Cardew's journals and hardcore political theory feels wholly authentic and fitting.

The most problematic contradiction that emerges is between Cardew's relentless search for musical liberation and his increasing attraction to dogmatic, controlling politics. Musically, Cardew's journey took him from rigorous twelve-note composition during his studies at the Royal Academy of Music, and while working as Stockhausen's assistant in Cologne in the early 1960s, towards the freer impulses of New York School composers such as Cage, Feldman and Earle Brown.

His next step embraced musical performance as an allegory for society more directly and this manifested numerous directions – Cardew played piano and cello in the free improvisation collective AMM (of which Tilbury is a member), founded the notorious Scratch Orchestra and eventually composed revolutionary songs designed for "the masses". Paradoxically, as Cardew's music became spiritually freer, his politics became increasingly doctrinaire. After a long period espousing Maoist communism, Cardew would cite the authoritarian Albanian leader Enver Hoxha as his political guru. But the masses didn't flock to hear his songs of liberation: Cardew had become an elite political figure and his songs, with their bargain-basement chord sequences and square rhythms, were hopelessly banal and boring.

Cardew's life was also unfinished in the sense that fate intervened before he could reassess and move on. Tilbury's sadness at Cardew's lot is palpable but there's much to be celebrated: his graphic score *Treatise* is rightly weighed up as a misunderstood masterwork, and Tilbury's insider unpicking of the inscrutable inner workings of AMM is a revelation. This book is a labour of love, born from extraordinary devotion. **Philip Clark**

All you have to do is listen

Music from the inside out
By Rob Kapilow
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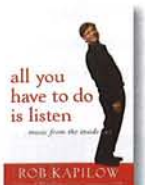

I shan't be keeping this book. I shall be passing it on to a young friend of mine who, largely because of this country's abysmal lack of classical music education, has not had the benefit of being introduced to the great works of music with which so many of us have been familiar since schooldays. At 17, he's decided to join a choir and is teaching himself to read music. He is keen, intrigued and self-motivated but at the moment is listening to music in a vacuum. I can't imagine a better pair of hands than Rob Kapilow's to guide him into what is still, for him and many others of his generation, a mysterious and daunting world.

At first glance he may balk at the sight of nearly 100 music extracts that are germane to the book's narrative, some in full score. Help is at hand. Simply go to a website, click on the numbered example you are reading about and play it on your computer while following the music (a moving vertical line tells you where you are); or you can upload the files to an MP4-compatible device. The examples range from Handel and Gershwin to Haydn and Janáček. Though there are surely others, this book is the first I have come across that interacts with the internet in this way.

Kapilow, a composer, conductor and pianist as well as music commentator, has been helping audiences hear more in great music for almost 20 years through his US radio show "What Makes It Great?" and concert appearances. Clearly he wants to switch people on to classical music, to encourage the same people who "get"


Rob Kapilow: fully interactive

the music of a Broadway show similarly to "get" Vivaldi and Beethoven. His method is not to burden the reader with biographical and historical information about the music but to show people how to listen to it from the inside out. Music has a plot, it has conversations; it is constructed with paragraphs and sentences, punctuated with commas, colons and full-stops. By the time we are halfway through, it seems quite natural to be talking about "sonata form" (Kapilow reminds us that the term was not used until about 1840, long after Haydn, Mozart and Beethoven were dead) until, at the end, ritornellos and double expositions seem like old friends.

My one reservation about the book is that it fails to put each style of music in context. To the uninitiated, Beethoven might have pre-dated Purcell. From the way it is laid out, there is no way of seeing how the language of music progressed, of hearing how and why Puccini sounds different from Schubert. That, with any luck, will be the subject of Kapilow's next volume. **Jeremy Nicholas**