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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.

1. Theories of Capital: The Historical Foundation. 3. 2. Social Capital: Capital Captured through Social Relations. 19. 3. Resources, Hierarchy, Networks, and Homophily: The Structural Foundation. 29. 4. Resources, Motivations, and Interactions: The Action Foundation. 41. 5. The Theory and Theoretical Propositions. 55. 6. Social Capital and Status Attainment: A Research Tradition. 78. 7. Inequality in Social Capital: A Research Agenda. 99. 8. Social Capital and the Emergence of Social Structure: A Theory of Rational Choice. 127. 9. Reputation and Social Capital: The Rational Basis for Social Exchange. 143. 10. Social Capital in Hierarchical Structures. 165. 11. Institutions, Networks, and Capital Building: Societal Transformations. 184. 12. Cybernetworks and the Global Village: The Rise of Social Capital. 210. 13. The Future of the Theory. 243. . References. 251. . Index. 267.

Sound Synthesis and Sampling' provides a comprehensive introduction to the underlying principles and practical techniques applied to both commercial and research sound synthesizers. This new edition has been updated throughout to reflect current needs and practices- revised and placed in a modern context, providing a guide to the theory of sound and sampling in the context of software and hardware that enables sound making. For the revised edition emphasis is on expanding explanations of software and computers, new sections include techniques for making sound physically, sections within analog and digital electronics. Martin Russ is well known and the book praised for its highly readable and non-

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mathematical approach making the subject accessible to readers starting out on computer music courses or those working in a studio.

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.

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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