

252 pp., \$130.00, ISBN 978-0-19091-956-6. www.oup.com

In recent decades, researchers have turned their attention to composers who were previously overlooked. This is particularly true of women composers whose works were ignored or attributed to others during their lifetime. Stephen Rodgers, who is professor of music theory and musicianship at the University of Oregon, has made important contributions to this field. He is the author of *The Songs of Clara Schumann* (Cambridge University Press, 2023; reviewed in *Journal of Singing* 81, no. 2 (November/December 2024)), and his essay about the songs of Marie Franz appeared in *The Lied at the Crossroads of Performance and Musicology* (Cambridge, UK: Cambridge University Press, 2024; reviewed in *Journal of Singing* 81, no. 1 (September/October 2024)). The import of these resources commends aficionados of art songs to investigate *The Songs of Fanny Hensel*, a collection of essays edited by Rodgers published in 2021.

The volume consists of essays written by theorists and musicologists that discuss the songs of Fanny Hensel (1805–1847). The material is organized in five sections, spanning broad themes ranging from nature (addressed by musicologist Amanda Lalonde) to the tonal language employed by Hensel (addressed in essays by Rodgers and theoretician Tyler Osborne). Musicologists Susan Youens and Jennifer Ronyak offer insight into Hensel's setting of English verse, and theorists Harald Krebs and Yonatan Malin discuss how the composer's response to poetic form is reflected in her songs. In the final section, two musicologists offer per-

spectives of the composers in contexts beyond her own music. Jürgen Thym compares settings of poetry by Hensel with those by other composers, and R. Larry Todd argues that the composer's piano work, *Lied* in D flat major, op. 8, no. 3, was inspired by a specific poem, moving it beyond the customary interpretation of the *Lied ohne Worte*.

This volume is recommended for students of art song. The essays are informative and insightful, and a correlated website offers musical examples and some complete songs.

Hensel wrote more than 250 songs, but her works languished in relative obscurity until the 1980s. Recent research and scholarship, such as the contributions encompassed in this volume, will encourage musicians to study, analyze, and perform Hensel songs. It is highly recommended.

Montgomery, Cheri. *A Sketchbook Atlas of the Vocal Tract*, Third Ed. Nashville, TN: STM Publishers, 2024. Paper, ix + 205 pp., \$30.00, ISBN 978-8-9898107-0-3. www.stmpublishers.com

Anyone who has studied or taught lyric diction in recent years is undoubtedly familiar with the work of Cheri Montgomery. Montgomery, who is on faculty at the Blair School of Music at Vanderbilt University, has authored numerous volumes dedicated to lyric diction, including this book designed to explain the articulatory process. Since *A Sketchbook Atlas of the Vocal Tract* was published in 2022 (reviewed in *Journal of Singing* 79, no. 3 January/December 2022, 408), the author has continued to study the anatomy, physiology, and pedagogy of articulation, and the refinement in her research is

reflected in the recently released third edition.

As with the earlier editions, the handbook contains detailed diagrams and pedagogic resources, and the vowel chart is based upon the muscular structure of the tongue. The most notable change to this edition is the inclusion of sections devoted to the muscles of the tongue, lips, and palate. The three new chapters occupy a prominent position, immediately following the introductory chapter. Another change appears in the worksheets for the unit devoted to the larynx; instead of labeling parts of the structure, students are instructed to sketch and label the larynx from three different perspectives. All the excellent features of the previous editions have been maintained, including QR codes that provide three dimensional images in full color, and a cut-out dial of the vowel chart. The small coil-bound handbook is both portable and durable; the latter characteristic is augmented by the plastic-coated covers. Both teachers of diction classes and students of singing will find this resource invaluable. It is highly recommended.

Edwards, Matt. *So You Want to Sing Rock: A Guide for Performers: Updated and Expanded Edition*. Lanham, MD: Rowman & Littlefield, 2024. A Project of the National Association of Teachers of Singing. Paper, xvii + 344 pp., \$40.00, ISBN 978-1-5381-8571-1; eBook \$38.00 ISBN 978-1-5381-8572-8 www.rowman.com

The National Association of Teachers of Singing (NATS), in conjunction with Rowman & Littlefield, has pro-