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Cover Image: **Melissa Rezada** and **Annie Vrijmoet**,
Design and Editing Services, University of Oregon, USA

From: *The Musical Ear: Oral Tradition in the USA*
by **Anne Dhu McLucas**

Medieval & Renaissance Music

Chant and Notation in South Italy and Rome before 1300

John Boe, University of Arizona, USA
Variorum Collected Studies Series: CS921

The fifteen studies assembled here grew out of research on south-Italian ordinary chants and tropes for the multi-volume series *Beneventanum Troporum Corpus II*, edited by John Boe in collaboration with Alejandro Planchart. In the present essays, clerical and ordinary chants and tropes of the mass (especially when derived from paraliturgical hymns and poems), certain aspects of chant notation and particular facets of the old Beneventan and the old Roman chant repertoires are examined in relation to the three main cultic centres of the Italian south - Benevento, Montecassino and Rome - and as they relate to their European context, namely Frankish and Norman chant and the varieties of chant sung in Italy north of Rome. The volume includes one previously unpublished study, on the Roman introit *Salus Populi*.

June 2010	c. 420 pages	
Hardback	978-0-7546-5966-2	c. £75.00

ALSO OF INTEREST


Church Music and Protestantism in Post-Reformation England

Discourses, Sites and Identities

Jonathan Willis, University of Durham UK

St Andrews Studies in Reformation History

Includes 2 b&w illustrations, 6 graphs & 2 tables		
May 2010	c. 316 pages	
Hardback	978-1-4094-0071-4	c. £55.00
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The Practice of Medieval Music Studies in Chant and Performance

Thomas Kelly, Harvard University, USA

Variorum Collected Studies Series: CS954

How music functioned in the middle ages, what it meant to its hearers, and how it was performed: these are the subjects of this fascinating volume. The studies collected here introduce the reader to the practical detail and complex intricacies of the performance of medieval music in the liturgy, bringing into clear focus a number of matters that were long obscure. (A second volume by Professor Kelly will focus specifically on the sources of Beneventan chant, Ashgate 2011.)

Two detailed studies of aspects of musical practices of the Eternal City bring new historical perspectives to the understanding of the growth of the Roman liturgy, while the second and third groups of articles bring the reader close to the actual sound of medieval musicians. Writings on the art of the prosula, a hitherto understudied musico-poetic phenomenon, give practical information about Gregorian chant that can be acquired in no other way. Likewise, the study of variants in the music of the Exultet for Holy Saturday provides a window onto a creative and improvisational practice that is often difficult to discern from surviving written sources.

A final study, of the composers of chant in the middle ages, gives us a view of how musicians and others thought of themselves in a time that often valued anonymity.

Includes 24 images

June 2010	c. 360 pages	
Hardback	978-1-4094-0527-6	c. £70.00

PUBLISHING LATER IN 2010

A Descriptive Catalogue of the Musical Manuscript Collection of the National Library of Greece

Byzantine Chant and Other Music Repertory
Recovered

Diane Touliatos, University of Missouri, St. Louis, USA

Includes 12 colour and 20 b&w illustrations

September 2010	c. 500 pages	
Hardback	978-0-7546-5168-0	c. £70.00

The World of William Byrd Musicians, Merchants and Magnates

John Harley

September 2010	c. 270 pages	
Hardback	978-1-4094-0088-2	c. £65.00
978-1-4094-0933-5	www.ashgate.com/ebooks	eBook



John Birchensha: Writings on Music

Christopher D.S. Field,
University of Edinburgh, UK and
Benjamin Wardhaugh,
University of Oxford, UK

Musical Theory in Britain, 1500–1700:
Critical Editions

John Birchensha (c.1605–1681) is chiefly remembered for the impression that his theories about music made on the mathematicians, natural philosophers and virtuosi of the Royal Society in the 1660s and 1670s, and for inventing a system that he claimed would enable even those without practical experience of music to learn to compose in a short time by means of 'a few easy, certain, and perfect Rules'. His great aim was to publish a treatise on music in its philosophical, mathematical and practical aspects entitled *Syntagma musicæ*. Unfortunately, the book never appeared, and no final manuscript of it survives. Recent research, however, has brought to light a number of manuscripts which allow us at last to form a more complete view of Birchensha's ideas and to gain at least a flavour of the lost *Syntagma musicæ*.

Contents: Introduction; Birchensha's reputation as a music theorist; Birchensha's life; The practical part of music; The mathematical and philosophical parts of music; 'To reduce all the parts of music to a regularity and just order'; The sources; Transcription policy; Dates. John Birchensha's *Writings on Music*: Dedicatory epistle and preface to *Templum Musicum* (1664); *Letter to the Royal Society* (26 April 1664); 'A compendious discourse'; Birchensha's description of his 'grand scale' (9 June 1665); 'Animadversion' for *Syntagma musicæ* (1672); Synopsis of *Syntagma musicæ* for the Royal Society (February 1675/6); Birchensha demonstrates his 'compleat scale of musick' to the Royal Society (10 February 1675/6); RULES OF COMPOSITION, I: Silas Taylor's manuscript; RULES OF COMPOSITION, II: William Corbett's manuscript; RULES OF COMPOSITION, III: Francis Withey's manuscript; Bibliography; Index.

Includes 12 b&w illustrations

January 2010	342 pages	
Hardback	978-0-7546-6213-6	£65.00



New Perspectives on Marc-Antoine Charpentier

Edited by **Shirley Thompson**, Birmingham Conservatoire, UK

The tercentenary of Marc-Antoine Charpentier's death in 2004 stimulated a surge of activity on the part of performers and scholars, confirming the modern assessment of Charpentier (1643-1704) as one of the most important and inventive composers of the French Baroque. The present book illustrates not only the sheer variety of research strands currently pursued, but also the way in which these strands frequently intertwine and generate the potential for future research. Between them, they examine facets of the composer's compositional language and process, aspects of his performance practice and notation, the contexts within which he worked, and the nature of his legacy. The appendix contains a transcription of the inventory of Charpentier's manuscripts prepared when their sale to the Royal Library was negotiated in 1726 - an invaluable research tool, as numerous chapters in the book demonstrate. Far from treating his output in isolation, this book places it in the wider context alongside such composers as Lully, Lalande, Marais, François Couperin and Rameau; it also views the composer in relation to his Italian training.

Contents: Foreword; Preface; Charting Charpentier's 'worlds' through his *Mélanges*; Charpentier's void notation: the Italian background and its implications, *Graham Sadler*; The descending minor tetrachord in France: an emblem expanded, *Lois Rosow*; Repentance, piety and praise: sensual imagery and musical depiction in the petitions of Marc-Antoine Charpentier, *C. Jane Gosine*; A motet of genre: Charpentier's *Messe pour Plusieurs Instruments au lieu des Orges* (H513), *David Ponsford*; Charpentier's music at court: the singers and instrumentalists of the Chapelle Royale, 1663-1683 and beyond, *Anthea Smith*; Performance practices at the Théâtre de Guénégaud and the Comédie-Française: evidence from Charpentier's *Mélanges* autographes, *John S. Powell*; Une source peut en cacher une autre': added preludes and instrumental cues in the *Mélanges*, *Catherine Cessa*; The historical implications of a distinctive scoring: Charpentier's 6-voice motets for Mademoiselle de Guise, *Théodora Psychoy*; Observations on Charpentier's compositional process: corrections in the *Mélanges*, *Herbert Schneider*; Médée within the repertoire of the tragédie en musique: intertextual links and the 'posterity' of Charpentier's opera, *Benjamin Pintiaux*; The nature of fame: reflections on Charpentier's *Les Plaisirs de Versailles* and Lalande's *Les Fontaines de Versailles*, *Peter Roennfeldt*; Charpentier's *Motets mêlez de Symphonie*: a nephew's tribute, *Shirley Thompson*; Appendix; Bibliography; Index.

Includes up to 21 b&w illustrations, 45 musical examples, 13 tables, 17 graphs and 2 colour plates.

April 2010 360 pages
Hardback 978-0-7546-6579-3 £65.00

JOURNAL

Nineteenth-Century Music Review

Edited by **Bennett Zon**, Durham University, UK

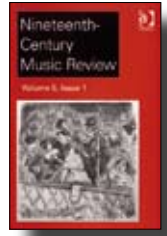
The Nineteenth-Century Music Review aims to locate music within the widest possible framework of intellectual activity pertaining to the long nineteenth century (c.1789-1914). It particularly welcomes interdisciplinary scholarship that explores music within the context of other artistic and scientific discourses. Articles with fine visual or iconographic content are encouraged, as are those rich in musically illustrative material. Articles accepted for publication will reflect a diversity of critical viewpoints.

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Each volume comprises two issues.

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Carl Nielsen Studies Volume 4

Edited by **Niels Krabbe**,
The Royal Library of Denmark, Denmark

This is the fourth volume of Carl Nielsen Studies which is an annual publication issuing from the Royal Library of Denmark, also home to the Carl Nielsen edition. These volumes provide a forum for the spectrum of historical, analytical and aesthetic approaches to the study of Nielsen's music from an international line-up of contributors.

February 2010 190 pages
Paperback 978-1-4094-0522-1 £30.00

PUBLISHING LATER IN 2010

Art, History and the Senses

1830 to the Present

Edited by **Patrizia Di Bello**, Birkbeck College, University of London, UK and **Gabriel Koureas**, Birkbeck College, University of London, UK

February 2010 224 pages
Hardback 978-0-7546-6863-3 £55.00
eBook 978-0-7546-9520-2 www.ashgate.com/ebooks

Emily Dickinson and Hymn Culture

Tradition and Experience

Victoria N. Morgan, University of Liverpool, UK

February 2010 246 pages
Hardback 978-0-7546-6942-5 £55.00

British Music and Modernism, 1895–1960

Edited by **Matthew Riley**,
University of Birmingham, UK

Imaginative analytical and critical work on British music of the early twentieth century has been hindered by perceptions of the repertoire as insular in its references and backward in its style and syntax, escaping the modernity that surrounded its composers. Recent research has begun to break down these perceptions and has found intriguing links between British music and modernism. This book brings together contributions from scholars working in analysis, hermeneutics, reception history, critical theory and the history of ideas.

Contents: Introduction, *Matthew Riley*; Liberal critics and modern music in the post-Victorian age, *Matthew Riley*; 'A thoroughgoing modern': Elgar reception in the *Manchester Guardian 1896–1908*, *Merion Hughes*; Schoenberg, Roger Fry and the emergence of a critical language for the reception of musical modernism in Britain 1912–1914, *Deborah Heckert*; Modernism, Diaghilev and the *Ballets Russes* in London 1911–1929, *Gareth Thomas*; Frank Bridge's modern musical wave forms, *Stephen Downes*; 'A direct and intimate realization': Holst and formalism in the 1920s, *Christopher M. Scheer*; Façades for Façade: in William Walton, visual culture and English modernism in the Sitwell circle, *Tim Barringer*; Landscape and distance: Vaughan Williams, modernism and the symphonic pastoral, *Daniel M. Grimley*; Vaughan Williams's antic symphony, *J.P.E. Harper-Scott*; Hindemith's disciple in London: Walter Leigh on modern music 1932–1940, *Thomas Irvine*; Benjamin Britten's 'Pierrot' ensembles, *Christopher Dromey*; Music for the machines of the future: H.G. Wells, Arthur Bliss and *Things to Come* (1936), *Matthew Riley*; Early music and the ambivalent origins of Elisabeth Lutyens's modernism, *Laurel Parsons*; 'The real thing – at last?' Historicizing Humphrey Searle, *Ben Earle*; Index.

Includes c.17 b&w illustrations and 45 musical examples
 May 2010 c. 340 pages
 Hardback 978-0-7546-6585-4 £60.00

PUBLISHING LATER IN 2010

Changing the System: The Music of Christian Wolff

Edited by **Stephen Chase**, and **Philip Thomas**,
University of Huddersfield, UK

August 2010 255 pages
 Hardback 978-0-7546-6680-6 c. £55.00
 eBook 978-1-4094-0691-4 www.ashgate.com/ebooks

Contemporary Music

Theoretical and Philosophical Perspectives

Edited by **Max Paddison**, Durham University, UK
Irène Deliège, University of Liege, Belgium

Includes 34 music examples & 13 b&w illustrations
 August 2010 c. 365 pages
 Hardback 978-0-7546-0497-6 c. £60.00
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NEW IN PAPERBACK As Heard on TV: Popular Music in Advertising

Bethany Klein,
University of Leeds, UK

Ashgate Popular and Folk Music Series

'The analysis of pros and cons, opportunities and problems,

reciprocal functionality and disfunctionality of the relationship, are very articulated and balanced. This makes the book a crucial reference for further researches about music and advertising, as well as a model for studies of music placement in other media contexts.'

–*International Association for the Study of Popular Music (IASPM)*

Television commercials are now a standard environment through which we experience popular music. The use of popular music in advertising remains a practice that continues to prompt strong and varied responses from media commentators and music fans. This continuing debate is evidence that the commercialization of the popular arts comes inbuilt not only with advantages but also with strain. *As Heard on TV* explores the gap between the limited academic research conducted on this subject and the countless popular assessments insisting on the cultural significance of the practice.

Contents: General editor's preface; Introduction; As heard on TV: the marriage of popular music and advertising; Selling revolution: the role of authorship in music licensing; Commercial art: advertising as an artistic vehicle for music placement; 'The new radio': music licensing as a response to industry woe; In perfect harmony: popular music and cola advertising; Taming rebellion: advertising's control over meaning; Negotiating the future of popular music in advertising; Appendix; Bibliography; Index.

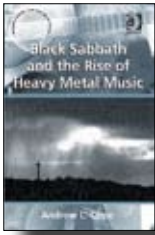
April 2010 178 pages
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ALSO OF INTEREST

Ballads and Broad-sides in Britain, 1500-1800

Edited by **Patricia Fumerton**, University of California, Santa Barbara, USA, **Anita Guerrini**, Oregon State University, USA and **Kris McAbee**, University of California, Santa Barbara, USA.

Includes 35 b&w illustrations & 5 music examples
 June 2010 c. 285 pages
 Hardback 978-0-7546-6248-8 c. £60.00
 eBook 978-0-7546-8204-2 www.ashgate.com/ebooks



Black Sabbath and the Rise of Heavy Metal Music

Andrew L. Cope, Music School, Staffordshire Performing Arts, UK

Ashgate Popular and Folk Music Series

'For many years popular music studies has been dominated by texts which

fail to address the unique combination of musical sounds, timbres and structures that distinguishes heavy metal from hard rock. Black Sabbath and the Rise of Heavy Metal Music fills that gap and offers researchers and students alike the opportunity to explore and enjoy an engaging musical investigation into the birth and development of the heavy metal sound. ... This is an exciting book and one which will open up new avenues of investigation for researchers and students alike. It is warmly recommended.'

–From the Foreword by Sheila Whiteley, Emeritus Professor at Salford University, UK, author of *The Space Between the Notes: Rock and Counterculture* (1992) and *Too Much Too Young: Popular Music, Age and Gender* (2005)

The definition of 'heavy metal' is often a contentious issue and in this lively and accessible text Andrew Cope presents a refreshing re-evaluation of the rules that define heavy metal as a musical genre. Cope investigates why, during the late 1960s and early 1970s, Birmingham provided the ideal location for the evolution and early development of heavy metal and hard rock. The author considers how the influence of the London and Liverpool music scenes merged with the unique cultural climate, industry and often desolated sites of post war Birmingham to contribute significantly to the development of two unique forms of music: heavy metal and hard rock. A number of case studies are presented that illustrate how the unique synthesis of elements established by *Black Sabbath* have been perpetuated and developed through the work of such bands as *Iron Maiden*, *Metallica*, *Pantera*, *Machine Head*, *Nightwish*, *Arch Enemy* and *Cradle of Filth*. As a consequence, the importance of heavy metal as a genre of music was firmly established, and its longevity assured.

Includes 21 musical examples and 4 tables
 March 2010 188 pages
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Fado and the Place of Longing Loss, Memory and the City

Richard Elliott, Newcastle University UK

Ashgate Popular and Folk Music Series

Fado, often described as 'urban folk music', is known for its strong emphasis on loss, memory and nostalgia within its song texts, which often refer to absent people and places. One of the main lyrical themes of fado is the city itself. Fado music has played a significant role in the interlacing of mythology, history, memory and regionalism in Portugal in the second half of the twentieth century. Richard Elliott considers the ways in which fado songs bear witness to the city of Lisbon, in relation to the construction and maintenance of the local. Elliott explores the ways in which fado acts as a cultural product reaffirming local identity via recourse to social memory and an imagined community, while also providing a distinctive cultural export for the dissemination of a 'remembered Portugal' on the global stage.

Contents: Introduction; Songs of disquiet: mythology, ontology, ideology, fadology; Taking place: the role of the city in fado; 'Trago fado nos sentidos': memory, witnessing and testimony in fado; New citizens of the fadista world; Tudo isto ainda é fado? Fado as local and global practice; Bibliography; Discography; Videography; Index

June 2010 c. 240 pages
 Hardback 978-0-7546-6795-7 c. £55.00

Mark E. Smith and *The Fall*: Art, Music and Politics

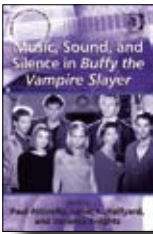
Edited by Michael Goddard, University of Salford, UK and Benjamin Halligan, University of Salford, UK

Ashgate Popular and Folk Music Series

This volume offers a comprehensive range of approaches to the work of Mark E. Smith and his band *The Fall* in relation to music, art and politics. Mark E. Smith remains one of the most divisive and idiosyncratic figures in popular music after a recording career with his band - *The Fall* - that spans thirty years. The key aspect of the group that this volume explores is the invariably creative, unflinchingly critical and often antagonistic relations that characterize both the internal dynamics of the group and the group's position in the pop cultural surroundings. *The Fall's* ambiguous position in the unfolding histories of British popular music and therefore in the new heritage industries of popular culture in the UK, from post-punk to anti-Thatcher politics, to the 'Factory fiction of Manchester' and on into Mark E. Smith's current role as ageing *enfant terrible* of rock, illustrates the uneasy relationship between the band, their critical commentators and the historians of popular music.

Contributors: Michael Goddard, Benjamin Halligan, Richard Witts, Katie Hannon, Mark Goodall, Andy Wood, Richard Osborne, Robert Walker, Owen Hatherley, Mark Fisher, Paul Wilson, Robin Purves, Martin Myer, Angus McDonald, Paul Long, Chris Atton, Dean Lockwood and Janice Kearns.

May 2010 226 pages
 Hardback 978-0-7546-6862-6 £55.00
 Paperback 978-0-7546-6867-1 £12.99
 eBook 978-1-4094-0392-0 www.ashgate.com/ebooks



Music, Sound, and Silence in *Buffy the Vampire Slayer*

Edited by **Paul Attinello**, University of Newcastle, UK,
Janet K. Halfyard, Birmingham Conservatoire, UK
and **Vanessa Knights**, formerly University of Newcastle, UK

Ashgate Popular and Folk Music Series

The intense and continuing popularity of the long-running television show *Buffy the Vampire Slayer* (1997-2003) has long been matched by the range and depth of the academic critical response. This volume, the first devoted to the show's imaginative and widely varied use of music, sound and silence, helps to develop an increasingly important and inadequately covered area of research - the many roles of music in contemporary television. Chapters focus on scoring and source music, the title theme, the music production process, the critically acclaimed musical episode (voted number 13 in Channel Four's *One Hundred Greatest Musicals*), the symbolic and dramatic use of silence, and the popular reception of the show by its international fan base. In keeping with contemporary trends in the study of popular musics, a variety of critical approaches are taken from musicology, cultural studies, and media and communication studies, specifically employing critique, musical analysis, industry studies and hermeneutics.

Contributors: Keith Negus, Christophe Beck, John C. King, Vanessa Knights, Janet K. Halfyard, Louis Niebur, Rob Haskins, Arnie Cox, Rebecca Fülöp, Katy Stevens, Gerry Bloustein, Catherine Driscoll, Rob Cover, Renée T. Coulombe, Kathryn Hill, Diana Sanders, Rhonda V. Wilcox, Amy Bauer, Paul Attinello and Anahid Kassabian.

Includes 20 b&w illustrations
February 2010 304 pages
Hardback 978-0-7546-6041-5 £60.00
Paperback 978-0-7546-6042-2 £18.99

PUBLISHING LATER IN 2010

Britpop and the English Music Tradition

Edited by **Andy Bennett**, Griffith University, Australia
and **Jon Stratton**, Curtin University of Technology, Australia

Ashgate Popular and Folk Music Series

August 2010 c. 195 pages
Hardback 978-0-7546-6805-3 c. £45.00
eBook 978-1-4094-0932-8 www.ashgate.com/ebooks

Musical Rhythm in the Age of Digital Reproduction

Edited by **Anne Danielsen**, University of Oslo, Norway

Ashgate Popular and Folk Music Series

September 2010 c. 265 pages
Hardback 978-1-4094-0340-1 c. £60.00
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The Musical Ear: Oral Tradition in the USA

Anne Dhu McLucas, University of Oregon, USA

SEMPRE Studies in
The Psychology of Music

'In The Musical Ear, Professor McLucas follows scholars like Albert Lord, John Blacking, and Christopher Small in the project of validating orally-transmitted "folk" and "popular" musical traditions in contrast to the "classical" traditions of Western art music transmitted in written notation. She goes beyond her predecessors first in addressing the impact of recorded sound on musical transmission, second in attempting to base her arguments on psychological and neurological research into musical memory and musical creation. It is an ambitious undertaking that sheds light not just on oral vs. written traditions but on human aptitudes, capacities and need for music in general.'

—John Spitzer, San Francisco Conservatory of Music, USA

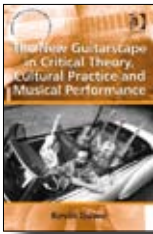
'This book contains a magisterial compilation of all the ways in which non-notated (and in many cases non-notatable) activities lie at the heart of American music, past and present. It is enlivened by case studies and interviews with living musicians, and also by an ambitious juxtaposition of historical musicology, ethnomusicology, and psychology.'

—John Sloboda, Emeritus Professor of Psychology, University of Keele, UK and Honorary Professor of Music, Royal Holloway, University of London, UK.

The Musical Ear: Oral Tradition in the USA provides a wide-ranging look at the role played by music that is passed on orally without the use of notation, in the folk, popular and art musics of North America. Professor McLucas argues that without the broad underlying oral repertoire of folk music, many musical styles would not possess their distinctive rhythmic and melodic content. Without the strong processes of oral tradition – its ability to communicate effectively to a particular ethnic or social group – American popular music would be much less multi-dimensional and vital. Found within the many oral traditions of the United States are common elements that apply to all human cultures. These elements are connected with the human mind, the limits of memory, the power of organization and the urge toward creativity. In order to study the process and to find the common elements, McLucas provides an overview of recent research on the brain and memory in order to help the reader understand the inner workings of oral tradition.

Contents: Introduction; The oral process and 'roots' music; INTERLUDE 1: the brain, memory, and oral tradition; Oral tradition in American popular music; INTERLUDE 2: oral tradition, and creativity; The interaction of oral and written in American music history; INTERLUDE 3: interactions of written and oral/aural traditions in the human brain; Oral tradition in the lives of ordinary people; INTERLUDE 4: the mental musical capacities of ordinary humans and the intersection of meaning, emotion, and memory; Conclusions; Appendixes; Selected bibliography; Index

Includes 1 table, 1 figure and 2 music examples
March 2010 218 pages
Hardback 978-0-7546-6396-6 £45.00



The New Guitarscape in Critical Theory, Cultural Practice and Musical Performance

Kevin Dawe,
University of Leeds, UK

Ashgate Popular and Folk Music Series

'Kevin Dawe has assembled an encyclopedic survey of the guitar's resonance in contemporary social life. It's not just guitarists and their sounds that he foregrounds, but all the activities, associations, ideas, and feelings that vibrate in tandem with the musicians and their music. The guitar is here unfolded with rich insight and unflagging enthusiasm.'

–William Washabaugh, Professor of Anthropology, University of Wisconsin-Milwaukee, USA

In *The New Guitarscape*, Kevin Dawe argues for a re-assessment of guitar studies in the light of more recent musical, social, cultural and technological developments that have taken place around the instrument. The author considers that a detailed study of the guitar in both contemporary and cross-cultural perspectives is now absolutely essential and that such a study must also include discussion of a wide range of theoretical issues, literature, musical cultures and technologies as they come to bear upon the instrument. Dawe presents a synthesis of previous work on the guitar, but also expands the terms by which the guitar might be studied. Moreover, in order to understand the properties and potential of the guitar as an agent of music, culture and society, the author draws from studies in science and technology, design theory, material culture, cognition, sensual culture, gender and sexuality, power and agency, ethnography (real and virtual) and globalization. Dawe presents the guitar as an instrument of scientific investigation and part of the technology of globalization, created and disseminated through corporate culture and cottage industry, held close to the body but taken away from the body in cyberspace, and involved in an enormous variety of cultural interactions and political exchanges in many different contexts around the world.

Contents: Preface; 10 musical lives of the guitar; Taking stock of the guitar phenomenon; The new guitarscape and musical instrument studies; Notes on guitarscapes; Materiality and the virtual guitar; The sensual culture of the guitar; Gender and sexuality in the new guitarscape; The power and agency of the guitar; Guitars, travel and translation; Concluding remarks; Bibliography; Index.

Includes 14 b&w illustrations and 12 tables

April 2010 248 pages
Hardback 978-0-7546-6775-9 £55.00



Other Voices: Hidden Histories of Liverpool's Popular Music Scenes, 1930s-1970s

Michael Brocken,
Liverpool Hope University, UK

Ashgate Popular and Folk Music Series

At times it appears that a whole industry exists to perpetuate the myth of origin of *The Beatles*. Brocken argues that the music history of the Liverpool in which *The Beatles* grew and then departed is not fully represented. *Other Voices* presents a history of the disparate and now partially hidden musical strands that contributed to Liverpool's musical countenance. By addressing such 'scenes' as those involving dance bands, traditional jazz, folk music, country and western, and rhythm and blues, together with a consideration of partially hidden key places and individuals, and Liverpool's first 'real' record label, an assemblage of 'other voices' bears witness to an 'other', seldom discussed, Liverpool.

Contents: Introduction: capital of culture – is anybody listening?; Looking back, not through – an overview: 'Beatlesology' and historicism; Antediluvian images? Popular music and parochial space in inter-war Liverpool; Jazz, the Cavern and skiffle; Oral histories, public and private spaces: the partially-hidden histories of Joe Flannery and Gardner Road, 1961–62; I like your hat – country music and Liverpool; Some other guys – R&B in Liverpool; 'Mist over the Mersey' – folk scenes on Merseyside; Cabaret – reality amid the fake; Taste-makers, reception, word-of-mouth; Epilogue; Appendix; Bibliography; Index
January 2010 268 pages
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Wax Trash and Vinyl Treasures: Record Collecting as a Social Practice

Roy Shuker, Victoria University of Wellington, New Zealand

Ashgate Popular and Folk Music Series

This study examines the history of record collecting; profiles collectors and the collecting process; considers categories—especially music genres—and types of record collecting; and outlines and discusses the infrastructure within which collecting operates. Shuker situates this discussion within the broader literature on collecting, along with issues of cultural consumption, social identity and 'the construction of self' in contemporary society.

Contents: Introduction; The 78 era: creating a collecting constituency; The contemporary collector: beyond the High Fidelity stereotype; Formats, collectors, and the music industry; Taste, the canon, and the collectable; Collecting practices; Record collecting and the music press; Collector profiles; Appendices; Bibliography; Index.

February 2010 234 pages
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Play it Again: Cover Songs in Popular Music

Edited by **George Plasketes**,
Auburn University, USA

Ashgate Popular and Folk Music Series

'From "American Idol" to Weird Al Yankovic, from Japanese enka to mash-ups, Play it Again reveals the many layers of connection to be found in our increasingly recombinant media culture. The fifteen essays in this collection invite us to consider just how prevalent the act of covering is – far beyond its usual association with "copying someone else's song." Indeed, whether as apprenticeship, as tribute, or as sabotage, the phenomenon of covers have penetrated film, television, and the advertising world. Together, the essays in this collection suggest a number of new avenues of inquiry for popular music studies.'

–Kevin Holm-Hudson, Associate Professor, Music Theory,
University of Kentucky, USA

Covering – the musical practice of one artist recording or performing another composer's song – has always been an attribute of popular music. In 2009, the internet database *Second Hand Songs* estimated that there are 40,000 songs with at least one cover version. Some of the more common variations of this "appropriationist" method of musical quotation include traditional forms such as patriotic anthems, religious hymns such as *Amazing Grace*, Muzak's instrumental interpretations, Christmas classics, and children's songs. Novelty and comedy collections from parodists such as *Weird Al Yankovic* also align in the cover category, as does the "larcenous art" of sampling, and technological variations in dance remixes and mash-ups. Film and television soundtracks and advertisers increasingly rely on versions of familiar pop tunes to assist in marketing their narratives and products. The cover phenomenon in popular culture may be viewed as a postmodern manifestation in music as artists revisit, reinterpret and re-examine a significant cross section of musical styles, periods, genres, individual records, and other artists and their catalogues of works. Covering also embraces cultural, commercial, and creative contexts. The cover complex, with its multiple variations, issues, contexts, and re-contextualizations comprises an important and rich popular culture text. These re-recordings represent artifacts which embody artistic, social, cultural, historical, commercial, biographical, and novel meanings. Through homage, allusion, apprenticeship, and parody, among other modes, these diverse musical quotations express, preserve, and distribute popular culture, popular music and their intersecting historical narratives. *Play it Again* represents the first collection of critical perspectives on the many facets of cover songs in popular music.

Contributors: *George Plasketes, B. Lee Cooper, Sheldon Schiffer, Christine R. Yano, Andrew G. Davis, Stuart Lenig, Erik Steinskog, Russell Reising, Greg Metcalf, Joshua S. Duchan, Dave Tough, Lee Barron, Don Cusic, Remy Miller, and Deena Weinstein.*

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Sounds of the Borderland Popular Music, War and Nationalism in Croatia since 1991

Catherine Baker, University of Southampton, UK

Ashgate Popular and Folk Music Series

Sounds of the Borderland is the first book-length study of how popular music became a medium for political communication and contested identification during and after Croatia's war of independence from Yugoslavia. It extends existing cultural studies literature on music, politics, and the state, which has largely been grounded in Western European and North American political systems. The outbreak of war in 1991 saw almost every professional musician in Croatia take part in a wave of patriotic music-making and the powerful state television system strive to bring popular music under its control. As the political imperative shifted from securing national survival to consolidating a homogenous nation-state, the music industry responded with several strategies for creating a national popular music, producing messages about the nation and, in the ongoing debates over the origins of the folk music that inspired many songs, a way to define the nation by expressing what Croatia was not. The war on ethnic ambiguity which cut through individuals' social and creative lives played out across the airwaves, sales racks and gossip columns of a small country that imagined itself a historical and cultural borderland. Baker's book provides valuable insight into the role of music in a wartime and post-conflict society.

Contents: Introduction; PART I CROATIA UNDER TUJDMAN, 1991-2000: Music at arms: the presidential narrative of the war; Music for the nation: creating a 'Croatian' popular music. PART II CROATIA AFTER TUJDMAN, 2000-08: Music in protest: nationalism detached from the state; Music on the market: pop-folk and cultural boundaries; Music at first hand: observing 3 musical events. PART III CROATIA IN A REGIONAL CONTEXT: Music without borders? After the disintegration of Yugoslavia; Conclusion; Appendix; Bibliography; Index.

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Anjali Gera Roy, Indian Institute of Technology, India

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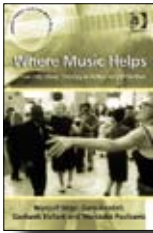
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NEW IN PAPERBACK
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Brynjulf Stige, University of Bergen, Norway, Uni Health, GAMUT, Norway, **Gary Ansdell**, Nordoff-Robbins Music Therapy,

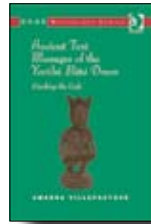
UK, **Cochavit Elefant**, University of Bergen, Norway and **Mercédès Pavlicevic**, Nordoff-Robbins Music Therapy, UK, University of Pretoria, South Africa.

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This book explores how people may use music in ways that are helpful for them, especially in relation to a sense of wellbeing, belonging and participation. The book contributes to the current discourse on music, culture and society and it is developed in dialogue with related areas of study, such as music sociology, ethnomusicology, community psychology and health promotion. *Where Music Helps* describes the emerging movement that has been labelled Community Music Therapy, and it presents ethnographically informed case studies of eight music projects.

Contents: PART I: INTRODUCTION: music and health in community; Situating authors and projects; Initial dialogue, *Brynjulf Stige*, *Gary Ansdell*, *Cochavit Elefant* and *Mercédès Pavlicevic*. PART II: ACTION: musicing on the edge: musical minds in East London, England; Reflection: belonging through musicing: explorations of musical community, *Gary Ansdell*. PART III: ACTION: – must we really end? Community integration of children in Raanana, Israel; Reflection: musical inclusion, intergroup relations, and community development, *Cochavit Elefant*. PART IV: ACTION: because it's cool. Community music therapy in Heideveld, South Africa; Reflection: let the music work: optimal moments of collaborative musicing, *Mercédès Pavlicevic*. PART V: ACTION: a society for all? The cultural festival in Sogn og Fjordane, Norway; Reflection: musical participation, social space, and everyday ritual, *Brynjulf Stige*. PART VI: ACTION: can everything become music? Scrap Metal in southern England; Reflection: where performing helps: processes and affordances of performance in community music therapy, *Gary Ansdell*. PART VII: ACTION: whose voice is heard? Performances and voices in the Renanim Choir in Israel; Reflection: giving voice: participatory action research with a marginalized group, *Cochavit Elefant*. PART VIII: ACTION: music in an ambiguous place: youth development outreach in Eersterust, South Africa; Reflection: crime, community, and everyday practice: music therapy as social activism, *Mercédès Pavlicevic*. PART IX: ACTION: caring for music: the Senior Choir in Sandane, Norway; Reflection: practising music as mutual care, *Brynjulf Stige*. PART X: Conclusion: when things take shape in relation to music: towards and ecological perspective on music's help, *Brynjulf Stige*, *Gary Ansdell*, *Cochavit Elefant* and *Mercédès Pavlicevic*; Bibliography; Index

June 2010 364 pages
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Ancient Text Messages of the Yoruba Bata Drum Cracking the Code

Amanda Villepastour, Curator of musical instruments, The MIM, Phoenix, Arizona, USA
SOAS Musicology Series

The bata is one of the most important and representative percussion

traditions of the people in southwest Nigeria, and is now learnt and performed around the world. Although the bata is one of the oldest known Yoruba drumming traditions, the drum and its unique language are now unfamiliar to many contemporary Yoruba people. Amanda Villepastour provides the first academic study of the bata's communication technology and the elaborate coded spoken language of bata drummers, which they refer to as 'ena bata'. The description and analysis of this unique musical system adds substantially to what is known about bata drumming specifically, Yoruba drumming generally, speech surrogacy in music and coded systems of speaking. In this way, the book will appeal not only to ethnomusicologists and anthropologists, but also to linguists and those interested in African Studies.

Contents: Preface; The telegraph without wire; An extension of mouth: how the Bata talk; Other voices: the Omele Meta and the Iyaalu Dundu; Speaking in codes: Ena Bata; Epilogue: Bata is the mouthpiece of Awo; Appendices; Bibliography; Discography; Index.

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John Irving, University of London UK

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Adrian Willaert and the Theory of Interval Affect

The *Musica nova* Madrigals and the Novel Theories of Zarlino and Vicentino

Timothy R. McKinney, Baylor University, USA

The 'theory of interval affect' originates not with Nicola Vicentino or Gioseffo Zarlino, but with their teacher, influential Venetian composer Adrian Willaert (1490-1562). Because Willaert left no theoretical writings of his own, Timothy McKinney uses Willaert's music to reconstruct his innovative theories concerning how music might communicate extra musical ideas. For Willaert, the appellations 'major' and 'minor' no longer signified merely the larger and smaller of a pair of like-numbered intervals; rather, they became categories of sonic character, the members of which are related by a shared sounding property of 'majorness' or 'minorness' that could be manipulated for expressive purposes. The book engages with the madrigals of Willaert's landmark *Musica nova* collection and demonstrates that they articulate a theory of musical affect more complex and forward-looking than recognized currently.

Contents: Contexts; Definition, evaluation, and validation of the theory of interval affect; Expressive functions of harmony in the *musica nova* madrigals; Willaert's other madrigals and the theory on interval affect; The compositional legacy of Willaert's theory of interval affect; Bibliography; Index.

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A Chord in Time: The Evolution of the Augmented Sixth from Monteverdi to Mahler

Mark Ellis, Kirklees College and Huddersfield University, UK

Dr Mark Ellis presents a series of musical examples illustrating the 'evolution' of the augmented sixth

and the changing contexts in which it can be found. Surprisingly, the chord emerged from one of the last remnants of modal counterpoint to survive into the tonal era: the Phrygian Cadence. This book will appeal to music analysts by providing a chronological framework for further stylistic and harmonic analysis. The author provides a straightforward introduction to the augmented sixth and its theoretical background, and concludes with a discussion of the role of the chord in the decay of the tonal system, and its 'afterlife' in the post-tonal era.

Contents: Preface; Key concepts; Natural selection; Painted words; Harmony and invention; The augmented 6th in Bach's music; The science of composition; Classical contexts; Triumph and ambiguity; Swansong; Bibliographies; Index.

April 2010	268 pages	
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Messiaen the Theologian

Edited by Andrew Shenton, Boston University, USA

For Olivier Messiaen, music was a way of expressing his faith. He considered it his good fortune to have been born a Catholic and declared that 'the illumination of the theological truths of the Catholic faith is the first aspect of my work,

the noblest and no doubt the most useful'. Messiaen is one of the most widely performed and recorded composers of the twentieth-century and his popularity is increasing, but the theological component of his music has so far been neglected and continues to provide a serious impediment for some of his audience. *Messiaen the Theologian* makes a significant contribution by providing cultural and historical context to Messiaen's theology. An array of international Messiaen scholars cover a wide variety of topics including Messiaen's personal spirituality, the context of Catholicism in France in the twentieth century, and comparisons of Messiaen with other artists such as Dante and Maritain.

Contributors: Andrew Shenton; Yves Balmer; Peter Bannister; Sander van Maas; Karin Heller; Douglas Shadle; Vincent P. Benitez; Robert Fallon; Stephen Schloesser; Nigel Simeone; Robert Sholl; Luke Berryman and Cheong Wai Ling.

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Shostakovich in Dialogue Form, Imagery and Ideas in Quartets 1-7

Judith Kuhn, University of Wisconsin-Milwaukee, USA

Much of the controversy about Shostakovich's music has been related to questions of meaning. In this book, Kuhn examines each quartet in turn, looking first at its historical and biographical context, with special attention to the cultural questions being discussed at the time of its writing. She then surveys the work's reception history, and follows with a critical discussion of the quartet's architectural and harmonic features. Using the new tools of Sonata Theory, Kuhn provides a fresh analytical approach to Shostakovich's music, giving valuable and detailed insights into the quartets, showing how the composer's mastery of form has enabled these works to be heard as active participants in the Soviet and Western cultural discourses of their time, while remaining compelling and relevant to twenty-first century listeners.

Contents: Introduction; Quartet No. 1 in C, Op. 49 (1938); Quartet No. 2 in A, op. 68 (1944); Quartet No. 3 in F, Op. 73 (1946); Quartet No. 4 in D, Op. 83 (1949); Quartet No. 5 in B flat, Op. 92 (1952); Quartet No. 6 in G, Op. 101 (1956); Quartet No. 7 in F# minor, Op. 108 (1960); Epilogue: Shostakovich in dialogue; Select bibliography; Index.

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