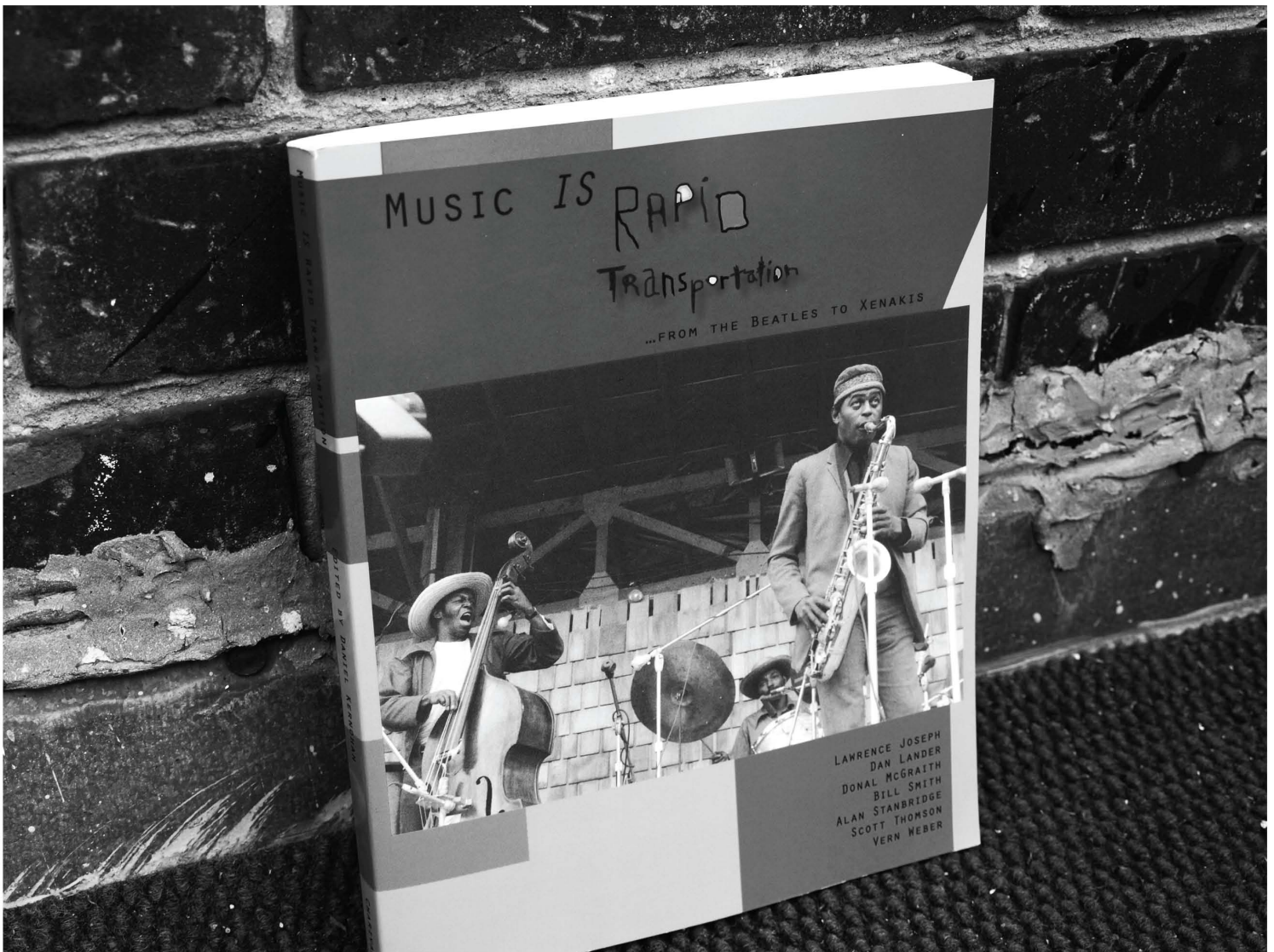


MUSIC IS RAPID TRANSPORTATION

By Steve Sladkowski



As I currently exist with the mindset that the vast majority of musicology should be altogether avoided, I approached the reading of Daniel Kernohan's collection, *Music is Rapid Transformation: ...from the Beatles to Xenakis*, with a great deal of trepidation. While there were contributions from two people and I know and respect—the one-and-only Alan Stanbridge and the effervescent Scott Thomson—I was expecting something

stuffy, pretentious and long-winded. And while there were a few sweeping generalizations characteristic of nitpicky, so-called 'postmodern' academia—"For the most part, recorded music is not an authentic performance in the sense that some people cling to; it is almost always a constructed illusion similar to a movie" (Kernohan, pg. 10)—I was pleasantly surprised by the rest of the book.

Taking shape in three parts,

the book first presents a series of essays written by current or former Torontonians audio-philosophers. Reading less like critical essays and more like a series of short autobiographies describing lives spent agonizing over recorded sound, most of the essays were steeped in a romantic nostalgia for what are seemingly-bygone eras: the golden ages of radio, television, long-playing record, tape cassette, and compact disc (!!) along with the music

