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**The "Second Quintet"
-- the Miles Davis
Quintet of the**

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mid-1960s -- was one of the most innovative and influential groups in the history of the genre. Each of the musicians who performed with Davis--saxophonist Wayne Shorter, pianist Herbie Hancock, bassist Ron Carter, and drummer Tony Williams--went on to a successful career as a

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top player. The studio recordings released by this group made profound contributions to improvisational strategies, jazz composition, and mediation between mainstream and avant-garde jazz, yet most critical attention has focused instead on live performances or the

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**socio-cultural context
of the work. Keith**

**Waters' The Studio
Recordings of the
Miles Davis Quintet,
1965-68 concentrates
instead on the music
itself, as written,
performed, and
recorded. Treating six
different studio
recordings in
depth--ESP, Miles
Smiles, Sorcerer,**

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**Nefertiti, Miles in the
Sky, and Filles de
Kilimanjaro--Waters**
**has tracked down a
host of references to
and explications of
Davis' work. His
analysis takes into
account contemporary
reviews of the
recordings, interviews
with the five
musicians, and
relevant larger-scale**

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cultural studies of the era, as well as two previously unexplored sources: the studio outtakes and Wayne Shorter's Library of Congress composition deposits. Only recently made available, the outtakes throw the master takes into relief, revealing how the musicians and producer organized

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and edited the material to craft a unified artistic statement for each of these albums. The author's research into the Shorter archives proves to be of even broader significance and interest, as Waters is able now to demonstrate the composer's original conception of a given

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piece. Waters also points out errors in the notated versions of the canonical songs as they often appear in the main sources available to musicians and scholars. An indispensable resource, The Miles Davis Quintet Studio Recordings: 1965-1968 is suited for the jazz scholar as well as for

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jazz musicians and aficionados of all levels.

Marking the 250th anniversary of the composer's birth, this volume presents twenty-one completely new essays on aspects of Beethoven's personal life, his composing process, his manuscripts, and his greatest works.

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This Companion provides orientation for those embarking on the study of Beethoven's much-discussed Eroica Symphony, as well as providing fresh insights that will appeal to scholars, performers and listeners more generally. The book addresses the

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**symphony in three
thematic sections, on
genesis, analysis and
reception history, and
covers key topics
including political
context, dedication,
sources of the
Symphony's
inspiration, 'heroism'
and the idea of a
'watershed' work.
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writings and analyses**

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**from Beethoven's day
to ours are included,
as well as a range of
other relevant
responses to the work,
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compositions,
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draws on previous
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leading scholars in
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Jeremy**

This book
discusses the
myriad ways in

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which Beethoven begins his works and the structural, rhetorical, and emotional implications of these beginnings for listeners.

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method of
analysis of
Beethoven's
music. At the
same time, it sets
Beethoven's work
in context through
a close

The ars antiqua
began to be
mentioned in
writings about
music in the early

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decades of the
fourteenth
century, where it
was cited along
with references to
a more modern
"art", an ars nova.
It was understood
by those who
coined the notion
to be rooted in the
musical practices
outlined in the Ars

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musica of
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Lambertus and,
especially, the Ars
cantus
mensurabilis of
Franco of
Cologne. Directly
or indirectly the
essays collected
in this volume all
address one or
more of the issues
regarding ars

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antiqua polyphony-
questions relating
to the nature and
definition of
genre; the
evolution of the
polyphonic idiom;
the workings of
the creative
process including
the role of oral
process and
notation and the

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continuum
between these
extremes;
questions about
how this music
was used and
understood; and of
how it fits into the
intellectual life of
the twelfth and
thirteenth
centuries. Some
of the essays ask

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new questions or
approach long-
standing ones
from fresh
perspectives. All,
however, are
rooted in a line of
scholarship that
produced a body
of writing of
continuing
relevance.

"In his song,

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Lanqan li jorn, the
early-twelfth-

century

troubadour Jaufre
Rudel expresses a
sense of wonder
and uncertainty
about the future,
one that he maps
onto his
perception of
geography as
complex,

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interwoven, and
often unknowable.

The song
proclaims Jaufre's
intention to travel
eastward to the
Crusade front as a
Christian pilgrim,
and to unite there
with his beloved
Lady (generally
understood as the
Countess of

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Tripoli), the object of his amor de loing [love from afar]. Jaufre expresses both ambivalence and a sense of possibility as he prepares to depart outremer. In Jaufre's ideology, distance suggests the multivalent

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difficulties
inherent in this

effort--the
challenges of
geographical
travels and
unknown roads;
the emotional
separation
between lovers
and uncertain
pathways; and the
subjective

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distances between
the ideals of
French
courtliness,
Christian values,
and his imagining
of the land of
Saracens. Because
the pathways that
lie before
him--the ports and
roads--are so
many and so

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unfathomable,
Jaufre cannot
prophecy the
outcome of this
journey. As Jaufre
contemplated the
unknown East, he
could not have
predicted the
impact of the
Crusade efforts or
the song-making
traditions in which

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he participated.
According to his
vida, or
biographical
sketch (although
these were often
fictionalized),
Jaufre would die
in the East while
on the Crusade
venture; having
often imagined the
Countess of

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Tripoli, he would become ill on the journey, arriving in the Syrian county only just in time to be embraced his beloved and die in her arms. Jaufre was one of many creators of the Crusade period to contemplate a new

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world, one marked
by Crusading,
through song. In
doing so, he
employed
geographical
rhetoric in ways
that engaged his
belief systems
about love,
politics, religion,
and space. In this
book, I locate

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ideologies of early
Crusade culture
as expressed in
the Occitanian
song (in the south
of modern-day
France),
particularly in
Latin devotional
song and
troubadour lyric.
Such songs
engage their

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Crusading context
through text and
melody, through
metaphors of
travel, distance,
and geography. I
argue that these
songs reflect
Crusade
perspectives,
articulate regional
beliefs and local
identities, and

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demonstrate the
rhetorical and

expressive
possibilities of
music and poetry
in combination.

Today, in keeping
with the concepts
of mouvance and
re-invention, as
articulated by Paul
Zumthor and
Amelia Van Vleck

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among others, we
understand

troubadour song
as a site of re-
creation rather
than fixity.

Troubadour songs
circulated
abundantly in oral
transmission, long
before they were
committed to
writing; each

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performance of a
given song was
subject to change
and reinvention,
with performance
acting not as
repetition, but as
an act of re-
composition,
improvisation, or
variation, aided,
but not dictated,
by memory.

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Troubadour songs may exist in multiple variant copies across multiple manuscripts, or they may survive today without any written record of their melodies at all, perhaps once so well known that their notation

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was not needed.

Zumthor thus explained, "the 'work' floats, offering not a fixed shape of firm boundaries but a constantly shifting nimbus . . .

. Although the production of an individual, it [a song] is

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characterized by
the sense of
potential
incompleteness is
carries within
itself." As he
looked forward
uncertainly into
his own travels
and his future,
Jaufre understood
his songs as fluid,
as templates for

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further
composition, and
as sites of
communal, rather
than individual,
creation. Indeed,
among the
troubadours,
Jaufre can be
considered an
"extremist" (in the
words of Amelia
Van Vleck) with

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regard to
transmission and
re-composition, as
he was
particularly
explicit about
inviting others to
change and
improve upon his
song, placing the
singer on par with
the composer as a
creative agent,

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and rejecting the idea of single or original author with respect to his work. For Jaufre, the audience too played a role in defining the song; the experience of reception essentially contributed to the process of re-

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creation. Thus
Jeremy Yudkin
Rupert Pickens
wrote, regarding
his edition of
Jaufre's poems:
"It soon became
apparent . . . that
not only can
'authentic' texts
not be discovered,
much less
'established' . . .
but that, given the

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condition of the
manuscripts and
the esthetic
principles
involving textual
integrity affirmed
by Jaufre himself .
. . the question of
'authenticity' . . .
was largely
irrelevant." --

The Studio
Recordings of the

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Between the seventh
and eleventh centuries,
Christian worship on the
Iberian Peninsula was

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structured by rituals of great theological and musical richness, known as the Old Hispanic (or Mozarabic) rite. Much of this liturgy was produced during a seventh-century cultural and educational program aimed at creating a society unified in the Nicene faith, built on twin pillars of church and

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kingdom. Led by Isidore of Seville and

subsequent generations of bishops, this cultural renewal effort began with a project of clerical education, facilitated through a distinctive culture of textual production. Rebecca Maloy's *Songs of Sacrifice* argues that liturgical music--both texts and

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melodies--played a central role in the cultural renewal of early Medieval Iberia, with a chant repertory that was carefully designed to promote the goals of this cultural renewal. Through extensive reworking of the Old Testament, the creators of the chant texts fashioned scripture in ways designed to teach

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biblical exegesis,
linking both to patristic
traditions--distilled
through the works of
Isidore of Seville and
other Iberian
bishops--and to
Visigothic anti-Jewish
discourse. Through
musical rhetoric, the
melodies shaped the
delivery of the texts to
underline these
messages. In these

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ways, the chants worked toward the formation of individual Christian souls and a communal Nicene identity.

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fifteenth centuries,
notation began to
take on an
aesthetic life all its
own. In the early
fifteenth century, a
musician might be
asked to sing a line
slower, faster, or
starting on a
different pitch than
what is written. By
the end of the
century composers

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had begun tasking singers with solving elaborate puzzles to produce sounds whose relationship to the written notes is anything but obvious. These instructions, which appear by turns unnecessary and confounding, challenge traditional

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conceptions of
music writing that
understand
notation as an
incidental
consequence of the
desire to record
sound. This book
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notation has informed some times erroneously ideas about the premodern era. Drawing on both musical and music-theoretical evidence, this book reframes our understanding of late-medieval musical notation as a system that was

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Antony Hopkins
was most
instrumental in
opening up classical

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music to a wider audience. To celebrate his 90th birthday in 2011 (21st March, same date as Bach but different year) we are republishing some of his works.

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From the Late
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Organum,
Conductus, Motet
Bob Dylan and

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his artistic
accomplishments
have been
explored,
examined, and
dissected year
in and year out
for decades, and
through almost
every lens. Yet
rarely has
anyone delved
extensively into
Dylan's Jewish

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heritage and the influence of Judaism in his work. In Bob Dylan: Prophet, Mystic, Poet, Seth Rogovoy, an award-winning critic and expert on Jewish music, rectifies that oversight, presenting a fascinating new

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look at one of
the most
celebrated
musicians of all
time. Rogovoy
unearths the
various strands
of Judaism that
appear
throughout Bob
Dylan's songs,
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the footsteps of
the Jewish
Prophets.

Rogovoy explains
the profound
depth of Jewish
content—drawn
from the Bible,
the Talmud, and
the Kabbalah—at
the heart of
Dylan's music,
and demonstrates
how his songs

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can only be
fully
appreciated in
light of Dylan's
relationship to
Judaism and the
Jewish themes
that inform
them. From his
childhood
growing up the
son of Abe and
Beatty
Zimmerman, who

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were at the center of the small Jewish community in his hometown of Hibbing, Minnesota, to his frequent visits to Israel and involvement with the Orthodox Jewish outreach movement Chabad,

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Judaism has permeated Dylan's everyday life and work. Early songs like "Blowin' in the Wind" derive central imagery from passages in the books of Ezekiel and Isaiah; mid-career numbers like "Forever

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Young" are
Jeremy Yudkin

infused with
themes from the
Bible, Jewish
liturgy, and
Kabbalah; while
late-period
efforts have
revealed a mind
shaped by Jewish
concepts of
Creation and
redemption. In
this context,

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even Dylan's so-called born-again period is seen as a logical, almost inevitable development in his growth as a man and artist wrestling with the burden and inheritance of the Jewish prophetic

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tradition. Bob
Dylan: Prophet,
Mystic, Poet is
a fresh and
illuminating
look at one of
America's most
renowned—and one
of its most enig
matic—talents.