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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.

This bibliography of bibliographies lists and describes sources, from basic references to highly specialized materials. Valuable as a classroom text and as a research tool for scholars, librarians, performers, and teachers.

“ A truly comprehensive, multi-perspective, and up-to-date survey of the undeniable role of music in Woolf ’ s life and writings ” (Music and Letters). Through Virginia Woolf’s diaries, letters, fiction, and the testimony of her contemporaries, this fascinating volume explores the inspiration and influences of music—from classical through mid-twentieth century—on the preeminent Modernist author of Mrs. Dalloway, To the Lighthouse, Orlando, A Room of One ’ s Own, and other masterful compositions. In a letter to violinist Elizabeth Trevelyan, Woolf revealed: “ I always think of my books as music before I write them. ” In a journal entry she compared herself to an “ improviser with [my] hands rambling over the piano. ” Approaching the author ’ s career from a unique perspective, Virginia Woolf and Music examines her musical background; music in her fiction and her own critical writings on the subject; its importance in the Bloomsbury milieu; and its role within the larger framework of aesthetics, politics, gender studies, language, and Modernism. Illuminating the rich nature of Woolf’s works, these essays from scores of literary and music scholars are “ a fascinating and important contribution to scholarship about Virginia Woolf, music, and interdisciplinary art ” (Music Reference Services Quarterly).

Historians of European music of the early-modern period have focused particular attention upon the formal institutions and agents of patronage: ecclesiastical institutions, royal and aristocratic courts, etc. Like their colleagues in sister humanistic disciplines, musicologists are increasingly focusing upon less formal private “institutions” and traditions of patronage: informal academies and societies, the activities of individuals, convivial aristocratic companies. Cultural life in early-16th-century Florence was characterized by the practices of a series of vital institutions of this type: the famous group that met in the Rucellai garden, the Medici Sacred Academy, the Companies of the Broncone, Cazzuola, and Diamante. Such informal institutions had considerable virtues as agents of patronage; their less routinized practices freed them to engage in experimentation that the larger and more public and formal institutions were less likely to support, given their regularized practices and well-established traditions. For music historians, the importance of these informal agents of patronage is that they reveal a relationship to the early madrigal: to early madrigal poets and composers, whose professional activities were closely aligned to those of the contemporary informal academies and literary societies. Through reference to sources multidisciplinary in nature, this study reconstructs the memberships, cultural activities, and musical experiences of these informal Florentine institutions and relates them to the emergence of the madrigal, the foremost secular musical genre of early-modern Europe. Anthony M. Cummings received a Ph.D. in Musicology from Princeton University in 1980, where he was a Lecturer in Music. His dissertation was on “A Florentine Sacred Repertory from the Medici Restoration.” From 1990-1992 he was a member of the program staff at The Andrew W. Mellon Foundation. He has been an Associate Professor of Music in the Faculty of Liberal Arts and Sciences at Tulane University since 1992. Dr. Cummings currently is Chairman of the Newcomb Department of Music at Tulane. Articles and other publications include “Giulio de’ Medici’s Music Books” (in Early Music History X, Cambridge University Press, 1991, pages 63-120), The Politicized Muse: Music for Medici Festivals, 1512-1537 (Princeton Essays on the Arts, Princeton University Press, 1992), University Libraries and Scholarly Communication: A Study Prepared for the Andrew W. Mellon Foundation (with William G. Bowen, et al., The Haworth Press, 1996), and “Music: Transmission of Music” (in Encyclopedia of the Renaissance, edited by Paul F. Grendler, Charles Scribner’s Sons in association with the Renaissance Society of America, 2000. “The scholarship is sound, well documented, and up to date. One of the strengths of the book is the breadth of its coverage. The material will be of interest to scholars in all areas of Florentine Renaissance studies. The author’s comprehensive organization of the material and the conclusions he draws from it, and his ideas about the role of Medici patronage of the early madrigal, are original and important. The book is richly illustrated with both visual materials and musical examples. A wonderful contribution.” --Ruth I. DeFord, Ph.D., Professor of Music, Harvard University Hunter College and the Graduate Center, City University of New York.

The book’s second part explores the relation of opera to the human condition.

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