

Eighteenth-Century Music

Editors

W. Dean Sutcliffe, *University of Auckland, New Zealand*

Nicholas Mathew, *University of California, Berkeley, USA*

Eighteenth-Century Music addresses a conspicuous gap in its field and serves as a prestigious forum for all eighteenth-century music research. The aims of this dedicated journal are: to draw together disparate areas of research, challenge accepted historical assumptions and adopt a broad and interdisciplinary approach which will serve the whole eighteenth-century music community.

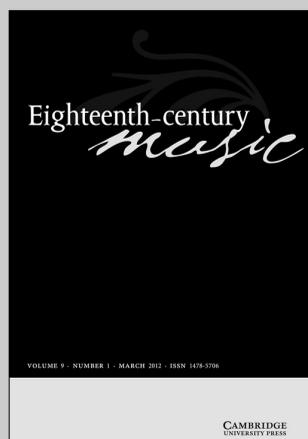
Price information

is available at: <http://journals.cambridge.org/ecm>

Free email alerts

Keep up-to-date with new material – sign up at

<http://journals.cambridge.org/ecm-alerts>



Eighteenth-Century Music

is available online at:

<http://journals.cambridge.org/ecm>

To subscribe contact Customer Services

in Cambridge:

Phone +44 (0)1223 326070

Fax +44 (0)1223 325150

Email journals@cambridge.org

in New York:

Phone +1 (845) 353 7500

Fax +1 (845) 353 4141

Email

subscriptions_newyork@cambridge.org

For free online content visit:
<http://journals.cambridge.org/ecm>



CAMBRIDGE
UNIVERSITY PRESS

CAMBRIDGE

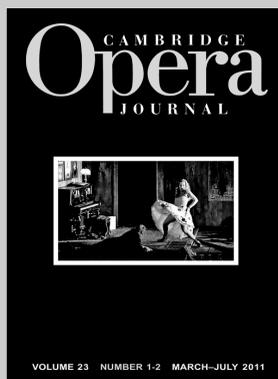
JOURNALS

Cambridge Opera Journal

Editors

Suzanne Aspden, *University of Oxford, UK*
Steven Huebner, *McGill University, Canada*

For over twenty years the *Cambridge Opera Journal* has been the pre-eminent forum for scholarship on opera in all its manifestations. The *Journal* publishes essays not only on all aspects of the European operatic tradition, but also on American opera and musical theatre, on non-Western music theatres, on contemporary opera production, and on the theory and historiography of opera. Carefully researched and often illustrated with music examples and pictures, articles adopt a wide spectrum of critical approaches. As well as major articles, each issue includes reviews of recent important publications in the field.



Cambridge Opera Journal
is available online at:
<http://journals.cambridge.org/opr>

To subscribe contact Customer Services

in Cambridge:
Phone +44 (0)1223 326070
Fax +44 (0)1223 325150
Email journals@cambridge.org

in New York:
Phone (845) 353 7500
Fax (845) 353 4141
Email
subscriptions_newyork@cambridge.org

Free email alerts

Keep up-to-date with new
material – sign up at
journals.cambridge.org/register

For free online content visit:
<http://journals.cambridge.org/opr>



CAMBRIDGE
UNIVERSITY PRESS

Twentieth-Century Music

Editors

Robert Adlington, *University of Nottingham, UK*

Julian Johnson, *Royal Holloway, University of London, UK*

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.



Twentieth-Century Music

is available online at:
<http://journals.cambridge.org/tcm>

To subscribe contact Customer Services

Americas:

Phone +1 (845) 353 7500

Fax +1 (845) 353 4141

Email

subscriptions_newyork@cambridge.org

Rest of world:

Phone +44 (0)1223 326070

Fax +44 (0)1223 325150

Email journals@cambridge.org

Free email alerts

Keep up-to-date with new material – sign up at

journals.cambridge.org/register

For free online content visit:
<http://journals.cambridge.org/tcm>



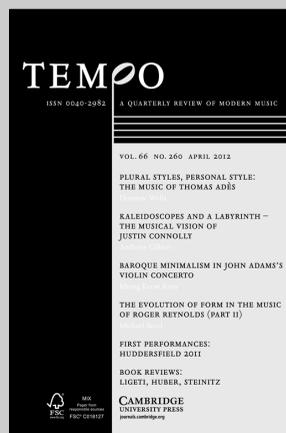
CAMBRIDGE
UNIVERSITY PRESS

Tempo

Editor

Calum MacDonald, *Gloucestershire, UK*

Tempo is the premier English-language journal devoted to twentieth-century and contemporary concert music. Literate and scholarly articles, often illustrated with music examples, explore many aspects of the work of composers throughout the world. Written in an accessible style, approaches range from the narrative to the strictly analytical. *Tempo* frequently ventures outside the acknowledged canon to reflect the diversity of the modern music scene. Issues feature interviews with leading contemporary composers, a tabulated news section, and lively and wide-ranging reviews of recent recordings, books and first performances around the world. Selected issues also contain specially-commissioned music supplements.



Tempo

is available online at:
<http://journals.cambridge.org/tem>

To subscribe contact Customer Services

Americas:

Phone +1 (845) 353 7500
 Fax +1 (845) 353 4141
 Email
subscriptions_newyork@cambridge.org

Rest of world:

Phone +44 (0)1223 326070
 Fax +44 (0)1223 325150
 Email journals@cambridge.org

Free email alerts

Keep up-to-date with new
 material – sign up at

journals.cambridge.org/register

For free online content visit:
<http://journals.cambridge.org/tem>



CAMBRIDGE
UNIVERSITY PRESS

The Journal of the Gilded Age and Progressive Era

Published on behalf of the Society for Historians of
the Gilded Age and Progressive Era

Editor

Alan Lessoff, *Illinois State University, USA*

The Journal of the Gilded Age and Progressive Era, published quarterly, provides original essays, including online projects, and reviews scholarly books on all aspects of U.S. history for the time period from 1865 through 1920.

Price information

is available at: <http://journals.cambridge.org/jga>

Free email alerts

Keep up-to-date with new material – sign up at
<http://journals.cambridge.org/alerts>



The Journal of the Gilded Age and Progressive Era

is available online at:
<http://journals.cambridge.org/jga>

To subscribe contact Customer Services

in Cambridge:

Phone +44 (0)1223 326070

Fax +44 (0)1223 325150

Email journals@cambridge.org

in New York:

Phone +1 (845) 353 7500

Fax +1 (845) 353 4141

Email

subscriptions_newyork@cambridge.org

For free online content visit:
<http://journals.cambridge.org/jga>



CAMBRIDGE
UNIVERSITY PRESS

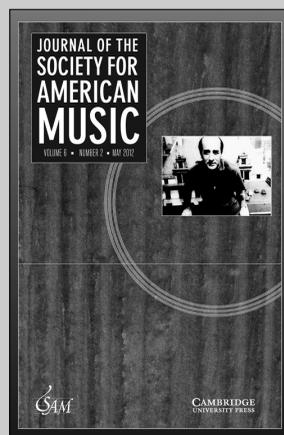
Journal of the Society for American Music

Published for The Society for American Music

Editor

Mark Katz, *University of North Carolina at Chapel Hill, USA*

The *Journal of the Society for American Music* is an international, peer-reviewed journal dealing with all aspects of American music and music in the Americas. *JSAM* is dedicated to supporting scholarship that transcends disciplinary boundaries, cutting across historical musicology, music theory, ethnomusicology, cultural theory, identity studies, and American studies. *JSAM* encourages international dialogue across disciplines. The journal features articles; reviews of books, recordings, and multimedia items; and explorations of special topics.

***Journal of the Society for
American Music***

is available online at:
<http://journals.cambridge.org/sam>

**To subscribe contact
Customer Services****in Cambridge:**

Phone +44 (0)1223 326070

Fax +44 (0)1223 325150

Email journals@cambridge.org

in New York:

Phone +1 (845) 353 7500

Fax +1 (845) 353 4141

Email

subscriptions_newyork@cambridge.org

Free email alerts

Keep up-to-date with new
material – sign up at

journals.cambridge.org/register

For free online content visit:
<http://journals.cambridge.org/sam>



CAMBRIDGE
UNIVERSITY PRESS

Guidelines for contributors

Submissions, and any communication concerning published articles or reviews, should be sent to the General Editor:

Professor Bennett Zon, School of Music, Durham University, Palace Green, Durham DH1 3RL, UK.
Email: bennett.zon@durham.ac.uk

Electronic submissions are welcomed as email attachments in Word (.doc or .docx files). Contributors should also send three hard copies. Receipt of the former will be acknowledged.

Submissions should be typewritten on one side only and double-spaced throughout. Pages, including those containing illustrative material, should be numbered sequentially. The article file should be ready for blind review and must bear no trace of the author's identity. The author's details (name, affiliation, email address and postal address) should be supplied either in the email or in a separate file. All copies should include the date of submission clearly visible on each page of the article, as either a header or footer.

Each article should be submitted with an abstract of 100 words. Articles will not be published unless an abstract is provided. A biographical note of around 75 words should also be supplied, on a separate cover sheet.

Articles submitted to the journal should in general be between 6,000 and 9,000 words long. Submissions in languages other than English will not be rejected, but every effort should be made by non-native speakers of English to have their final draft checked by a colleague who is a native speaker of English. Manuscripts may be sent back to the author(s) if serious language deficiencies remain in the text. Translations of published articles will be considered. Articles and book reviews will be checked and copy-edited for journal style and UK English.

Further details are available in the Instructions for Contributors available at: <http://journals.cambridge.org/ncm>

Submission of a paper will be taken to imply that it is unpublished (in English) and is not being considered for publication elsewhere. Upon acceptance of a paper, the author will be asked to assign copyright (on certain conditions) to Cambridge University Press. Contributors are responsible for obtaining permission to reproduce any material in which they do not hold copyright and for ensuring that the appropriate acknowledgements are included in their manuscript.

Nineteenth-Century Music Review is a peer-reviewed journal. All submissions are reviewed by at least two members of the editorial board and at least one independent reviewer. While under review, the identity of the author of the submission is known only to the General Editor.

Themed Issues

The General Editor of *Nineteenth-Century Music Review* encourages proposals from individuals with ideas for themed issues, involving the commissioning of up to six main articles per issue, as well as one or more review articles for coverage of books, CDs, DVDs and scores. Those applying to the journal for this purpose should initially provide the General Editor with a statement of no more than 500 words, outlining the thematic nature of the proposed issue, the names of contributing authors along with a working title for their papers, and a timetable for submission of work.

Proposers of themed issues work alongside the General Editor, and are designated Guest Editors. They are responsible for commissioning, organizing and preparing articles for publication, as well as working closely with review editors to locate suitable material and authors for relevant sections of the journal. Review sections of themed issues are not exclusively thematized, and tend towards a balance of half themed, and half general material.

Articles commissioned for themed issues follow the same process of peer review as general issues. No guarantee of publication can be given.

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.

Disclaimer

Every effort has been made to secure necessary permissions to reproduce copyright material in this work, though in some cases it has proved impossible to trace copyright holders. If any omissions are brought to our notice, we will be happy to include appropriate acknowledgements on reprinting [in any subsequent edition].

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

Volume 10 Issue 2 December 2013

Nineteenth-Century Music *Review*

207 NOTES ON ARTICLE CONTRIBUTORS

209 EDITORIAL NOTE

ARTICLES

211 Introduction: Western Art Music in Japan: A Success Story?

MARGARET MEHL

223 State Ceremony and Music in Meiji-era Japan

YASUKO TSUKAHARA

239 Nineteenth-Century *Gagaku* Songs as a Subject of Musical Analysis:
An Early Example of Musical Creativity in Modern Japan

HERMANN GOTTSCHESKI

265 The Effect of the Meiji Government's Policy on Traditional Japanese Music
During the Nineteenth Century: The Case of the *Shakuhachi*

KIKU DAY

293 A Lost Opportunity for Tradition: The Violin in Early Twentieth-Century
Japanese Traditional Music

ENA KAJINO

323 BOOK REVIEWS

357 BOOKS RECEIVED

359 DIGITAL RESOURCE REVIEW

365 RECORDING REVIEWS

383 RECORDINGS RECEIVED

387 SCORE REVIEWS

Cover illustration: Cover of *Shakuhachi no shiori*.

Cambridge Journals Online

For further information about this journal
please go to the journal web site at:
journals.cambridge.org/ncm



MIX
Paper from
responsible sources
FSC® C007785

CAMBRIDGE
UNIVERSITY PRESS