

Cambridge **Introductions** to Music



Friedemann Sallis

Music Sketches

Music Sketches Cambridge Introductions To Music

Friedemann Sallis



Music Sketches Cambridge Introductions To Music:

Music Sketches Friedemann Sallis, 2015-01-29 The term music sketch relates to the vast variety of documents that are used by composers to work out a musical technique or idea and to prepare their work for performance or publication These documents can often provide crucial insights into authorship biography editorial practice and musical analysis This introduction provides students and scholars with the knowledge and skills they need to embark on research projects involving the study of composers working documents Presenting examples of the compositional process over a 400 year period it includes a selection of detailed case studies on how sketches were created and the techniques that were used such as transcription and the sorting of loose leaves Numerous illustrations of manuscripts and autographs many of which have never been published before show how these vital documents can be used to better understand compositional processes

Music Library and Research Skills Jane Gottlieb, 2017 Concise and engaging this text covers a wide range of reference sources for research in all genres of music Through this practical introduction to the key concepts of music research students will develop a firm understanding of the tools used to gather data including what types of sources exist how they are arranged and how they may best be used to do research

Mahler's Seventh Symphony Anna Stoll Knecht, 2019 Anna Stoll Knecht's *Mahler's Seventh Symphony* offers a new interpretation of Gustav Mahler's most controversial work based on a confrontation between genetic and analytic approaches Exposing new facets of Mahler's musical humor this book freshly reconsiders the composer's cultural identity revealing the Seventh's pivotal role within his output

Program Music Jonathan Gregor, 2015-01-15 Program music was one of the most flexible and contentious novelties of the long nineteenth century covering a diverse range that included the overtures of Beethoven and Mendelssohn the literary music of Berlioz and Schumann Liszt's symphonic poems the tone poems of Strauss and Sibelius and compositions by groups of composers in Russia Bohemia the United States and France In this accessible Introduction Jonathan Gregor explores program music's ideas and repertoire discussing both well known and less familiar pieces by an array of nineteenth and twentieth century composers Setting program music in the context of the intellectual debates of the period Gregor presents the criticism of writers like A B Marx and Hanslick to reveal program music's growth dissemination and reception This comprehensive overview features numerous illustrations and music examples and provides detailed case studies of battle music Shakespeare settings and Goethe's *Faust*

Rethinking Reich Sumanth Gopinath, Pwyll ap Siôn, 2019-04-12 Described by music critic Alex Ross as the most original musical thinker of our time and having received innumerable accolades in a career spanning over fifty years composer Steve Reich is considered by many to be America's greatest contemporary composer His music however remains largely underresearched *Rethinking Reich* redresses this imbalance providing a space for prominent and emerging scholars to reassess the composer's contribution to music in the twentieth century Featuring fourteen tightly focused and multifarious essays on various aspects of Reich's work ranging from analytical aesthetic and archival studies to

sociocultural philosophical and ethnomusicological reflections this edited volume reveals new insights including those enabled by access to the growing Steve Reich Collection at the Paul Sacher Foundation archive the premier institution for primary research on twentieth century and contemporary classical music This volume takes on the timely task of challenging the hegemony of Reich's own articulate and convincing discourses on his music as found in his *Writings on Music* OUP 2002 and breaks new ground in the broader field of minimalism studies *Renaissance Polyphony* Fabrice Fitch, 2020-08-27 This engaging study introduces Renaissance polyphony to a modern audience balancing the listening experience with what lies beyond the notes *Medieval Polyphony and Song* Helen Deeming, Frieda van der Heijden, 2023-05-11 A comprehensive introduction to medieval vocal and choral music with their rich variety of genres and regional and linguistic traditions

Igor Stravinsky , The Musical Language of Pierre Boulez Jonathan Goldman, 2011-02-17 A fresh look at the musical universe of arguably one of the most influential composers of the twentieth century *Humanism and the Reform of Sacred Music in Early Modern England* Hyun-Ah Kim, 2016-05-13 John Merbecke c 1505 c 1585 is most famous as the composer of the first musical setting of the English liturgy *The Booke of Common Praier* Noted BCPN published in 1550 Not only was Merbecke a pioneer in setting English prose to music but also the compiler of the first Concordance of the whole English Bible 1550 and of the first English encyclopaedia of biblical and theological studies *A Booke of Notes and Common Places* 1581 By situating Merbecke and his work within a broader intellectual and religious cultural context of Tudor England this book challenges the existing studies of Merbecke based on the narrow theological approach to the Reformation Furthermore it suggests a rethinking of the prevailing interpretative framework of Reformation musical history On the basis of the new contextual study of Merbecke this book seeks to re interpret his work particularly BCPN in the light of humanist rhetoric It sees Merbecke as embodying the ideal of the Christian musical orator demonstrating that BCPN is an Anglican epitome of the Erasmian synthesis of eloquence theology and music The book thus depicts Merbecke as a humanist reformer through re evaluation of his contributions to the developments of vernacular music and literature in early modern England As such it will be of interest not only to church musicians but also to historians of the Reformation and students of wider Tudor culture **Decentering Music** Kevin Korsyn, 2004-12-02 As a work of cultural criticism that recalls the concerns of Foucault Hayden White Žižek and others *Decentering Music* examines the struggle for the authority to speak about music at a time when the humanities are in crisis By linking the institutions that support musical research including professional associations and universities to complex historical changes such as globalization and the commodification of knowledge Korsyn undertakes a critique of musical scholarship as an institutional discourse while contributing to a general theory of disciplinary structures that goes beyond the limits of any single field In asking a number of fundamental questions about the models through which disciplinary objects in music are constructed Korsyn suggests unexpected relationships between works of musical scholarship and the cultural networks in which they participate Thus David Lewin's theory of musical perceptions

is compared to Richard Rorty's concept of the liberal ironist Susan McClary's feminist narrative of music history is juxtaposed with T S Eliot's dissociation of sensibility and Steven Feld's work in recording the music of the Kaluli people is compared to the treatment of ambient sound in contemporary cinema Developing a framework for interpretation in dialogue with a number of poststructuralist writers Korsyn goes far beyond applying their thought to the analysis of music by showing the cultural dilemmas to which their work responds Korsyn suggests how musical research already participates in these ideas Rather than impose any single method *Decentering Music* empowers readers to choose for themselves by interrogating their own values and ideological commitments exploring the enabling conditions for statements about music By demonstrating the complicity of opposing positions and challenging readers to reexamine their own values *Decentering Music* will surely provoke debate while appealing to readers in a variety of fields and to anyone concerned about the crisis in the humanities

[Reader's Guide to Music](#) Murray Steib, 2013-12-02 The Reader's Guide to Music is designed to provide a useful single volume guide to the ever increasing number of English language book length studies in music Each entry consists of a bibliography of some 3-20 titles and an essay in which these titles are evaluated by an expert in the field in light of the history of writing and scholarship on the given topic The more than 500 entries include not just writings on major composers in music history but also the genres in which they worked from early chant to rock and roll and topics important to the various disciplines of music scholarship from aesthetics to gay lesbian musicology

“A” Dictionary of Music and Musicians (A.D. 1450-1883) ... George Grove, 1880 **The Musical Times**, 1908 **The Royal Musical Association**

Leanne Langley, 2024-12-10 Charting the history of the Royal Musical Association over 150 years from scientific roots and the long resistance of British universities to music study to bringing UK musicology to worldwide recognition This book is the first comprehensive history of the Royal Musical Association Drawing on extensive archival material and exploring a host of colourful people it paints an absorbing picture of scholarly achievement in Britain across 150 years Founded in London in 1874 as a learned society for musical research the Association emulated the venerable Royal Society in welcoming diverse backgrounds but went further by including women Charting its scientific roots and the long resistance of British universities to music study the narrative shows how the Association published a strong body of research independently blossoming from 170 members in the 1870s to more than 1400 today Early joiners included the scientists William Pole and John Tyndall a founder of climate science the art historian Elizabeth Eastlake and musicians from John Stainer to Agnes Zimmermann Their goal was to investigate and discuss music rather than perform it or give concerts Because no member was yet trained in what would later be called musicology the papers covered an eclectic range of scientific ethnographic and historical questions broad in scope and responsive to heard music Whether measuring acoustic phenomena studying popular music or deciphering manuscripts of early polyphony the Association promoted wide engagement as well as the establishment of academic musicology Meanwhile members including W B Squire Edward J Dent Thurston Dart and Stanley Sadie

transformed public understanding Their work in music library development opera Musica Britannica early music criticism and music lexicography helped gain global recognition for British scholarship With arts study under pressure in the current uncertain climate the Association's recent concern for real world issues in diversity practice based research and the vital role of music in schools remains true to its founding spirit

Dwight's Journal of Music, 1880 *Late Style and its Discontents* Gordon McMullan, Sam Smiles, 2016-09-01 Late style is a critical term routinely deployed to characterise the work of selected authors composers and creative artists as they enter their last phase of production often but not only in old age Taken at face value this terminology merely points to a chronological division in the artist's oeuvre late being the antonym of early or the third term in the triad early middle late However almost from its inception the idea of late style or late work has been freighted with aesthetic associations and expectations that promote it as a special episode in the artist's creative life Late style is often characterised as the imaginative response made by exceptional talents to the imminence of their death In their confrontation with death creative artists critics claim produce work that is by turns a determination to continue while strength remains a summation of their life's work and a radical vision of the essence of their craft And because this creative phenomenon is understood as primarily an existential response to a common fate so late style is understood as something that transcends the particularities of place time and medium Critics seeking to understand late work regularly invoke the examples of Titian Goethe and Beethoven as exemplars of what constitutes late work proposing that something unites the late style of authors composers and creative artists who otherwise would not be bracketed together and that lateness per se is a special order of creative work The essays in this collection resist this position Ranging across literature the visual arts music and scientific work the material assembled here looks closely at the material biographical and other contexts in which the work was produced and seeks both to question the assumptions surrounding late style and to prompt a more critical understanding of the last works of writers artists and composers

Books about Music Hubert James Foss, 1947

Lohengrin Richard Wagner, 2018-01-01 The legend of the Swan Knight who rescues a princess from the forces of pagan evil is one of Christian Europe's foundation myths Lohengrin transformed Wagner into an international figure almost overnight and it remained his most popular work throughout the nineteenth century Thomas Grey proposes that this was because it offered a cautious taste of his later works while preserving some of the familiar traditions of French grand opera John Deathridge asks why Wagner denied its Christian symbolism and Janet Nelson argues that his vision of the Christian Middle Ages prefigured a modern historical approach The English translation is by Amanda Holden Contents Wagner's Alter Ego John Deathridge Wagner's Lohengrin between Grand Opera and Musikdrama Thomas S Grey History Women's History and beyond History in Lohengrin Janet L Nelson Lohengrin in Brabant Jacob and Wilhelm Grimm Lohengrin Poem by Richard Wagner Lohengrin English Translation by Amanda Holden

Hymns and Hymnody: Historical and Theological Introductions, Volume 1 Mark A. Lamport, Benjamin Forrest, Vernon M. Whaley, 2020-01-01 Hymns and the

music the church sings are tangible means of expressing worship And while worship is one of if not the central functions of the church along with mission service education justice and compassion and occupies a prime focus of our churches a renewed sense of awareness to our theological presuppositions and cultural cues must be maintained to ensure a proper focus in worship Hymns and Hymnody Historical and Theological Introductions is an introductory textbook in three volumes describing the most influential hymnists liturgists and musical movements of the church This academically grounded resource evaluates both the historical and theological perspectives of the major hymnists and composers that have impacted the church over the course of twenty centuries Volume 1 explores the early church and concludes with the Renaissance era hymnists Each chapter contains five elements historical background theological perspectives communicated in their hymns compositions contribution to liturgy and worship notable hymns and bibliography The missions of Hymns and Hymnody are to provide biographical data on influential hymn writers for students and interested laypeople and to provide a theological analysis of what the cited composers have communicated in the theology of their hymns It is vital for those involved in leading the worship of the church to recognize that what they communicate is in fact theology This latter aspect is missing in accessible formats for the current literature

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