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Colton, Lisa

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the functions and (social) interactions of the body as a defined biological system and ultimate representation of the self can be said to form the core of the argument. The peculiar discourse that arises from this kind of emphasis leads to a mesmerising and occasionally amusing line of progression endowing the book with a highly ramified structure, almost in itself an example of a maximalist procedure.

This book is not really about Zappa and Beefheart and certainly not about their music. Instead it develops as an understanding of the artists and their work unfolded into a clever patchwork of references, similarities, associations, analogies and 'hacks' of primarily Eurocentric origin. In this way the reader is led – and informatively escorted – to the appraisal of a multiplicity of artists, writers, painters, composers and thinkers of all ages and kinds that in one way or another have come into the minds of the writers as somehow related to either Frank Zappa or Captain Beefheart or both.

The filigree of points of departure that leads to the particular unfolding that makes up the spine of the book derives almost entirely from the lyrics, comments, statements and texts of the two artists, and hardly ever from their music. This makes the book stand out as a linguistic *tour de force*, in a way presenting itself as a stream of consciousness – and thus the book itself corresponds very well with the whole notion of maximalism.

As for the music, only little is brought to the reader's attention. The 'reading aloud' of the writers' listening to Zappa's instrumental for Synclavier, *The Girl in the Magnesium Dress* (1984) and the thought-provoking interpretations hereof underpinned with elegant references to 'the function of the Baroque fold', as well as to Deleuze's understanding of the fold as a constructive principle, bears proof that Delville and Norris are very capable of hearing and of conceptualising what they hear.

Reading the book is a thrill and a pleasure, but it is hard not to sit back with the feeling that Delville and Norris have produced an understanding of Zappa and certainly of Beefheart as maximalists themselves. A true case of object positioning. By relying almost entirely on linguistic implications, Zappa's eloquence and close-up miked bizarre storytelling becomes 'the crux of the biscuit', albeit Zappa himself really only was in it for the music: 'Apart from the snide political stuff, which I enjoy writing, the rest of the lyrics wouldn't exist at all if it weren't for the fact that we live in a society where instrumental music is irrelevant' (Peter Occhoigrosso, *The Real Frank Zappa Book*, 1989, p. 185).

Martin Knakkergaard

Aalborg University, Denmark

***Kate Bush and Hounds of Love.* By Ron Moy. Ashgate, 2007. 148 pp. ISBN 978-0-7546-5798-9 (pb)**
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Kate Bush's single 'Wuthering Heights' and album *The Kick Inside* (1978), which combined imaginative lyrics with Bush's distinctive performance persona, cemented her reputation as a daring, unpredictable and talented young musician. Bush's work has had mixed commercial success, but the music (and its production and

performance, including dance and mime) has achieved significant critical acclaim. It is therefore surprising that so few 'academic' treatments of Bush's oeuvre have been published, and Ron Moy's book is timely, attempting as it does to fill an important gap in scholarship while dealing with issues of gender, ethnicity, subjectivity and performance. Moy does not claim to be a musicologist, but from the start he foregrounds the need to deal with issues arising from the songs as music, and he intends for his observations to act as a launch pad for further analyses by those who seek to place Bush's songs within a more specialist musicological framework.

The strength of Moy's writing lies in the attention paid to all of Kate Bush's albums within the context not only of Moy's own critical responses, but also within a network of contextual aspects that reveal Bush as a powerful creative artist at work. The importance of the backing of a sympathetic record company, EMI, talented session musicians, producers and arrangers, and collaborative relationships with other innovators, such as Pete Gilmour and Peter Gabriel, are all given due credit: this is not a book that seeks to give Bush unnecessary applause, or that shies away from criticism. Moy is right to point out that content analysis dwelling primarily on matters of lyrical narrative is potentially misleading; this is certainly the case in Bush's work, where fictional narrative is often a driving factor, embracing the fantastic and the whimsical. In Bush's songs, authenticity does not reside in the relationship between lyrical content and her own life experiences, but in their musical realisation as performative texts.

The structure of parts I and III – essentially a 'linear track-by-track musical analysis of Kate Bush's albums between 1978 and 2005' (p. 3), with the 1985 album *Hounds of Love* as the focus in part II, seems old-fashioned, positioning *Hounds of Love* as a canonic high point. Moy deals with so many songs that there is little time to explore the make-up of any one track with necessary precision, or to offer detailed comparisons between them, though there are many thoughtful observations on rhythm, production techniques and reception issues. Bush's ambitious debut single, 'Wuthering Heights', gains only one page of comment, including the curious comment that Bush's opening melody is 'delivered in a vocal key [sic] highly unusual outside of opera' (p. 15). Considering his lament at the lack of published work on Bush's music, Moy seems unaware of Nicky Losseff's article on this song, which points out that although the song (in A major, but also exploring a second tonal centre of D flat major) uses a blend of tonal and modal materials, the vocal line does not extend outside the standard range of a female soprano (Losseff 1999, p. 229). The supernatural effect of the vocal is achieved through Bush's used of timbral experimentation rather than through pitch or key. Moy's well-justified attempts to eschew the jargon of any one discipline (especially musicology) in favour of accessibility have a tendency to result in a lack of critical detail. Some readers will find his subjective responses to the music refreshingly honest; others may find them self-indulgent. I found the style of the track-by-track commentary too generalised: we hear of significant key, scoring and tempo changes, but are not told what key any of the songs is in, nor are there illustrations pinning down changes in texture over the duration of a track. The fundamental elements of how Bush achieves her melodic style, or how her use of vocal timbres adds to the impact of specific phrases, are often glossed over, though it is refreshing to hear a fan criticise Bush for overdoing that for which she is most well known: on *Lionheart*, Moy comments, Bush's singing becomes 'self-parodic, with swoops, shrieks and growls sometimes a little overdone' (p. 23).

The central part of the book is dedicated to an engaging discussion of *Hounds of Love*. Moy positions the album within the progressive rock genre, albeit in a somewhat scaled-down form, highlighting the division of the album into two sections ('Hounds of Love', a series of independent songs, and 'The Ninth Wave', a linked suite of songs). After a slightly fuller treatment of individual tracks than is found elsewhere in the book, Moy focuses on three key areas: national identity, *auteur* theory and video creativity. Some readers will be familiar with the first of these sections from an earlier publication (Moy 2006). Moy goes on to consider Bush's close control over her artistic output, including her embrace of technologies usually associated with 'masculine' creative spaces and practices, such as the use of sampling equipment. Moy argues that Kate Bush be viewed as an exceptional musician, capable of effective personal control over sound and production in addition to her underlying musical and dramatic ideas. Comparisons are drawn with Madonna and Björk; I was struck by the similarities between Björk's allegorical requests to her studio colleagues (on one occasion asking Marius de Vries for a sound like the fluffy bit on top of a coconut) and Kate Bush's use of descriptive metaphor (Bush asking guitarist Alan Murphy to be 'a racing car . . . a big panther creeping through the jungle', p. 80). An association between Björk (as an Icelandic, eccentric, often private, authoritative female musician with a *prodigious* childhood and a startling vocal style) and Bush, as Björk's English counterpart, is set up convincingly. Moy is sympathetic to the need to acknowledge the 'slightly bonkers' (p. 19) nature of much of the Kate Bush media persona, while stressing that the significance of Bush's work lies outside of such glib reductions, too easily a response to female artists who challenge cultural stereotypes.

Kate Bush's songs inhabit a creative world that moves seamlessly from the quotidian to the imaginary and dreamlike, frequently emanating from an essentially female perspective. Moy takes all of these angles seriously, and provides enlightening critical discussions of authorship, creative process and performance. Moy's examination of *Hounds of Love*, the first of Bush's albums to be received as a 'concept' album, sits neatly within Ashgate's Popular and Folk Music Series, which affords popular music genres and artists the kind of critical attention that used to be restricted to classical composers and their works. The series continues to offer a healthy balance between publications dealing with conceptual work (the music of Radiohead and Pink Floyd) and those musical traditions that might otherwise be overlooked (Welsh pop music, barbershop, minstrelsy). Moy's book is a useful addition to the former category, informed especially by its valuable cultural and media studies outlook. It will be well received by students and researchers across several disciplines, and will no doubt provoke further discussion within musicology.

Lisa Colton

University of Huddersfield, UK

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