die: Conventions, Communities and Diachronic Processes <i>Franco Fabbri</i>	179
12	Anatomy of the Encounter: Intercultural Analysis as Relational Musicology <i>Nicholas Cook</i>	193
13	One Way of Feeling: Contextualizing a Hermeneutics of Spatialization <i>Allan F. Moore</i>	209
14	The Virtuoso Body; Or, the Two Births of Musical Performance <i>Lawrence Kramer</i>	231
	Epilogue <i>Sheila Whiteley</i>	245
	<i>Index</i>	249