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New Periodicals

Liza Vick, Lindsay Hansen

Notes, Volume 66, Number 3, March 2010, pp. 604-609 (Review)

Published by Music Library Association

DOI: <https://doi.org/10.1353/not.0.0295>



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NEW PERIODICALS

BY LIZA VICK



This semiannual column selectively lists newly issued periodicals; describes their objectives, formats, and contents; and provides information about special issues, title and format changes, mergers, and cessations. The following resources were frequently consulted when assembling this column: International Index to Music Periodicals (IIMP; <http://music.chadwyck.com>), *Music Index* (MI; <http://www.harmonieparkpress.com/MusicIndex.asp>), *RILM Abstracts of Music Literature*, (RILM; <http://www.rilm.org>), OCLC Worldcat and *Ulrich's Periodical Directory* (<http://www.ulrichsweb.com/ulrichsweb/>). All Web sites were accessed on 18 November 2009 unless otherwise specified.

NEW TITLES

Music and the Moving Image. Edited by Gillian Anderson and Ronald Sadoff. University of Illinois Press. Triannual. ISSN 1940-7610. Online format (HTML). Access: <http://mmi.press.illinois.edu>. Subscription or inquiries: University of Illinois Press, 1325 S. Oak Street, Champaign, IL 61820. E-mail: journals@uillinois.edu. \$60 institutions; \$30 individuals; \$21 Film Society members.

It is hard to imagine a film without its accompanying music. Some movies, such as *2001: A Space Odyssey*, have usurped classical pieces like Strauss's *Thus Sprach Zarathustra*, while others like *The Piano* have seamlessly integrated music composed specifically for the film. The study of film and music has expanded in popularity and acceptance in the last few years, sparking new publications, both scholarly and popular.

A joint effort of the Film Music Society and the NYU Steinhardt Department of Music and Performing Arts, *Music and the Moving Image* is a new journal that, according to the publisher, is "dedicated to the relationship between the entire universe of music and moving images (film, television, music videos, computer games, performance art and web-based media)." The journal joins the esteemed company of *Journal of Film Music* and *Music, Sound, & the Moving Image*, offering an affordable alternative for scholars without sacrificing the quality promised with peer review.

MMI is uncluttered and focused, containing three essays per issue; there are no reviews or advertisements.

To date, five issues have been published, covering a broad range of topics from the fundamental issues of diegetic versus non-diegetic music in film to the use of classical music in video games. The inaugural issue, published in Spring 2008, included such essays as "A Musical Approach to Film-making: Hip-hop and Techno Composing Techniques and Models of Structuring in Darren Aronofsky's π " and "Grand Theft Auto? Popular Music and Intellectual Property in Video Games." These articles set a high bar for the scholarship of future issues but are not filled with film music-specific jargon and thus accessible to scholars in other disciplines. A 2009 issue includes an article by James Steichen, which considers the Met Opera's new public HD broadcasts of their productions.

Later issues broach sound (not specifically music) in films like Hitchcock's *The*

Birds, famous for its use of noises created by Remi Gassmann and Oskar Sala. Some of the articles are even more unconventional. The Fall 2008 issue, for example, features a transcript of an interview with composer (and editorial board member) Ira Newborn at the 2007 Music and the Moving Image conference. In his interview, Newborn discusses the idea of cliché and convention in contemporary film, using *The Naked Gun* as a starting point.

One drawback of *MMI* is its limited format. Articles are only presented in HTML (not PDF), which makes printing and e-mailing the text difficult. However, within each article, images and footnotes are linked, making it easy for the reader to go back and forth between the text and references. In addition, the publishers have provided citation guidelines (in MLA and Chicago styles) and readers may send themselves e-mail citations. The journal's staff is currently working with Project Muse and JSTOR to make their articles available to a wider audience. According to *Ulrich's Periodicals Directory*, the journal is neither abstracted nor indexed, but in fact the staff has been sending indexing data to many providers including ProQuest, EBSCOhost, and Wilson.

MMI has a clean interface and the articles are easy to navigate. However, the early issues did not provide biographical or institutional information for any of the authors. This, combined with the current lack of abstracting and indexing, might make it difficult for researchers to find these articles. Beginning in Volume 2 (2009), *MMI* did begin providing contributor biographies in the issue indexes, which is a great improvement.

MMI has a strong editorial board, combining film music composers, musicologists, and film scholars. The board, as evident in past issues, seeks a broad range of submissions of articles and interviews that are between 10 and 30 pages in length with 50 word abstracts. *MMI* is a welcome addition to the growing field of film music scholarship. Based on the issues to date, it will make a great impact on the multidisciplinary studies of film music.

LINDSAY HANSEN

California State University, Northridge

Music and Medicine. Edited by Joanne Loewy. Sage Science Press. Quarterly. Vol. 1, no. 1 (July 2009). ISSN 1943-8621 (print); ISSN 1943-863X (online). Print and online format (PDF and HTML). Access: <http://www.sagepub.com/journalsProdDesc.nav?prodId=Journal201929>. Subscription or inquiries: Sage Science Press (U.S.), 2455 Teller Road, Thousand Oaks, CA 91320. E-mail: info@sagepub.com. \$362 institutions (print and online); \$326 institutions (online only); \$355 institutions (print only); \$89 individual (print only).

Started in 2009, this title will be published biannually in 2009 and quarterly in 2010 and thereafter. This peer reviewed, scholarly interdisciplinary journal, will address "music interventions and applications of clinical music strategies in medicine" (publisher's website). The editorial goal is to unite information that currently gets published in various fields and forums. Each issue will offer original articles, case studies, editorial commentaries, and interviews from clinical medicine, neurosciences, behavioral sciences, nursing, and social work that reflect music, music psychology, music cognition, music neurology, and music therapy in clinical applications with special emphasis on cultural implications of research and practice.

Individual articles are available for purchase online. Print copies of individual issues can be purchased by contacting the SAGE Journals Customer Service department (and questions about non-standard pricing), e-mail: journals@sagepub.com, 1-800-818-7243.

Musica Humana. Edited by Youn Kim. Korean Institute for Musicology. Semi-annual. Vol. 1, no. 1 (Spring 2009). Print format. Access: http://musicologykorea.org/02_msc_hum.htm. Subscription or inquiries: Korean Institute for Musicology, Seochoku Sechodong 1601-2, Halla Greenville #805, Shimsuldang, Seoul, Korea 137-070. E-mail: mmusicahumanajournal@gmail.com.

\$80 (Korea); \$100 (U.S. and other) institutions and individuals.

This journal (first issue is now in print), is peer reviewed and boasts an extensive advisory and editorial board. The scope of this international journal encompasses empirical sciences, linguistics and semiotics, sociology and anthropology, intellectual history and cultural theory, aesthetics and philosophy. The focus is on the study of music as a human activity and as “mental, communicational, and socio-cultural product” (publisher’s website). The first issue features arti-

cles by Nicholas Cook (phrasing in Chopin recordings), pedagogy in eighteenth-century France, music therapy, cognitive science, and the 2007 IMS meeting. Authors include such names as Peter Atkins and Emery Schubert, Thomas Bauman, Vasili Byros, W. Jay Dowling, Robert O. Gjerdingen, Peter Kivy, Susan McClary, Michael Spitzer, and Yoshihiko Tokumaru. Fall 2009 (Vol. 1, no. 2) will be a special issue dedicated to Leonard B. Meyer, guest edited by Robert O. Gjerdingen (authors such as Susan McClary, Peter Kivy, Michael Spitzer and more).

ELECTRONICA

Reviews, new titles, and publisher and title changes announced elsewhere in this column include additional comments about electronic access

International Index to Music Periodicals

Full Text (<http://music.chadwyck.com>) offers new content as of Spring and Summer 2009. Newly indexed titles include: *Mixmag* (ISSN 0957-6622) from issue 215 (April 2009) forward. *Musicaenclave*, a Spanish-language Venezuelan title, starting with the first issue (September–December 2007). *Music in Art - International Journal for Music Iconography* (ISSN 1522-7464), published by the City University of New York, Research Center for Music Iconography, indexed from 2008. *JMI - The Journal of Music in Ireland* (ISSN 1649-0215) has been added from first issue in 2000 onwards.

Full text has been added for previously indexed titles: *Flutist Quarterly* (ISSN 8756-8667), Cambridge University Press title *Tempo* (ISSN 0040-2982), *Banjo Newsletter* (ISSN 0190-1559) from Banjo Newsletter, Inc. *Fontes Artis Musicae* (ISSN 0015-6191) indexed from first issue in 1954, full text available from 2007 forward, and the Cambridge University Press titles *Plainsong and Medieval Music* (ISSN 0961-1371) indexed from first issue in 1978, full text available from 2001 to 2007 and *Twentieth Century Music* (ISSN 1478-5722) indexed from first issue March 2004, full text from March 2008. Additional titles are *The Journal of the Indian Musicological Society* (ISSN 0251-012X) and *The Journal of the Viola da Gamba Society of America* (ISSN 0507-0252). *The Beat* (ISSN 1063-5319) covers reggae, African, Caribbean and world music and has now been added as an indexed and full text title

with content from 2008 onwards. The total number of journals with full text is now 135.

Journal of Music Research Online (JMRO) (ISSN 1836-8336) is available at <http://journal.mca.org.au/ojs/index.php?journal=mca2&page=index> as an open access, peer reviewed journal on the internet (articles in PDF format), published by Music Council of Australia. This new journal began in 2009 and the managing editor is Julia Szuster. They accept scholarly articles (English language) in composition, early music, ethnomusicology, musicology, gender studies, interdisciplinary studies, music education, technologies, performance practice, and popular music. The current issue, Vol. 1 (2009), includes an article on Maurice Ravel’s musical and poetic language by Emily Kilpatrick. A variety of illustrative material may accompany articles: images, scores, sound samples and video clips. Articles appear online as they are made ready.

Music and Arts in Action (MAiA) (ISSN 1754-7105), (<http://www.musicandartsinaction.net/index.php/maia>) is published on an irregular basis, freely available on the internet (open access, 2008–present) by the University of Exeter (U.K.), Department of Sociology and Philosophy, and edited by Arild Bergh (the journal also has an extensive advisory board). Peer reviewed articles appear in PDF format and abstracts are available on-

line along with documentation of journal policies pertaining to copyright, privacy, etcetera.

MAiA is an interdisciplinary journal that researches the social and cultural role of music and the arts holistically. The journal accepts submissions from journalists, independent scholars, educators, practitioners, and others outside traditional academia. The multidisciplinary focus encompasses musicology, ethnomusicology, cultural studies, anthropology, applied drama, cultural sociology, social ecology, institutional and micro-ethnography, psychology and arts education. Aesthetic experience in musical spectacle in many environments is an emphasis.

The current issue, vol. 1, no. 2 (2009) includes articles about amateur tap dancers, gospel music in Brazil, and agency in performance. Forthcoming articles include "Music as Evil: Deviance and Norm Promotion in Classical Music", "Sociology of objects case study: Terra-cotta playing hide-and-seek in the art worlds", "Peace Punks and Punks Against Racism: Resource Mobilization and Frame Construction in the Punk Movement". Upcoming special issues: *Music and Arts in Conflict Transformation and Peace Building* (Winter 2009–2010) and *Music and Arts in Health Promotion and Wellness* (Winter 2010–2011)

Musical Perspectives (www.musicalperspectives.com), subtitled, "Perspectives and Research in Music Performance", unveiled its first issue in the spring, 2009 (second appears in the fall). This peer reviewed online publication "is the product of an Ed.D.C.T. dissertation at Teachers College, Columbia University" (publisher's website), conceptualized in 2006 and launched in the fall of 2008. Downloads are available and material appears in HTML and PDF formats.

The first issue features a portal format including the following areas: *Perspectives*, *Journal of Research in Music Performance*, and *Performance*. *Perspectives* includes articles about emotional impact in classical era performance and performers doing research. *Journal of Research in Music Performance* (which has its own submission guidelines), first issue includes one article about research in applied studio instruction, and the *Performance* area includes audio and a

score (PDF) of a musical composition (*Point and Line to Plane*). The musical performance area of the site intends to share compositions with a wide audience (journal is freely available on the internet). The stated goal and scope of performance in this journal includes "aural and literate traditions" for disseminating critique and research of musical experiences and it should be useful to teachers, scholars, and performers. Submission formats accepted include audio, video, text and multimedia such as PowerPoint and Keynote. Collaborative wiki space is also provided. The editorial and advisory board consists of founding editor, Erik Holmgren (Columbia University), David Stambler, Marsha Baxter, Kelly Parkes, Richard Kennell, Steve Mauk, Robert Dick, and Mathias Wexler.

Portico (<http://www.portico.org/>) serves as a permanent archive for scholarly online journals. It grew out of the JSTOR Electronic-Archiving Initiative in 2002, launched as Portico in 2005, and is funded by JSTOR, Ithaka, The Library of Congress, and The Andrew W. Mellon Foundation. Their mission is to provide infrastructure to preserve core scholarly literature beyond the capability of institutional library budgets. The repository provides access to owning libraries, regardless of changing URLs, and provides post-cancellation access. A music titles sampling as of this writing (committed or queued for storage) includes titles from Cambridge University Press, Duke University Press, Equinox Publishing, Haworth Press, MIT Press, Oxford University Press, Sage Publications, Taylor and Francis Group, and University of California Press.

Project MUSE (<http://muse.jhu.edu/>) confirms that the following journals will join their collection in 2010: *Black Music Research Journal* (ISSN 0276-3605) and, in the Basic Research Collection and Basic College Collections, *American Music* (E-ISSN 1945-2349; print ISSN 0734-4392)

voiceXchange is a new Graduate Music Student Journal of the University of Chicago, available at <http://voicexchange.uchicago.edu>. The journal is peer reviewed, editors accept submissions on a rolling basis and the title began in 2004

(semiannual). The focus is on original scholarship about music across disciplines and borders. According to their Web site the scope includes ethnomusicology, historical musicology, theory, cognition, popular music, education, and philosophy and they welcome submissions (articles and reviews) from graduate students and junior scholars, multimedia formats particularly encouraged. Early issues have included articles about cultural politics, film music, post-modern theory, communal values in independent music, and women's music during

the Chinese Cultural Revolution. Their open access policy states that "This journal provides immediate open access to its content on the principle that making research freely available to the public supports a greater global exchange of knowledge" (web-site). Editorial board includes Michael A. Figueroa, Mary Caldwell, Jonathan De Souza, and Andrew Mall. The advisory board consists of Philip V. Bohlman, Scott Landvatter, Kaley Mason, Anne Walters Robertson, and Lawrence M. Zbikowski.

TITLE, FREQUENCY, AND PUBLISHER CHANGES; CESSATIONS

Folk og Musik (ISSN 1398-3091), in existence under various titles since 1980, is now entitled **Roots Zone** (ISSN 1902-8539), as of 2007 (published by Folkemusikkens Faelles Sekretariat, Denmark).

Groove (ISSN 1279-8991) has been replaced by the new title, **Rap et Groove** (ISSN 1966-6748), and published by Euro Services Internet since 1997.

Muziek en Beeld (ISSN 0929-6050), published under various titles since 1951, is now entitled **Entertainment Business** (ISSN 1875-2888), starting in 2008 and published by Immediate.

New Dimension Chorus, published by New Dimension Chorus since 1998, is called **New Dimension Notes** (ISSN 1949-0801) as of 2008.

Ragga (ISSN 1626-4142), as of 2008 has a new title, **Reggae Vibes** (published since the 1990s in France).

Rite (ISSN 1931-8634), published under various titles since 1970, is titled **Pastoral Liturgy** (ISSN 1946-9586) as of 2008.

Sound Ideas (Print) (ISSN 1174-2267), or Canterbury Studies in Music Education, is now called **Sound Ideas (Online)**, following Volume 7.

Strad (ISSN 0039-2049) incorporated **The Double Bassist** (ISSN 1362-0835), title in use from 1996-2008.

Blender (New York, 1994) (ISSN 1534-0554), published 11 times per year, since 1994 by Dennis Publishing, Inc. ceased publication in April 2009 (lapsed from 1997-2001).

Metal Maniacs (ISSN 1559-4297), formerly called **Superstar Special** and published 10 times per year by Zenbu Media since 1984, ceased publication in 2009.

Performing Songwriter (ISSN 1068-9664), published eight times per year by Desktop Communications since 1993, ceased publication in 2009.

Plan B Magazine (ISSN 1744-2435), published monthly since 2002, ceased publication in June 2009.

SPECIAL ISSUES

Computer Music Journal Vol. 33, No. 3 (Fall 2009): A Tribute to Computer Music's Founder. Dedicated to Max Mathews (b. 1926), a pioneer in digital music and including articles solicited from key figures in the development of electronic music.

Contemporary Music Review Vol. 28, Part 1 (February 2009): Generative Music. Issue editors are Nick Collins and Andrew

Brown. Articles range from algorithmic composition to generative techniques in hypermedia performance, meta-generative approaches, interactive music systems, procedural music in video games and live coding.

Jazz Magazine No. 603 (May 2009): Spécial Sax! Issue features articles on prominent saxophone jazz artists such as Joshua

Redman, Branford Marsalis, and many others (French).

Journal of Mathematics and Music Vol. 3, No. 2 (July 2009): Tiling Problems in Music. Guest edited by Moreno Andreatta and Carlos Agon, articles address rhythmic canons, algorithms for translational tiling and tiling integers with aperiodic tiles.

Music Perception Vol. 26, No. 5 (June 2009): Musical Movement and Synchronization. Topics range from motion capture to time lapse in contemporary dance to tempo fluctuation and pulse prediction to synchronization of motion among performing musicians.

Music, Sound and the Moving Image Vol. 2, No. 2 (Fall 2008): The Future of Sound Studies, a special issue featuring position

papers on topics as diverse as sound in genres like horror and science fiction, television, history of sound studies, sonic literacy, and histories and editorials about sound studies.

Music, Sound and the Moving Image Vol. 3, No. 1 (Spring 2009): Invention/Re-invention. Guest edited Miguel Mera, with articles by Guido Heldt, Randolph Jordan, and Tony Langlois, on topics from composer biopics to voice, body and space in *Donnie Darko*, and Moroccan music video and technology.

Musicae Scientiae (2009–2010): Music and Evolution. Articles are divided into several broad categories: theoretical foundations, development, music, language and meaning, emotion, singing, rhythm and modeling approaches, and culture.

