The UT Libraries hold 25 items of which Edwin Seroussi is either an author, editor, or a musical advisor. Below is a small sample of those holdings.

**Cancionero sefardí** / Alberto Hemsi; edited and with an introduction by Edwin Seroussi in collaboration with Paloma Díaz-Mas, José Manuel Pedrosa and Elena Romero (Yuval music series #4). Jerusalem: The Jewish Music Research Centre, the Hebrew University of Jerusalem, 1995.


The incipits that are cataloged and studied in this work are musical codes expressed through short literary texts that appear in handwritten and printed sacred Hebrew poetry (Piyut) from the 15th century and on. The *Incipitario Sefardí* is based on a reading of 153 handwritten and printed Hebrew texts, the great majority unknown in this sense. Previously, around 300 Judeo-Spanish incipits were known; this volume includes 2005 incipits, corresponding to 655 primary texts with their respective variants. This work won the prestigious Samuel Toledano Prize (Jerusalem 2009). (Publisher’s website. [http://tinyurl.com/y6fsmscm](http://tinyurl.com/y6fsmscm)).


United Netherlands-Portuguese Congregation Mikvé Israel-Emanuel in Curaçao. The liturgical music of the United Netherlands-Portuguese Congregation Mikvé Israel-Emanuel in Curaçao is a reflection of the rich historical path followed by this unique Sephardic community in the Caribbean. Interpreting the multifaceted repertoire that emerges from the selections in this CD entails the description of
some key events in the history of this community. In telling this story, several conflicting memories converge into a multilayered musical narrative. (Publisher’s website. https://www.jewish-music.huji.ac.il/node/21216/).


A unique Israeli national culture—indeed, the very nature of "Israeliness"—remains a matter of debate, a struggle to blend vying memories and backgrounds, ideologies and wills. Identifying popular music as an important site in this wider cultural endeavor, this book focuses on the three major popular music cultures that are proving instrumental in attempts to invent Israeliness: the invented folk song repertoire known as ‘Shirei Eretz Israel’; the contemporary, global-cosmopolitan Israeli rock; and the ethnic-oriental ‘musica mizrahit.’ The result is the first ever comprehensive study of popular music in Israel. (Publisher’s website. http://tinyurl.com/yx8ltcr4).


A step towards a more comprehensive history of Sephardi liturgical music, this monograph examines a collection of transcriptions of traditional liturgical music prepared by the first congregation of Reform Jews in Hamburg in the second decade of the 19th century as part of its attempt to introduce Sephardi tunes into the synagogue services. These documents comprise the earliest tangible evidence of Sephardi liturgical music and allow for a reevaluation of historical issues and myths related to this musical tradition. Includes musical examples. (Publisher’s website. http://tinyurl.com/y64z2yx6).


The Jews of Yemen possess rich musical traditions, which have always been of interest to scholars of Jewish music, just as their unique cultural history has attracted the attention of Jewish scholars from an early stage. Their special contribution to the development of Israeli culture, including many variants of Israeli music, is one focus of such interest. This publication of archival recordings of Yemenite Jewish music is still, therefore, considerably pertinent. This album contains a selection from the varied range of recordings made by Naomi Bahat-Ratzon and Avner Bahat in the 1970s. It enables one to comprehend the ways in which the songs have evolved in the Yemenite Jewish tradition and in their Israeli adaptations. (Publisher’s website. http://tinyurl.com/y6smpcq6).