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“Learning to love the questions that everywhere confront the music teacher and student can be fostered by reading the writings of others who have already thought about them and reflecting on the practices that we see and experience. Philosophy of Music Education Review is one forum where writers work through philosophical questions and demonstrate not only their own answers to these questions but how such answers might be derived.”

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Raina Polivka
Music, Film, and Humanities Editor
“A major addition to the short shelf of books on world music areas. The coverage is extraordinary and unprecedented, providing a valuable and exciting resource for scholars and students to tap the rich music and culture of Central Asia in such an authoritative, comprehensive, and detailed way. It is truly ground-breaking.”

—Mark Slobin, Winslow-Kaplan Professor of Music, Wesleyan University

The Music of Central Asia
EDITED BY THEODORE LEVIN, SAIDA DAUKEYEVA, AND ELMIRA KÖCHÜMKULOVA

This beautiful and informative book offers a detailed introduction to the musical heritage of Central Asia for readers and listeners worldwide. *The Music of Central Asia* balances “insider” and “outsider” perspectives with contributions by 27 authors from 14 countries. A companion website (www.musicofcentralasia.org) provides access to some 175 audio and video examples, listening guides and study questions, and transliterations and translations of the performed texts. This generously illustrated book is supplemented with boxes and sidebars, musician profiles, and an illustrated glossary of musical instruments, making it an indispensable resource for both general readers and specialists. In addition, the enhanced ebook edition contains 150 audio/video examples of Central Asian music and culture. A follow along feature highlights the song lyrics in the text, as the audio samples play.

THEODORE LEVIN is Senior Project Consultant to the Aga Khan Music Initiative and Senior Research Fellow in the Humanities at the University of Central Asia.

SAIDA DAUKEYEVA is a Kazakh music researcher and musician.

ELMIRA KÖCHÜMKULOVA is Senior Research Fellow at the University of Central Asia in Bishkek.

World
April 2016
650 pp., 456 color illus.
cloth 978-0-253-01751-2 $40.00
The Music of Central Asia project arose out of the Aga Khan Music Initiative (www.akdn.org/aktc_music.asp) and the University of Central Asia. Its four objectives include:

1. To introduce students to Central Asia’s cultural heritage from a cosmopolitan perspective.

2. To provide a comprehensive introduction to the music of Central Asia for students and others in the Western Hemisphere.

3. To provide an illustrated book for people that enjoy Central Asian culture and members of the Ismaili community in North America and the UK whose imam, the Aga Khan, has a legacy of supporting inter-arts education.

4. To provide an interactive ebook and website to highlight the history and musical style of the Central Asian region.
Well-Tempered Woodwinds

Friedrich von Huene and the Making of Early Music in a New World

GEOFFREY BURGESS

Friedrich von Huene (1929– ) is arguably the most important manufacturer of historical woodwinds in the 20th century. Since he began making recorders in 1958, von Huene has exerted a strong influence on the craft of building woodwind instruments and on the study of instrument-making, as he has helped to shape the emerging field of Early Music performance practice. Recipient of lifetime achievement awards from the American Musical Instrumental Society, the National Flute Association, and Early Music America, he has remained at the forefront of research and design of historical copies of recorders, flutes, and oboes. In a compelling narrative that combines biography, cultural history, and technical organological enquiry, Geoffrey Burgess explores von Huene’s impact on the craft of historical instrument-making and the role organology has played in the emergence of the Early Music movement in the post-war era.

GEOFFREY BURGESS, a practicing oboist, is instructor of baroque oboe at the Eastman School of Music. He has published widely on historical musicology, performance practice, and organology including his most recent publication, The Oboe (authored with Bruce D. Haynes).

PUBLICATIONS OF THE EARLY MUSIC INSTITUTE

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312 pp., 47 b&w illus., 53 color illus.
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“Well-Tempered Woodwinds is a fascinating account of the life, the talent, and passions of Friedrich von Huene, a remarkable man who alone sculpted the revival of interest in the historically accurate reproductions of the recorder and the flute. Musicians worldwide owe him everything.”

—Richard Wood, founder of The Early Music Shop
Meaning and Interpretation of Music in Cinema
DAVID NEUMEYER
WITH CONTRIBUTIONS BY JAMES BUHLER

By exploring the relationship between music and the moving image in film narrative, David Neumeyer shows that film music is not conceptually separate from sound or dialogue, but that all three are manipulated and continually interact in the larger acoustical world of the sound track. In a medium in which the image has traditionally trumped sound, Neumeyer turns our attention to the voice as the mechanism through which narrative (dialog, speech) and sound (sound effects, music) come together. Complemented by music examples, illustrations, and contributions by James Buhler, Meaning and Interpretation of Music in Cinema is the capstone of Neumeyer’s 25-year project in the analysis and interpretation of music in film.

DAVID NEUMEYER is Marlene and Morton Meyerson Professor of Music in the Sarah and Ernest Butler School of Music, The University of Texas at Austin.

JAMES BUHLER is Associate Professor of Music Theory in the Sarah and Ernest Butler School of Music, The University of Texas at Austin.

MUSICAL MEANING AND INTERPRETATION, ROBERT S. HATTEN, EDITOR

World
424 pp., 73 music exx., 129 b&w illus.
cloth 978-0-253-01642-3 $90.00
paper 978-0-253-01649-2 $36.00
ebook 978-0-253-01651-5 $35.99

“Neumeyer is a gifted writer who knows how to engage a reader from page to page.”

—Julie Hubbert, author of Celluloid Symphonies: Texts and Contexts in Film Music History
“This book makes a substantial contribution to the scholarship of late-Renaissance music and culture, and particularly to our understanding of Vecchi’s work and its relationship to the music, literature, and society of his time.”

—Seth Coluzzi, Brandeis University

Singing Games in Early Modern Italy
The Music Books of Orazio Vecchi

PAUL SCHLEUSE

In Italy during the late cinquecento, printed music could be found not only in the homes of the wealthy or the music professional, but also in lay homes, courts, and academies. No longer confined to the salons of the elite, music took on the role of social play and recreation. Paul Schleuse examines these new musical forms through a study of the music books of Italian priest, poet, and composer, Orazio Vecchi. Composed for minor patrons and the wider music-buying public, Vecchi’s madrigals took as their subjects game-playing, drinking, hunting, battles, and the life of the street. Schleuse looks at how music and game-playing allowed singers and performers to play the roles of exemplary pastoral characters and also comic, foreign, and “rustic” others in ways that defined and ultimately reinforced social norms of the times. His findings reposition Orazio Vecchi as one of the most innovative composers of the late 16th century.

PAUL SCHLEUSE is Associate Professor of Music at Binghamton University, State University of New York.

MUSIC AND THE EARLY MODERN IMAGINATION, MASSIMO OSSI, EDITOR

World
Available
384 pp., 14 b&w illus., 37 music exx., 13 tables
cloth 978-0-253-01501-3 $50.00
ebook 978-0-253-01504-4 $49.99
Performing in a country rife with racism and segregation, the tenor Roland Hayes was the first African American man to reach international fame as a concert performer and one of the few artists who could sell out Town Hall, Carnegie Hall, Symphony Hall, and Covent Garden. His trailblazing career carved the way for a host of African American artists, including Marian Anderson and Paul Robeson. Performing the African American spirituals he was raised on, Hayes’s voice was marked with a unique sonority which easily navigated French, German, and Italian art songs. This engaging biography spans the history of Hayes’s life and career and the legacy he left behind as a musician and a champion of African American rights. It is an authentic, panoramic portrait of a man who was as complex as the music he performed.

CHRISTOPHER A. BROOKS is Professor of Anthropology at Virginia Commonwealth University. He is author (with Shirley Verrett) of I Never Walked Alone: The Autobiography of an American Singer and several other publications.

ROBERT SIMS is Professor of Voice in the School of Music at Northern Illinois University.
Coined in 1992 by composer/saxophonist John Zorn, “Radical Jewish Culture,” or RJC, became the banner under which many artists in Zorn’s circle performed, produced, and circulated their music. New York’s downtown music scene, part of the once-grungy Lower East Side, has long been the site of cultural innovation. It is within this environment that Zorn and his circle sought to combine, as a form of social and cultural critique, the unconventional, uncategorizable nature of downtown music with sounds that were recognizably Jewish. Out of this movement arose bands, like Hasidic New Wave and Hanukkah Bush, whose eclectic styles encompassed neo-klezmer, hardcore and acid rock, neo-Yiddish cabaret, free verse, free jazz, and electronica. Though relatively fleeting in rock history, the “RJC moment” produced a six-year burst of conversations, writing, and music—including festivals, international concerts, and nearly two hundred new recordings.

TAMAR BARZEL is Lecturer at Harvard University.

New York Noise
Radical Jewish Music and the Downtown Scene
TAMAR BARZEL

“The book is detailed, well documented, and a fascinating analysis of a musical milieu that was less visible than the neo-klezmer movement. . . Just as valuable as the text is the availability of supplemental audio and video through a free account at ethnomultimedia.org. . . An outstanding study of a fascinating slice of New York culture.”

—Library Journal

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PROFILES IN POPULAR MUSIC, JEFFREY MAGEE AND FELICIA MIYAKAWA, EDITORS

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Music and the Crises of the Modern Subject

MICHAEL L. KLEIN

Departing from the traditional German school of music theorists, Michael Klein injects a unique French critical theory perspective into the framework of music and meaning. Using primarily Lacanian notions of the symptom, that unnamable jouissance located in the unconscious, and the registers of subjectivity (the Imaginary, the Symbolic Order, and the Real), Klein explores how we understand music as both an artistic form created by “the subject” and an artistic expression of a culture that imposes its history on this modern subject. By creatively navigating from critical theory to music, film, novels, and back to music, Klein distills the kinds of meaning that we have been missing when we perform, listen to, think about, and write about music without the insights of Lacan and others into formulations of modern subjectivity.

MICHAEL KLEIN is Professor of Music Studies at Temple University. He is author of Intertextuality in Western Art Music (IUP, 2004) and editor (with Nicholas Reyland), of Music and Narrative since 1900 (IUP, 2012).

MUSICAL MEANING AND INTERPRETATION, ROBERT S. HATTEN, EDITOR

“In this scintillating, endlessly thought-provoking book, Michael Klein amplifies musical understanding in fundamental ways—nothing less.”

—Lawrence Kramer, author of Interpreting Music and Why Classical Music Still Matters
“This edition should be on the bookshelf of every medievalist and early-music performer, holding a place for dance and instrumental music both there and in our historical imagination while serving as a needed stimulus and focal point for teaching, performance, and future research.”

—Notes

Medieval Instrumental Dances
TIMOTHY J. MCGEE

In Europe the tradition of secular dance has continued unbroken until the present. In the late Middle Ages it was an important and frequent event—for the nobility a gracious way to entertain guests, for the peasantry a welcome relaxation from the toils of the day. Now back in print, this collection presents compositions that are known or suspected to be instrumental dances from before ca. 1420. The 47 pieces vary in length and style and come from French, Italian, English, and Czech sources. Timothy J. McGee relates medieval dances to the descriptions found in literary, theoretical, and archival sources and to the depictions in the iconography of the Middle Ages. In a section on instrumental performance practices, he provides information about ornamenting the dances and improvising in a historically appropriate style. This comprehensive edition brings together in one volume a repertory that has been scattered over many years and countries.

TIMOTHY J. MCGEE is Honourary Professor at Trent University and Professor Emeritus at the University of Toronto. His many books include Medieval and Renaissance Music: A Performer’s Guide; Singing Early Music: The Pronunciation of European Languages in the Late Middle Ages and Renaissance (IUP, 1996); and The Ceremonial Musicians of Late Medieval Florence (IUP, 2009).

PUBLICATIONS OF THE EARLY MUSIC INSTITUTE

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Shostakovich’s Music for Piano Solo
Interpretation and Performance

SOFIA MOSHEVICH

The piano works of Dmitri Shostakovich (1906–1975) are among the most treasured musical compositions of the 20th century. In this volume, pianist and Russian music scholar Sofia Moshevich provides detailed interpretive analyses of the ten major piano solo works by Shostakovich, carefully noting important stylistic details and specific ways to overcome the numerous musical and technical challenges presented by the music. Each piece is introduced with a brief historic and structural description, followed by an examination of such interpretive aspects as tempo, phrasing, dynamics, voice balance, pedaling, and fingering. This book will be an invaluable resource for students, pedagogues, and performers of Shostakovich’s piano solos.

SOFIA MOSHEVICH is an independent scholar, pianist, and teacher in Toronto, Canada. She is author of Dmitri Shostakovich, Pianist.

RUSSIAN MUSIC STUDIES, MALCOLM HAMRICK BROWN, FOUNDING EDITOR

“A valuable addition to the literature on Shostakovich. Moshevich provides a broad analysis of Shostakovich’s piano solos, descriptions of the unique characters, imaginative images to guide pianists, and practical suggestions to bring out the salient features.”

—Read Gainsford, Florida State University

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“This a stunning piece of scholarship centered around a specific ritual in Western society and Christianity, and the music associated with it. Highly recommended.”

—Choice

**Singing Jeremiah**

*Music and Meaning in Holy Week*

**ROBERT L. KENDRICK**

A defining moment in Catholic life in early modern Europe, Holy Week brought together the faithful to commemorate the passion, crucifixion, and resurrection of Jesus Christ. In this study of ritual and music, Robert L. Kendrick investigates the impact of the music used during the Paschal Triduum on European cultures during the mid-16th century, when devotional trends surrounding liturgical music were established; through the 17th century, which saw the diffusion of the repertory at the height of the Catholic Reformation; and finally into the early 18th century, when a change in aesthetics led to an eventual decline of its importance. By considering such issues as stylistic traditions, trends in scriptural exegesis, performance space, and customs of meditation and expression, Kendrick enables us to imagine the music in the places where it was performed.

**ROBERT L. KENDRICK** is Professor of Music at the University of Chicago. He is author of *Celestial Sirens: Nuns and Music in Early Modern Milan* and *The Sounds of Milan, 1585–1650.*

**MUSIC AND THE EARLY MODERN IMAGINATION, MASSIMO OSSI, EDITOR**

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352 pp., 45 music exx., 1 b&w illus.
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Rachmaninoff’s Complete Songs
A Companion with Texts and Translations

RICHARD D. SYLVESTER

Sergei Rachmaninoff—the last great Russian romantic and arguably the finest pianist of the late 19th and early 20th centuries—wrote 83 songs, which are performed and beloved throughout the world. Like German Lieder and French mélodies, the songs were composed for one singer, accompanied by a piano. In this complete collection, Richard D. Sylvester provides English translations of the songs, along with accurate transliterations of the original texts and detailed commentary. Since Rachmaninoff viewed these “romances” primarily as performances and painstakingly annotated the scores, this volume will be especially valuable for students, scholars, and practitioners of voice and piano.

RICHARD D. SYLVESTER is Professor Emeritus of Russian at Colgate University and author of Tchaikovsky’s Complete Songs: A Companion with Texts and Translations (IUP, 2004).

RUSSIAN MUSIC STUDIES, MALCOLM HAMRICK BROWN, FOUNDING EDITOR

It would be difficult to imagine a more comprehensive and thorough study of Rachmaninoff’s vocal heritage. Richard Sylvester supplies us with all the information one would wish to have, and it is done not only with complete knowledge of Rachmaninoff’s life and creative genius, but also with genuine affection for his type of expression and with inner understanding of Rachmaninoff’s idiom. One can learn very much from this unique volume—very inspiring!”

—Vladimir Ashkenazy, Conductor and Pianist
“McDonald brings together analytic and personal factors to sharpen the image of the composer in convincing ways. . . . This book . . . deserves a close reading . . . [and] is recommended for college and university libraries and for readers with a music theory background.”

—Music Reference Services Quarterly

Breaking Time’s Arrow
Experiment and Expression in the Music of Charles Ives

MATTHEW MCDONALD

Charles Ives (1874–1954) moved traditional compositional practice in new directions by incorporating modern and innovative techniques with nostalgic borrowings of 19th century American popular music and Protestant hymns. Matthew McDonald argues that the influence of Emerson and Thoreau on Ives’s compositional style freed the composer from ordinary ideas of time and chronology, allowing him to recuperate the past as he reached for the musical unknown. McDonald links this concept of the multi-temporal in Ives’s works to Transcendentalist understandings of eternity. His approach to Ives opens new avenues for inquiry into the composer’s eclectic and complex style.

MATTHEW MCDONALD is Associate Professor of Music at Northeastern University.

MUSICAL MEANING AND INTERPRETATION, ROBERT S. HATTEN, EDITOR

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Clavichord for Beginners
JOAN BENSON

Written by one of the champions of clavichord performance in the 20th century, *Clavichord for Beginners* is an exceptional method book for both practitioners and enthusiasts. In addition to detailing the historical origins of the instrument and the evolution of keyboard technique, the book describes the proper method for practicing fingering and articulation and emphasizes the importance of touch and sensitivity at the keyboard. A CD featuring Benson in performance and a DVD of interviews and lessons accompany the book, illustrating important exercises for the beginner. The discs also include discussions on topics that range from 16th-century keyboard masters to the frontiers of electronic music research.

JOAN BENSON has performed throughout the world, garnering respect of classical music enthusiasts and major contemporary composers. Her advocacy of modern Western music led her to Olivier Messiaen’s class at the Paris Conservatoire, to the University of Utrecht Institute of Sonology, and to Stanford’s Center for Computer Research in Music and Acoustics. She has taught on the faculty at Stanford University, the University of Oregon, and the Astona Magna Academy in Massachusetts.

**PUBLICATIONS OF THE EARLY MUSIC INSTITUTE**

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"Beginners and keyboard players from other disciplines will profit immensely from Benson’s detailed analysis of clavichord touch; the dynamic variation in her own playing, particularly her enviable pianissimos, is the best advertisement for it. The publication as a whole should appeal to a much wider public, however, as a visual and audio document of a notable twentieth-century pioneer of the clavichord revival."

—British Clavichord Society Newsletter
Unlike the violin, which has flourished largely unchanged for close to four centuries, the trumpet has endured numerous changes in design and social status from the battlefield to the bandstand and ultimately to the concert hall. This colorful past is reflected in the arsenal of instruments a classical trumpeter employs during a performance, sometimes using no fewer than five in different keys and configurations to accurately reproduce music from the past. With the rise in historically inspired performances comes the necessity for trumpeters to know more about their instrument’s heritage, its repertoire, and different performance practices for old music on new and period-specific instruments. More than just a history of the trumpet, this essential reference book is a comprehensive guide for musicians who bring that musical history to life.

ELISA KOEHLER is Associate Professor of Music at Goucher College and Music Director and Conductor of the Frederick Symphony Orchestra.

Fanfares and Finesse
A Performer’s Guide to Trumpet History and Literature

ELISA KOEHLER

"Serving as a concise guide linking the history of trumpet to performance, this book includes information on band music, bugle calls, orchestral repertoire, and jazz. Particularly useful are the sections on transposition, and how jazz is written versus played. Teachers and performers alike will benefit from this book."

—American Reference Books Annual
Hip Hop Ukraine

Music, Race, and African Migration

ADRIANA N. HELBIG

In *Hip Hop Ukraine*, we enter a world of urban music and dance competitions, hip hop parties, and recording studio culture to explore unique sites of interracial encounters among African students, African immigrants, and local populations in eastern Ukraine. Adriana N. Helbig combines ethnographic research with music, media, and policy analysis to examine how localized forms of hip hop create social and political spaces where an interracial youth culture can speak to issues of human rights and racial equality. She maps the complex trajectories of musical influence—African, Soviet, American—to show how hip hop has become a site of social protest in post-socialist society and a vehicle for social change.

ADRIANA N. HELBIG is Assistant Professor of Music at the University of Pittsburgh and an affiliated faculty member in Cultural Studies, Women’s Studies, Global Studies, and at the Center for Russian and East European Studies. She is author (with Oksana Buranbaeva and Vanja Mladineo) of *The Culture and Customs of Ukraine.*

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“A well-conceived study of the role and significance of hip hop in Ukraine. It joins the ranks of other very timely chronicles on the impact of hip hop in various societies around the world.”

—Allison Blakely, Boston University
Epic Sound

Music in Postwar Hollywood Biblical Films

STEPHEN C. MEYER

Lavish musical soundtracks contributed a special grandeur to the new widescreen, stereophonic sound movie experience of postwar biblical epics such as Samson and Delilah, Ben-Hur, and Quo Vadis. In Epic Sound, Stephen C. Meyer shows how music was utilized for various effects, sometimes serving as a vehicle for narrative plot and at times complicating biblical and cinematic interpretation. In this way, the soundscapes of these films reflected the ideological and aesthetic tensions within the genre, and more generally, within postwar American society. By examining key biblical films, Meyer adeptly engages musicology with film studies to explore cinematic interpretations of the Bible during the 1940s through the 1960s.

STEPHEN C. MEYER is Associate Professor in the Department of Art and Music Histories at Syracuse University. He is author of Carl Maria von Weber and the Search for a German Opera (IUP, 2003).

288 pp., 11 b&w illus., 57 music exx.
paper 978-0-253-01451-1 $35.00
ebook 978-0-253-01459-7 $34.99
“I have always been fascinated by the ways in which film can stimulate the historical imagination, and by the special role that music plays in this process. When I first came to know the grandiose postwar biblical epics, I simply lost myself in the pleasure of the fantasy world that they created. Returning to these films as an adult scholar, I became intrigued by the ways in which these films encode a different kind of history. Some of Hollywood’s greatest scores were written for these epics, and this music retains its raw emotional power. But it also testifies to a complex and transformative period in American cinema, and in American culture more generally. The music can still help conjure an imaginary cinematic version of the ancient world. But it also draws us directly into the dreams, fears and fantasies of the postwar period—fantasies that it both reflected and helped to create.”

STEPHEN C. MEYER
The History of the Pianoforte
A Documentary in Sound

EVA BADURA-SKODA

Now available on DVD, this video gives early music lovers a chance to see and hear remarkable pianoforte performances on instruments ranging from the world’s oldest surviving piano to a new Bösendorfer computer grand. The program describes amazing discoveries, for example, that Bach used the pianoforte in public performance much earlier than previously thought. Pianists Paul Badura-Skoda, Malcolm Bilson, Jörg Demus, Gerlinde Otto, Hans Kann, Rudolf Scholz, and others play more than 30 instruments, featuring musical works on pianos concurrent with the period. Simultaneously entertaining, amusing, informative, and artistically gratifying, The History of the Pianoforte is a landmark.

EVA BADURA-SKODA publishes extensively on the history of the piano and on performance practices of the 18th and 19th centuries.

World
Available
DVD 978-0-253-01201-2 $30.00
Joseph Martin Kraus (1756–1792) led an illustrious, if brief, career as an acclaimed composer in the age of Haydn and Mozart. At 26 he embarked on a four-year European grand tour that secured his reputation as musician and composer. Like Mozart, Kraus was a prolific correspondent. His letters to his family give an unusually intimate picture of the private man, showing a slice of domestic life in the 18th century among the emerging middle class. These letters include one of the few descriptions of the great Handel Centenary Festival from an outsider, critiques of the operas performed in Paris by Piccinni, the first mention in history of Mozart’s *Le Nozze di Figaro*, and descriptions of the art and archeology of Pompeii. These documents are as crucial to understanding Kraus’s life and works as they are revelatory of a composer’s milieu in the 18th century.

BERTIL H. VAN BOER is Professor of Musicology and Music Theory at Western Washington University. He has also served as President of the Society for Eighteenth Century Music.

“A book of vital importance by a world authority on Kraus.”
—W. Dean Sutcliffe, The University of Auckland

“This book is an important contribution not only to Kraus studies but also to the literature on 18th-century music in general . . . Recommended.”
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Sourcebook for Research in Music

Third Edition

ALLEN SCOTT

PHILLIP D. CRABTREE AND DONALD H. FOSTER, FOUNDING EDITORS

Since it was first published in 1993, the Sourcebook for Research in Music has become an invaluable resource in musical scholarship. The balance between depth of content and brevity of format makes it ideal for use as a textbook for students, a reference work for faculty and professional musicians, and as an aid for librarians. The introductory chapter includes a comprehensive list of bibliographical terms with definitions; bibliographic terms in German, French, and Italian; and the plan of the Library of Congress and the Dewey Decimal music classification systems. Integrating helpful commentary to instruct the reader on the scope and usefulness of specific items, this updated and expanded edition accounts for the rapid growth in new editions of standard works, in fields such as ethnomusicology, performance practice, women in music, popular music, education, business, and music technology. These enhancements to its already extensive bibliographies ensures that the Sourcebook will continue to be an indispensable reference for years to come.

ALLEN SCOTT is Associate Professor of Music History at Oklahoma State University.

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Guide to the Pianist’s Repertoire continues to be the go-to source for piano performers, teachers, and students. Newly updated and expanded with over 250 new composers, this incomparable resource expertly guides readers to solo piano literature. What did a given composer write? What interesting work have I never heard of? How difficult is it? What are its special musical features? How can I reach the publisher? It’s all here. Featuring information for more than 2,000 composers, the fourth edition includes enhanced indexes. The new “Hinson” will be an indispensable guide for many years to come.

MAURICE HINSON is Senior Professor of Piano at the Southern Baptist Theological Seminary and was founding editor of the Journal of the American Liszt Society.

WESLEY ROBERTS is Professor of Music at Campbellsville University.

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Music and the Skillful Listener
American Women Compose the Natural World
DENISE VON GLAHN

For Denise Von Glahn, listening is that special quality afforded women who have been fettered for generations by the maxim “be seen and not heard.” In Music and the Skillful Listeners, Von Glahn explores the relationship between listening and musical composition focusing on nine American women composers inspired by the sounds of the natural world: Amy Beach, Marion Bauer, Louise Talma, Pauline Oliveros, Joan Tower, Ellen Taaffe Zwilich, Victoria Bond, Libby Larsen, and Emily Doolittle. Von Glahn situates “nature composing” among the larger tradition of nature writing and argues that, like their literary sisters, works of these women express deeply held spiritual and aesthetic beliefs about nature. Drawing on a wealth of archival and original source material, Von Glahn skilfully employs literary and gender studies, ecocriticism and ecnomusicology, and the larger world of contemporary musicological thought to tell the stories of nine women composers who seek to understand nature through music.

DENISE VON GLAHN is Professor of Musicology and Director of the Center for Music of the Americas in the College of Music at Florida State University. She is author (with Michael Broyles) of Leo Ornstein: Modernist Dilemmas, Personal Choices (IUP, 2007).

MUSIC, NATURE, PLACE, SABINE FEISST AND DENISE VON GLAHN, EDITORS

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Jascha Heifetz
Early Years in Russia

GALINA KOPYTOVA
TRANSLATED AND EDITED BY DARIO SARLO AND ALEXANDRA SARLO

Notoriously reticent about his early years, violinist Jascha Heifetz famously reduced the story of his childhood to “Born in Russia. First lessons at 3. Debut in Russia at 7. Debut in Carnegie Hall at 17. That’s all there is to say.” Tracing his little-known upbringing, Jascha Heifetz: Early Years in Russia uncovers the events and experiences that shaped one of the modern era’s most unique talents and enigmatic personalities. Using previously unstudied archival materials and interviews with family and friends, this biography explores Heifetz’s meteoric rise in the Russian music world—from his first violin lessons with his father, to his studies at the St. Petersburg Conservatory with the well-known pedagogue Leopold Auer, to his tours throughout Russia and Europe.

GALINA KOPYTOVA is a scholar and archivist specializing in the history of Russian musical culture.

ALEXANDRA SARLO has studied and conducted research in Russia, Slovakia, Serbia, and Ukraine.

DARIO SARLO worked as a researcher on the documentary Jascha Heifetz: God’s Fiddler by Peter Rosen Productions. He is a musicologist, violinist, and writer for The Strad.

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Burdened by famine, the plague, and economic hardship in the 1500s, the troubled citizens of Milan, mindful of their mortality, turned toward the veneration of the Virgin Mary and the creation of evangelical groups in her name. By 1594 the diversity of these lay religious organizations reflected in microcosm the varied expressions of Marian devotion in the Italian peninsula. Using archival documents, meditation and music books, and iconographical sources, Christine Getz examines the role of music in these Marian cults and confraternities in order to better understand the Church’s efforts at using music to evangelize outside the confines of court and cathedral through its most popular saint. Getz reveals how the private music making within these cults, particularly among women, became the primary mode through which the Catholic Church propagated its ideals of femininity and motherhood.

CHRISTINE GETZ is Associate Professor of Musicology and Dean’s Scholar at the University of Iowa.

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Laurel is Professor of Music Theory at the Sibelius Academy in Helsinki, Finland.

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LAWRENCE BENNETT is Professor Emeritus of Music and former Chair of the Music Department at Wabash College. He founded the Western Wind, a vocal ensemble that has toured professionally throughout North America, Europe, and Asia.

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BARTHOLD KUIJKEN is Professor of Baroque Flute and Head of the Early Music Section at the Royal Conservatory of Brussels and The Hague.

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“Kuijken is peerless. He is a professional musician and the apotheosis of historical flute playing, who utilizes musicology in his broader goal of moving the hearts of his listeners.”

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MURRAY GRODNER is Professor Emeritus at the Jacobs School of Music at Indiana University.

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Legendary jazz ambassador Dr. Billy Taylor’s autobiography spans more than six decades, from the heyday of jazz on 52nd Street in 1940s New York City to CBS Sunday Morning. Taylor fought not only for the recognition of jazz music as “America’s classical music” but also for the recognition of black musicians as key contributors to the American music repertoire. Peppered with anecdotes recalling encounters with other jazz legends such as Jelly Roll Morton, Duke Ellington, Art Tatum, Count Basie, Billie Holiday, and many others, The Jazz Life of Dr. Billy Taylor is not only the life story of a jazz musician and spokesman but also a commentary on racism and jazz as a social force.

DR. BILLY TAYLOR (1921–2010) served as the Duke Ellington Fellow at Yale University, Artistic Advisor for Jazz to the Kennedy Center for the Performing Arts, and Board Member on the National Council for the Arts. A lifelong spokesperson for jazz, he hosted radio shows in New York, on National Public Radio, and became the jazz correspondent on CBS Sunday Morning.

TERESA L. REED is Director of the School of Music at the University of Tulsa where she teaches music theory and African-American music.

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“Those of us who had the privilege of hearing him speak will recognize how accurately Reed captures his spirit and his enthusiasm for the music to which he dedicated his life.”

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*Inside Two Long Songs*

**TIM SMOLKO**

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**TIM SMOLKO** holds master’s degrees in Musicology and in Library Science and is monographs original cataloger at the University of Georgia.

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CAMERON MCGRAW (1919–1995) was Co-Director of the Jenkintown Music School and composer of numerous works for piano, orchestra, and chorus.

CHRISTOPHER FISHER is Associate Professor of Piano at Ohio University and author of Teaching Piano in Groups.

KATHERINE FISHER is an affiliate faculty member at the Athens Community Music School and performs with her husband Christopher in the award-winning Fisher Piano Duo.

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DAVID DOLATA is Professor of Musicology at Florida International University and professional lutenist, appearing at such venues as the Glimmerglass Opera, the Florida Grand Opera, the Northwest Bach Festival, the Miami Bach Society, and on broadcasts and recordings for NPR, CBS, and BBC.

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RANDALL EVERETT ALLSUP is Associate Professor and Coordinator of Music Education at Teachers College Columbia University. He is past chair of the International Society for the Philosophy of Music Education (ISPME) and the Philosophy Special Research Interest Group (SRIG) of the Music Education Research Council.

COUNTERPOINTS: MUSIC AND EDUCATION, ESTELLE R. JORGENSEN, EDITOR

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