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The Animal Family
Playing with History
Music in the Western World
Early Christian Period and the Latin Middle Ages
Johannes Ockeghem and Jacob Obrecht
The Chicken Gave it to Me
Dialogue on Ancient and Modern Music
The Jazz Piano Book
Selected Essays on Opera
The Book of Psalms for Worship
Gay Men's Literature in the Twentieth Century
Voyage Du Jeune Anacharsis En Grèce
Queer/Adaptation
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The Studio Recordings of the Miles Davis Quintet, 1965-68
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The Elements of Style
Rethinking Hanslick
The Elements of Style by William Strunk
Metaphysical Song
Source Readings in Music History
The Things They Carried
Keys to Play
Musical Theory in the Renaissance
Applications of Research in Music Behavior

The Animal Family

This challenging 2002 study examines and ultimately defends the case for historically informed musical performance.

Playing with History

Rethinking Hanslick: Music, Formalism, and Expression is the first extensive English-language study devoted to Eduard Hanslick--a seminal figure in nineteenth-century musical life. Bringing together eminent scholars from several disciplines, this volume examines Hanslick's contribution to the aesthetics and philosophy of music and looks anew at his literary interests. The essays embrace ways of thinking about Hanslick's writings that go beyond the polarities that have long marked discussion of his work such as form/expression, absolute/program music, objectivity/subjectivity, and formalist/hermeneutic criticism. This approach takes into consideration both Hanslick's important *On the Musically Beautiful* and his critical and autobiographical writings, demonstrating Hanslick's rich insights into the context in which a musical work is composed, performed, and received. *Rethinking Hanslick* serves as an invaluable companion to Hanslick's prodigious scholarship and criticism, deepening our understanding of the major themes and ideas of one of the most influential music critics of the nineteenth century.

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Contributors: David Brodbeck, James Deaville, Chantal Frankenbach, Lauren Freede, Marion Gerards, Dana Gooley, Nicole Grimes, David Kasunic, David Larkin, Fred Everett Maus, Timothy R. McKinney, Nina Noeske, Anthony Pryer, Felix Wörner
Nicole Grimes is Marie Curie Fellow at University College Dublin (UCD) and the University of California, Irvine. Siobhán Donovan is a college lecturer at the School of Languages and Literatures, UCD. Wolfgang Marx is a senior lecturer at the School of Music, UCD.

Music in the Western World

Isherwood's final work of fiction—an epistolary novel that explores sexual identity and Eastern mysticism After a long separation, two English brothers meet in India. Oliver, the idealistic younger brother, prepares to take his final vows as a Hindu monk. Patrick, a successful publisher with a wife and children in London and a male lover in California, has publicly admired his brother's convictions while privately criticizing his choices. First published in 1967, *A Meeting by the River* delicately depicts the complexity of sibling relationships—the resentment and competitiveness as well as the love and respect. Ultimately, the brothers' exposure to each other's differences deepens their awareness of themselves. In *A Meeting by the River*, Christopher Isherwood dramatizes the conflict between sexuality and spirituality that inspired his late writings. “The best prose writer in English.” Gore Vidal

Early Christian Period and the Latin Middle Ages

A classic work of American literature that has not stopped changing minds and lives since it burst onto the literary scene, *The Things They Carried* is a groundbreaking meditation on war, memory, imagination, and the redemptive power of storytelling. *The Things They Carried* depicts the men of Alpha Company: Jimmy Cross, Henry Dobbins, Rat Kiley, Mitchell Sanders, Norman Bowker, Kiowa, and the character Tim O'Brien, who has survived his tour in Vietnam to become a father and writer at the age of forty-three. Taught everywhere—from high school classrooms to graduate seminars in creative writing—it has become required reading for any American and continues to challenge readers in their perceptions of fact and fiction, war and peace, courage and fear and longing. *The Things They Carried* won France's prestigious Prix du Meilleur Livre Etranger and the Chicago Tribune Heartland Prize; it was also a finalist for the Pulitzer Prize and the National Book Critics Circle Award.

Johannes Ockeghem and Jacob Obrecht

Galilei is best known for his rejection of modern polyphonic music in favour of Greek morphonic song.

The Chicken Gave it to Me

A lonely hunter living in the wilderness beside the sea gains a family made up of a mermaid, a bear, a lynx, and a boy.

Dialogue on Ancient and Modern Music

The Jazz Piano Book

This book began as an attempt to carry out a suggestion made in 1929 by Carl Engel in his "Views and Reviews"-to fulfill his wish for " a living record of musical personalities, events, conditions, tastes a history of music faithfully and entirely carved from contemporary accounts.

Selected Essays on Opera

The "Second Quintet" -- the Miles Davis Quintet of the mid-1960s -- was one of the most innovative and influential groups in the history of the genre. Each of the musicians who performed with Davis--saxophonist Wayne Shorter, pianist Herbie Hancock, bassist Ron Carter, and drummer Tony Williams--went on to a successful

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career as a top player. The studio recordings released by this group made profound contributions to improvisational strategies, jazz composition, and mediation between mainstream and avant-garde jazz, yet most critical attention has focused instead on live performances or the socio-cultural context of the work. Keith Waters' *The Studio Recordings of the Miles Davis Quintet, 1965-68* concentrates instead on the music itself, as written, performed, and recorded. Treating six different studio recordings in depth--ESP, Miles Smiles, Sorcerer, Nefertiti, Miles in the Sky, and Filles de Kilimanjaro--Waters has tracked down a host of references to and explications of Davis' work. His analysis takes into account contemporary reviews of the recordings, interviews with the five musicians, and relevant larger-scale cultural studies of the era, as well as two previously unexplored sources: the studio outtakes and Wayne Shorter's Library of Congress composition deposits. Only recently made available, the outtakes throw the master takes into relief, revealing how the musicians and producer organized and edited the material to craft a unified artistic statement for each of these albums. The author's research into the Shorter archives proves to be of even broader significance and interest, as Waters is able now to demonstrate the composer's original conception of a given piece. Waters also points out errors in the notated versions of the canonical songs as they often appear in the main sources available to musicians and scholars. An indispensable resource, *The Miles Davis Quintet Studio Recordings: 1965-1968* is suited for the jazz scholar as well as for jazz musicians and aficionados of all levels.

Vol 2 **The Book of Psalms for Worship**

Mozart's piano concertos stand alongside his operas and symphonies as his most frequently performed and best loved music. They have attracted the attention of generations of musicologists who have explored their manifold meanings from a variety of viewpoints. In this study, John Irving brings together the various strands of scholarship surrounding Mozart's concertos including analytical approaches, aspects of performance practice and issues of compositional genesis based on investigation of manuscript and early printed editions. Treating the concertos collectively as a repertoire, rather than as individual works, the first section of the book tackles broad thematic issues such as the role of the piano concerto in Mozart's quasi-freelance life in late eighteenth-century Vienna, the origin of his concertos in earlier traditions of concerto writing; eighteenth-century theoretical frameworks for the understanding of movement forms, subsequent historical shifts in the perception of the concerto's form, listening strategies and performance practices. This is followed by a 'documentary register' which proceeds through all 23 original works, drawing together information on the source materials. Accounts of the concertos' compositional genesis, early performance history and reception are also included here, drawing extensively on the Mozart family correspondence and other contemporary reports. Drawing together and synthesizing this wealth of material, Irving provides an invaluable reference source for those already familiar with this repertoire.

Gay Men's Literature in the Twentieth Century

Voyage Du Jeune Anacharsis En Grèce

Queer/Adaptation

An international ensemble of folklore scholars looks at varied ways in which national and ethnic groups have traditionally and creatively used imagined states of existence-some idealizations, some demonizations-in the construction of identities for themselves and for others. Drawing on oral traditions, especially as represented in traditional ballads, broadsides, and tale collections, the contributors consider fertile landscapes of the mind where utopias overflow with bliss and abundance, stereotyped national and ethnic caricatures define the lives of "others," nostalgia glorifies home and occupation, and idealized and mythological animals serve as cultural icons and guideposts to harmonious social life.

A Meeting by the River

In this bold recasting of operatic history, Gary Tomlinson connects opera to shifting

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visions of metaphysics and selfhood across the last four hundred years. The operatic voice, he maintains, has always acted to open invisible, supersensible realms to the perceptions of its listeners. In doing so, it has articulated changing relations between the self and metaphysics. Tomlinson examines these relations as they have been described by philosophers from Ficino through Descartes, Kant, and Nietzsche, to Adorno, all of whom worked to define the subject's place in both material and metaphysical realms. The author then shows how opera, in its own cultural arena, distinct from philosophy, has repeatedly brought to the stage these changing relations of the subject to the particular metaphysics it presumes. Covering composers from Jacopo Peri to Wagner, from Lully to Verdi, and from Mozart to Britten, *Metaphysical Song* details interactions of song, words, drama, and sounds used by creators of opera to fill in the outlines of the subjectivities they envisioned. The book offers deep-seated explanations for opera's enduring fascination in European elite culture and suggests some of the profound difficulties that have unsettled this fascination since the time of Wagner.

The Music Journal

Source Readings in Music History: The twentieth century

The Studio Recordings of the Miles Davis Quintet, 1965-68

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With Voice and Pen

"Like the other volumes in the series, Music in the Renaissance brings a fresh perspective to the study of music by emphasizing social, cultural, intellectual, and

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political contexts of the music. Richard Freedman looks far beyond the notes on the page or the details of composers' lives to embrace audiences, performers, institutions, and social settings. For example, the text shows how new technologies of music printing in the Renaissance permitted composers to align notation with sound, causing audiences accustomed to aural transmission to rethink the concept of a musical work."--Résumé du site web de l'éditeur.

The Art of Taking a Walk

Excerpt from *The Critical Composer: The Musical Writings of Berlioz, Wagner, Schumann, Tchaikovsky, and Others* I can disclaim such an intention by remarking, merely, that a man who wrote as much music as Wagner did had an understanding of the procedures and the effort by which a score is created which is not accessible to one whose approach to the art was essentially external. I am not contending that it is therefore a better, or more valid attitude - merely that it is an individual one, and worthy of attention. Certainly such translation into verbal terms of a music's effect as one finds in Wagner's wisely-flavored comments on the C sharp minor quartet of Beethoven does not need the additional force of being said by the composer of *Die Meistersinger*. His writing conveys, in excelsis, the sensitivity to an art and a capacity for conveying that sensitivity in words which should be the basis of all critical effort. About the Publisher Forgotten Books publishes hundreds of thousands of rare and classic books. Find more at www.forgottenbooks.com This

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book is a reproduction of an important historical work. Forgotten Books uses state-of-the-art technology to digitally reconstruct the work, preserving the original format whilst repairing imperfections present in the aged copy. In rare cases, an imperfection in the original, such as a blemish or missing page, may be replicated in our edition. We do, however, repair the vast majority of imperfections successfully; any imperfections that remain are intentionally left to preserve the state of such historical works.

Imagined States

Leo Treitler is a central figure in American musicology, both for his writings on medieval and Renaissance music and for his influential work on historical analysis. In this elegant book he develops a powerful statement of what music analysis and criticism in relation to historical understanding can be. His aim is an understanding of the music of the past not only in its own historical context but also as we apprehend it now, and as we assimilate it to our current interests and concerns. He elucidates his views through unique new interpretations of major works from the fifteenth through the twentieth centuries.

The Motets of Adam Rener, C.1485-c.1520

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The main section of this volume of essays addresses the topic of 'Performativity in Literature and Music', a subject of high contemporary relevance since a substantial part of recent reflections in the humanities are concerned with the performance aspect of cultural activities, particularly in the arts. This decisive reorientation of scholarly interests in the arts, trendily called the 'performative turn', has yielded significant contributions to an increasingly refined understanding of artistic processes from an up-to-date perspective, and specifically what has been called the 'crisis of the work concept' has sharpened our awareness of the need of finding the 'proper' object of such scholarly investigations, which, as in most traditional studies, cannot be exclusively the written documents of our cultural heritage, but additionally, and essentially so, their actualizations in performance situations. This volume for the first time offers a set of careful case studies from a wide range of artistic genres (narrative fiction, poetry, opera, instrumental music, songs, jazz) and historical phases (from Elizabethan verse to 21st-century HD opera performances) which give detailed insight into consequences of addressing issues of performativity in the field of word and music studies. Closely examined examples range, in music, from the romantic reception of Bach and the opera singer Maria Malibran through Mahler and Schoenberg to Brigitte Fassbaender, Philip Glass and Charles Mingus, and, in literature, from Sidney through Yeats and Celan to Katherine Mansfield, Alejo Carpentier and Toni Morrison. In addition, the volume contains a smaller section on 'Surveying the Field' of word and music studies which includes an essay of general reflection on interart relationships and

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an attempt at identifying new features of the 'musicalization of fiction'. This collection of essays will be relevant to students and scholars from a wide variety of fields: performance studies, intermediality studies, art theory, musicology, voice studies, literary criticism, and philosophy.

The Imaginary Museum of Musical Works : An Essay in the Philosophy of Music

Ulrich Weisstein, an international authority in the fields of comparative literature and comparative arts, has been a pioneer paving the way for present-day intermedia studies. Among his broad intermedial interests opera has always held a central place. For the first time this volume makes available his major contributions to opera criticism in compact form, thus meeting a serious scholarly demand. The necessarily stringent selection of essays from Professor Weisstein's large output on opera, reflecting fifty years of involvement with the genre, is primarily governed by the wish to present texts that are representative of their author's work and, at the same time, are unlikely to be readily available through other channels. The fourteen essays collected are arranged in chronological order, some of them showing Ulrich Weisstein as an initiator of librettology, others tracing adaptive processes extending from textual sources to final operas, or investigating writer/composer collaborations. Further topics are satirical reflections on operatic

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activities in early-eighteenth-century Italy and practices of opera censorship, artist operas or definitions of romantic and epic opera. The essays are written in an accessible, essentially non-technical language and are expected to make both a profitable and a pleasurable reading for literary scholars as well as musicologists and general art lovers."

The Canon

The definitive collection of great writings on music from ancient Greece through the twentieth century.

Encyclopedia of Comparative Iconography

This collection of essays illuminates the intersection of queer and adaptation. Both adaptation and queerness suffer from the stereotype of being secondary: to identify something as an adaptation is to recognize it in relation to something else that seems more original, more authentic. Similarly, to identify something as queer is to place it in relation to what is assumed to be "normal" or "straight." This ground-breaking volume brings together fifteen original essays that critically challenge these assumptions about originality, authenticity, and value. The volume is organized in three parts: The essays in Part I examine what happens when an

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adaptation queers its source text and explore the role of the author/screenwriter/director in making those choices. The essays in Part II look at what happens when filmmakers push against boundaries of various kinds: time and space, texts and bodies, genres and formats. And the essays in Part III explore adaptations whose source texts cannot be easily pinned down, where there are multiple adaptations, and where the adaptation process itself is queer. The book includes discussion of a wide variety of texts, including opera, classic film, genre fiction, documentary, musicals, literary fiction, low-budget horror, camp classics, and experimental texts, providing a comprehensive and interdisciplinary introduction to the myriad ways in which queer and adaptation overlap.

Word and Music Studies

Music and the Historical Imagination

A classic children's story from one of our best-loved authors, former Children's Laureate Anne Fine. Gemma doesn't believe a chicken could have written a book - chickens can't even read! But here in front of them is *The True Story of Harrowing Farm*, and its scratchy pages definitely look, well, chickeny. It is an epic tale of cruelty and bravery, the story of a chicken who flies frillions of miles, reaching the

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heights of intergalactic superstardom, to try to save us humans . . . Anne Fine's fun school stories have been delighting children for more than 20 years, winning her awards such as the Smarties Book Award and Carnegie Medal along the way.

Music in the Renaissance

The Elements of Style is a prescriptive American English writing style guide in numerous editions. The original was composed by William Strunk Jr., in 1918, and published by Harcourt, in 1920, comprising eight "elementary rules of usage", ten "elementary principles of composition", "a few matters of form", a list of 49 "words and expressions commonly misused", and a list of 57 "words often misspelled". E. B. White greatly enlarged and revised the book for publication by Macmillan in 1959. That was the first edition of the so-called "Strunk & White", which Time named in 2011 as one of the 100 best and most influential books written in English since 1923.

Cookery and Dining in Imperial Rome

Published as a single volume in 1950. Published as 5 separate volumes in the 1965 edition. A single volume edition and a set of separate volumes published in 1998. The subtitles of the 1998 edition vary from the subtitles of the 1965 edition.

A Study of Two Lyric Tragedies by Gluck

This book is a compilation of current research that investigates various aspects of musical experience and stresses the practical applications and implications of investigating music behavior in a systematic, objective manner. Specifically, the book focuses on factors influencing the teaching of children; efficient methods for instructing future teachers; elements affecting musical perception, likes, and dislikes; and innovative efforts to investigate new areas of study. Recent studies by twenty-six nationally known educators that use objective strategies associated with experimental and behavioral research are presented to illustrate how people learn about music and how people are taught to make music. The research studies are introduced by an article emphasizing the usefulness of research literature in devising a teaching strategy and are grouped into four sections: Teaching Music to Children, Teaching Future Teachers, Preference and Perception, and New Horizons. The concluding article is an allegorical proposal for balance and perspective in the consideration of music education.

Mozart's Piano Concertos

This volume of essays draws together recent work on historical music theory of the Renaissance. The collection spans the major themes addressed by Renaissance

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writers on music and highlights the differing approaches to this body of work by modern scholars, including: historical and theoretical perspectives; consideration of the broader cultural context for writing about music in the Renaissance; and the dissemination of such work. Selected from a variety of sources ranging from journals, monographs and specialist edited volumes, to critical editions, translations and facsimiles, these previously published articles reflect a broad chronological and geographical span, and consider Renaissance sources that range from the overtly pedagogical to the highly speculative. Taken together, this collection enables consideration of key essays side by side aided by the editor's introductory essay which highlights ongoing debates and offers a general framework for interpreting past and future directions in the study of historical music theory from the Renaissance.

The Critical Composer

"Cookery and Dining in Imperial Rome" by Apicius (translated by Joseph Dommers Vehling). Published by Good Press. Good Press publishes a wide range of titles that encompasses every genre. From well-known classics & literary fiction and non-fiction to forgotten—or yet undiscovered gems—of world literature, we issue the books that need to be read. Each Good Press edition has been meticulously edited and formatted to boost readability for all e-readers and devices. Our goal is to produce eBooks that are user-friendly and accessible to everyone in a high-quality

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The Elements of Style

This classic anthology assembles over 200 source readings, bringing to life the history of music through letters, reviews, biographical sketches, memoirs, and other documents. Writings by composers, critics, and educators touch on virtually every aspect of Western music from ancient Greece to the present day. Important Notice: Media content referenced within the product description or the product text may not be available in the ebook version.

Rethinking Hanslick

A free ebook version of this title is available through Luminos, University of California Press's Open Access publishing program for monographs. Visit www.luminosoa.org to learn more. How do keyboards make music playable? Drawing on theories of media, systems, and cultural techniques, *Keys to Play* spans Greek myth and contemporary Japanese digital games to chart a genealogy of musical play and its animation via improvisation, performance, and recreation. As a paradigmatic digital interface, the keyboard forms a field of play on which the book's diverse objects of inquiry—from clavichords to PCs and eighteenth-century

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musical dice games to the latest rhythm-action titles—enter into analogical relations. Remapping the keyboard's topography by way of Mozart and Super Mario, who head an expansive cast of historical and virtual actors, *Keys to Play* invites readers to unlock ludic dimensions of music that are at once old and new.

The Elements of Style by William Strunk

Metaphysical Song

Leo Treitler's seventeen classic essays trace the creation and spread of song (cantus), sacred and secular, through oral tradition and writing, in the European Middle Ages. The author examines songs in particular - their design, their qualities and character, their expressive meanings, and their adaptation to their communal and ritual roles - and explores the chances for, and the obstacles to, our understanding of traditions that were alive a thousand years ago. Ranging from c. 900 (when the written transmission of medieval songs began) to 1200, Treitler shows how the earlier, purely oral traditions can be examined only through the lens of what has been captured in writing, and focuses on the invention and uses of writing systems for representing these oral traditions. Each of these seminal influential essays has been revised to take account of recent developments, and is

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prefaced with a new introduction to highlight the historical issues. The accompanying CD contains performances of much of the music discussed.

Source Readings in Music History

Anke Gleber examines one of the most intriguing and characteristic figures of European urban modernity: the observing city stroller, or flaneur. In an age transformed by industrialism, the flaneur drifted through city streets, inspired and repelled by the surrounding scenes of splendor and squalor. Gleber examines this often elusive figure in the particular contexts of Weimar Germany and the intellectual sphere of Walter Benjamin, with whom the concept of flânerie is often associated. She sketches the European influences that produced the German flaneur and establishes the figure as a pervasive presence in Weimar culture, as well as a profound influence on modern perceptions of public space. The book begins by exploring the theory of literary flânerie and the technological changes--street lighting, public transportation, and the emergence of film--that gave a new status to the activities of seeing and walking in the modern city. Gleber then assesses the place of flânerie in works by Benjamin, Siegfried Kracauer, and other representatives of Weimar literature, arts, and theory. She draws particular attention to the works of Franz Hessel, a Berlin flaneur who argued that flânerie is a "reading" of the city that perceives passersby, streets, and fleeting impressions as the transitory signs of modernity. Gleber also examines connections between

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flânerie and Weimar film, and discusses female flânerie as a means of asserting female subjectivity in the public realm. The book is a deeply original and searching reassessment of the complex intersections among modernity, vision, and public space.

The Things They Carried

What is the difference between a performance of Beethoven's Fifth Symphony and the symphony itself? What does it mean for musicians to be faithful to the works they perform? To answer such questions, Lydia Goehr combines philosophical and historical methods of enquiry. Finding Anglo-American philosophy inadequate for the task, she shows that a historical perspective is indispensable to a full understanding of musical ontology. Goehr examines the concepts and assumptions behind the practice of classical music in the nineteenth century and demonstrates how different they were from those of previous centuries. She rejects the finding that the concept of a musical work emerged in the sixteenth century, placing its emergence instead around 1800. She describes how the concept of a work then came to define the norms, expectations, and behaviour that we now associate with classical music. Out of the historical thesis Goehr draws philosophical conclusions about the normative functions of concepts and ideals. She also addresses current debates among conductors, early music performers, and avant-gardists. - ;Introduction; I. The Analytic Approach: Status and identity: Analytical positions I;

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Analytical positions II; Critique and transition; II. The Historical Approach: Normativity and Practice: The central claim; Musical meaning I; Musical meaning II; Musical production I; Musical production II; Werktreue: Confirmation and challenge

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Keys to Play

First published in 1998. Routledge is an imprint of Taylor & Francis, an informa company.

Musical Theory in the Renaissance

The most highly acclaimed jazz piano method ever published! Over 300 pages with complete chapters on Intervals and triads, The major modes and II-V-I, 3-note voicings, Sus. and phrygian Chords, Adding notes to 3-note voicings, Tritone substitution, Left-hand voicings, Altering notes in left-hand Stride and Bud Powell voicings, Block chords, Comping and much more! Endorsed by Kenny Barron, Down Beat, Jamey Aebersold, etc.

Applications of Research in Music Behavior

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In gay men's writing, tenderness lies side by side with rage; existential rejection of convention rubs shoulders with sexual hedonism. Beginning with Wilde's and Byron's existentialist outlaw, the theme of social rebellion, and the fight against conformity, form a common link among the literary works of the twentieth century. But mainstream academic criticism has shown itself for the most part incapable of engaging gay work without distorting or ignoring its most central features.

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