# twentieth-Century MUSIC

VOLUME 11 | NUMBER 1 | MARCH 2014



#### **Co-Editors**

Robert Adlington (University of Nottingham, UK) Julian Johnson (Royal Holloway, University of London, UK)

#### **Reviews Editor**

Jason Stanyek (University of Oxford, UK)

#### Journal Administrator

Laura Anderson (University of Leeds, UK)

#### Editorial Board

David Clarke (Newcastle University, UK) Annette Davison (University of Edinburgh, UK) Nina Eidsheim (University of California, Los Angeles, USA) Pauline Fairclough (University of Bristol, UK) Sarah Hill (University of Cardiff, UK) Barbara Kelly (Keele University, UK) Tomi Mäkelä (Martin Luther Universität Halle-Wittenberg, Germany) Noriko Manabe (Princeton University, USA) David Metzer (University of British Columbia, Canada) Nicholas Reyland (Keele University, UK) Martin Stokes (King's College London, UK) Richard Toop (Sydney Conservatorium, Australia) Hon-Lun Yang (Hong Kong Baptist University, Hong Kong) Twentieth-Century Music disseminates research on all aspects of music in the long twentieth century to a broad readership. Emphasis is placed upon the presentation of the full spectrum of scholarly insight, with the goal of fostering exchange and debate between disciplinary fields. Individual issues may address a single theme, or encompass diverse topics and musical repertoires of current import. Our reviews section offers agenda-setting responses to newly published work.

#### Subscriptions

*Twentieth-Century Music* (ISSN 1478-5722) is published twice a year in March and September. Two parts form a volume. The subscription price of volume 11, including delivery by air where appropriate (but excluding VAT), is £105 (US \$179 in USA, Canada, and Mexico) for institutions (print and electronic); £91 (US \$155) for institutions (electronic only); £25 (US \$44) for individuals (print only). EU subscribers (outside the UK) who are not registered for VAT should add VAT at their country's rate. VAT registered members should provide their VAT registration number. Japanese prices for institutions (including ASP delivery) are available from Kinokuniya Company Ltd, P. O. Box 55, Chitose, Tokyo 156, Japan.

Orders, which must be accompanied by payment, may be sent to a bookseller or subscription agent or direct to the publisher: Cambridge University Press, University Printing House, Shaftesbury Road, Cambridge CB2 8BS; or, in the USA, Canada and Mexico: Cambridge University Press, Journals Fulfillment Department, 100 Brook Hill Drive, West Nyack, NY 10994-2133, and at additional mailing offices.

#### Copying

This journal is registered with the Copyright Clearance Center, 222 Rosewood Drive, Danvers, MA 01923, USA (www.copyright.com). Organizations in the USA who are also registered with the CCC may therefore copy material (beyond the limits permitted by sections 107 and 108 of US Copyright law) subject to payment to the CCC. This consent does not extend to multiple copying for promotional or commercial purposes. Code 1478-5722/2010. ISI Tear Sheet Service, 3501 Market Street, Philadelphia, PA 19104, USA, is authorized to supply single copies of separate articles for private use only. Organizations authorized by the Copyright Licensing Agency may also copy material subject to the usual conditions. For all other use, permission should be sought from Cambridge or from the American Branch of Cambridge University Press.

This journal issue has been printed on FSC-certified paper and cover board. FSC is an independent, non-governmental, not-for-profit organization established to promote the responsible management of the world's forests. Please see www.fsc.org for information.

Printed in the UK by Bell & Bain Ltd., Glasgow.

#### **Internet Access**

*Twentieth-Century Music* is included in the Cambridge Journals Online service, which can be found at journals.cambridge.org

© Cambridge University Press 2014

**Special Issue** 

## Transcription

# **Contents**

- 1 Notes on Contributors
- 3 Editorial

#### Articles

- 7 Sonic Anthropology in 1900: The Challenge of Transcribing Non-Western Music and Language Jann Pasler
- 37 Between Composition and Transcription: Ferruccio Busoni and Music Notation Erinn Knyt
- 63 Whose Bird Is It? Messiaen's Transcriptions of Australian Songbirds Hollis Taylor
- 101 Forum on Transcription Jason Stanyek

#### **Review Article**

163 Georgina Born, ed., Music, Sound and Space: Transformations of Public and Private Experience Jonathan Sterne, ed., The Sound Studies Reader Trevor Pinch and Karin Bijsterveld, eds, The Oxford Handbook of Sound Studies Benjamin Tausig

### Reviews

- Marina Frolova-Walker and Jonathan Walker, *Music and Soviet Power 1917–1932* Alexander Ivashkin and Andrew Kirkman, eds, *Contemplating Shostakovich: Life, Music and Film* Pauline Fairclough
- 183 Allan F. Moore, *Song Means: Analysing and Interpreting Recorded Popular Song* Jay Summach