



the time, and how it reflects and is linked forever to Schenker's personal ideology, including his religious and philosophical beliefs. Acutely aware of how contentious Schenker's theory has been, the author avoids taking sides, but rather attempts to explain how Schenker came to each new point of understanding in the emergence of his theory. This is a guide not to using Schenkerian analysis, but rather to how the method came to be and what it represents. Morgan's book will be an important companion resource for anyone studying Schenkerian analysis. **Summing Up: ★★★** Highly recommended. Upper-division undergraduates through faculty and professionals.—*C. A. Traupman-Carr, Moravian College*

52-3568 ML3760 2014-8084 CIP
Olsen, Kathryn. **Music and social change in South Africa: maskanda past and present.** Temple, 2014. 222p bibl index afp ISBN 9781439911365 cloth, \$64.50; ISBN 9781439911389 ebook, \$64.50

The evolution of South Africa has become apparent in changes of various aspects of social, political, and economic culture in the aftermath of the apartheid regime. These changes have occupied center stage in studies of South Africa across the humanities. Olsen (Univ. of KwaZulu-Natal, South Africa) discusses the evolution of the practice of *maskanda*, a genre of Zulu folk music and dance that embodies Zulu identity. To sustain her argument, she draws on past and present performers who have used this genre to reflect social changes among the Zulu. The author presents extensive methodological discussion of prevailing ethnomusicological paradigms and theory but avoids defining *maskanda*. She presents it simply as a body of musical practice that emerged during the height of the apartheid era in the 1980s. Thus, *maskanda* becomes an ideal genre that stresses the functionality of African music whose structure and meaning are derived from its association with a cultural activity. Written in clear, simple language, *Music and Social Change in South Africa* is an informative book that will be useful to ethnomusicology students interested in social changes in Africa, in particular South Africa during and after apartheid. **Summing Up: ★★** Recommended. Upper-division undergraduates through faculty.—*K. W. Mukuna, Kent State University*

52-3569 ML410 2014-13317 CIP
Puslowski, Xavier Jon. **Franz Liszt, his circle, and his elusive oratorio.** Rowman & Littlefield, 2014. 193p bibl index afp ISBN 9781442238022 cloth, \$75.00; ISBN 9781442238039 ebook, \$74.99

The spate of Liszt books appearing since the 2011 bicentennial of his birth has yielded some treasures, including the current volume. The title gives only the barest clue to the contents; in fact, the book provides a thorough account of Liszt's interest in Poland, which had ceased to exist as a formal political entity by the end of the 18th century. The oratorio is not Liszt's *Christus* (which may be "elusive" on stylistic and other grounds) but *Saint Stanislas*, a work that occupied the composer for years but remained unfinished at his death. *Saint Stanislas* was to have been Liszt's crowning contribution to the "Polish purpose," which was important to him and some of his contemporaries (the *circle* of the book's title). Puslowski (formerly, Howard Univ.) not only documents the tortuous development of the oratorio but also examines several of Liszt's relationships in light of Poland's then role in European culture. The book, with its fascinating perspective, constitutes an unexpected but lovely supplement to Alan Walker's *Franz Liszt* (CH, Dec'89, 27-2050), which remains the most useful biography. **Summing Up: ★★★** Highly recommended. Upper-division undergraduates through faculty.—*B. J. Murray, Miami University*

52-3570 ML3850 2014-14392 CIP
Roholt, Tiger C. **Groove: a phenomenology of rhythmic nuance.** Bloomsbury, 2014. 175p bibl discography index ISBN 9781441104182 pbk, \$29.95

Roholt (philosophy, Montclair State Univ.) provides an eminently approachable study of a commonplace phenomenon in music—groove, or the rhythmic feel of music that makes listeners want to move. The author is a professional drummer as well as a philosopher, and he does an excellent job of combining philosophy and musical experience. The study will be particularly useful in introducing music students to the phenomenology of music and recent developments in music psychology. The argument is lucid yet sophisticated, and the groove phenomenon is so universal and appreciable that the book has excellent interdisciplinary potential. The useful bibliography—a blend of music, philosophy, and psychology titles—could make the backbone for a graduate seminar. **Summing Up: ★★★** Highly recommended. Upper-division undergraduates through faculty and professionals; general readers.—*M. Dineen, University of Ottawa, School of Music*

52-3571 ML417 MARC
Tomes, Susan. **Sleeping in temples.** Boydell Press, 2014. 251p index afp ISBN 9781843839750 cloth, \$34.95

An award-winning professional pianist and chamber musician, Tomes has loved "sleeping in temples," i.e., connecting with bigger musical forces than herself, her entire life. In this volume, she thoughtfully reflects on the development of her skills and the processes of becoming an artist and passing her skills on to the next generation. Each chapter is an essay on a topic or concept that she has mulled for a long time. Some are ideas that she has treated in previous publications—which include *Beyond the Notes* (CH, Dec'04, 42-2132)—but that she now views slightly differently. She addresses the perennial concerns performers face—the physical aspects of performance, playing from memory, the effect music has on listeners, technology, interpretation, and a host of other subjects—showing considerable thought and in-depth thinking. She is an analytical writer who is completely absorbed in her field and takes great pleasure in her playing and thinking about that playing. She has put in print many of the important thoughts that are in the forefront of a performer's mind and in doing so has left a legacy for the next generation to read and explore. **Summing Up: ★★** Recommended. Lower- and upper-division undergraduates; professionals; general readers.—*D. L. Patterson, University of Wisconsin—Eau Claire*

52-3572 ML3477 2014-11363 CIP
Wynne, Ben. **In tune: Charley Patton, Jimmie Rodgers, and the roots of American music.** Louisiana State, 2014. 270p bibl index afp ISBN 9780807157800 cloth, \$38.00; ISBN 9780807157824 ebook, contact publisher for price

Charley Patton (1891–1934) and Jimmie Rodgers (1897–1933) are popular subjects for scholars of American roots music. Both recorded tunes that have become standards and both died tragically and young. A lot has been written about each performer's life and his respective significance in the history of blues, country music, and recording. With this admirable and instructive book, Wynne (history, Univ. of North Georgia) adds to and enriches the literature dedicated to these musicians by juxtaposing their lives as contemporary Mississippians growing up within 100 miles of one another. This approach yields new readings of Patton's and Rodgers's cultural legacies by encouraging critical connections between the two men that dramatically highlight the