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The Reader's Guide to Music is designed to provide a useful single-volume guide to the ever-increasing number of English language book-length studies in music. Each entry consists of a bibliography of some 3-20 titles and an essay in which these titles are evaluated, by an expert in the field, in light of the history of writing and scholarship on the given topic. The more than 500 entries include not just writings on major composers in music history but also the genres in which they worked (from early chant to rock and roll) and topics important to the various disciplines of music scholarship (from aesthetics to gay/lesbian musicology).

Traditionally, statistics and music are not generally associated with each other. However, ...intelligent... music software, computer digitization, and other advanced techniques and technologies have precipitated the need for standard statistical models to answer basic musicological questions. Statistics In Musicology presents an unprecedented introduction to statistical and mathematical methods developed for use in music analysis, music theory, and performance theory. It explores concrete methods for data generation and numerical encoding of musical data and serves as a practical reference for a wide audience, including statisticians, mathematicians, musicologists, and musicians.

Analysis of 18th- and 19th-Century Musical Works in the Classical Tradition is a textbook for upper-level undergraduate and graduate courses in music analysis. It outlines a process of analyzing works in the Classical tradition by uncovering the construction of a piece of music—the formal, harmonic, rhythmic, and voice-leading organizations—as well as its unique features. It develops an in-depth approach that is applied to works by composers including Haydn, Mozart, Beethoven, Schubert, Schumann, and Brahms. The book begins with foundational chapters in music theory, starting with basic diatonic harmony and progressing rapidly to more advanced topics, such as phrase design, phrase expansion, and chromatic harmony. The second part contains analyses of complete musical works and movements. The text features over 150 musical examples, including numerous complete annotated scores. Suggested assignments at the end of each chapter guide students in their own musical analysis.

In this new edition the author has added substantial material on Bayesian analysis, including lengthy new sections on such important topics as empirical and hierarchical Bayes analysis, Bayesian calculation, Bayesian communication, and group decision making. With these changes, the book can be used as a self-contained introduction to Bayesian analysis. In addition, much of the decision-theoretic portion of the text was updated, including new sections covering such modern topics as minimax multivariate (Stein) estimation.

The subject of this study has two distinct but not unrelated aspects: first, an investigation into the sociology of music as an autonomous and specialized discipline; and second, an examination of certain fundamental facts that may be considered within the purview of the sociology of music itself. If an analysis and study even a preliminary one of these facts is to be properly focused and fruitful, we must first try to determine the subject and methods of the sociology of music, its position and boundaries in respect to musicology, and, most especially, its relation to the aesthetics of music and music history. It is equally indispensable to ascertain what the sociology of music as a separate scholarly discipline embraces, where its investigation leads, and, finally, to establish its position vis-a-vis sociology in general. (From the Author's Introduction.)

This book addresses the central problem of music cognition: how listeners' responses move beyond mere registration of auditory events to include the organization, interpretation, and remembrance of these events in terms of their function in a musical context of pitch and rhythm. Equally important, the work offers an analysis of the relationship between the psychological organization of music and its internal structure. Combining over a decade of original research on music cognition with an overview of the available literature, the work will be of interest to cognitive and physiological psychologists, psychobiologists, musicians, music researchers, and music educators. The author provides the necessary background in experimental methodology and music theory so that no specialized knowledge is required for following her major arguments.

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