Read Online Studies In Musical Sources And Style: Essays In Honor Of Jan Larue

Studies in Musical Sources and Style-Jan LaRue 1990

Sourcebook for Research in Music, Third Edition-Allen Scott 2015-06-01 Since it was first published in 1993, the Sourcebook for Research in Music has become an invaluable resource in musical scholarship. The balance between depth of content and brevity of format makes it ideal for use as a textbook for students, a reference work for faculty and professional musicians, and as an aid for librarians. The introductory chapter includes a comprehensive list of bibliographical terms with definitions; bibliographic terms in German, French, and Italian; and the plan of the Library of Congress and the Dewey Decimal music classification systems. Integrating helpful commentary to instruct the reader on the scope and usefulness of specific items, this updated and expanded edition accounts for the rapid growth in new editions of standard works, in fields such as ethnomusicology, performance practice, women in music, popular music, education, business, and music technology. These enhancements to its already extensive bibliographies ensures that the Sourcebook will continue to be an indispensable reference for years to come.

Sourcebook for Research in Music-Phillip Crabtree 1993 This bibliography of bibliographies lists and describes sources, from basic references to highly specialized materials. Valuable as a classroom text and as a research tool for scholars, librarians, performers, and teachers.
Music in the Renaissance-Howard Mayer Brown 1999 A history of Renaissance music focused on the music itself and the social and institutional contexts that shaped musical genres and performance. This book provides a complete overview of music in the 15th and 16th Centuries. It explains the most significant features of the music and the distinguishing characteristics of Renaissance composers (in Europe and the New World). It includes a large integrated anthology of 94 musical examples, as well as illustrations of musical instruments, notation, and ensembles.


The Beethoven Newsletter- 1991

Membership Handbook-Music Library Association 2005

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.
Research in the field of keyboard studies, especially when intimately connected with issues of performance, is often concerned with the immediate working environments and practices of musicians of the past. An important pedagogical tool, the keyboard has served as the ‘workbench’ of countless musicians over the centuries. In the process it has shaped the ways in which many historical musicians achieved their aspirations and went about meeting creative challenges. In recent decades interest has turned towards a contextualized understanding of creative processes in music, and keyboard studies appears well placed to contribute to the exploration of this wider concern. The nineteen essays collected here encompass the range of research in the field, bringing together contributions from performers, organologists and music historians. Questions relevant to issues of creative practice in various historical contexts, and of interpretative issues faced today, form a guiding thread. Its scope is wide-ranging, with contributions covering
the mid-sixteenth to early twentieth century. It is also inclusive, encompassing the diverse range of approaches to the field of contemporary keyboard studies. Collectively the essays form a survey of the ways in which the study of keyboard performance can enrich our understanding of musical life in a given period.


Studies in Music from the University of Western Ontario- University of Western Ontario. Department of Music History 1976

British Universities' Guide to Graduate Study- 1988

Studies in the Music of Tom?Luis de Victoria-EugeneCasjen Cramer 2017-07-05 Representing nearly thirty years of research by one of the leading scholars in the field, this series of in-depth studies examines selected aspects of the music of the great Spanish composer in the late Renaissance, Tom?Luis de Victoria. Presenting new insights into both the musical style and language and the compositional procedure of this contemporary of Palestrina, Lasso and Byrd, Eugene Cramer illuminates the extent to which Victoria's compositions are musically related. The book reveals that the falsobordone or fabord?layed a much larger role in Victoria's music than has previously been thought. Cramer also demonstrates that Victoria's parody or imitation technique, especially in respect to his Masses of 1592, extended the parameters that are generally thought to be characteristic of works of this type. Of special interest is the discussion of thirty-eight works, including thirty-four psalm settings that are attributed to Victoria in extant manuscript sources. Extensively illustrated with over 130 musical examples, these studies will not only interest the serious student of sacred music, but also the performer, both the singer and the conductor alike.
Keyboard Music Before 1700-Alexander Silbiger 2004-01 Keyboard Music Before 1700 begins with an overview of the development of keyboard music in Europe. Then, individual chapters by noted authorities in the field cover the key composers and repertory before 1700 in England, France, Germany, the Netherlands, Italy, Spain and Portugal. New to this edition is a chapter on performance practice by the editor, which addresses current issues in the interpretation and revival of this music.

Graduate Studies 1988/89- 1988


Register of Music Research Students in Great Britain and the Republic of Ireland- 1995

Fantasy in the Instrumental Music of C.P.E. Bach - Matthew William Head 1995

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).

The Emergence of Harmonic Tonality in Dufay's Songs - Mi-Ock Kim 1990

The Oldest Extant Part Music and the Origin of Western Polyphony - Hendrik Van der Werf 1993

The Bloomsbury Handbook of Rock Music Research - Allan Moore 2020-07-09 The Bloomsbury Handbook of Rock Music Research is the first comprehensive academic survey of the field of rock music as it stands today. More than 50 years into its life and we still ask - what is rock music, why is it studied, and how does it work, both as music and as cultural activity? This volume draws together 37 of the leading academics working on rock to provide answers to these questions and many more. The text is divided into four major sections: practice of rock (analysis, performance, and recording); theories; business of rock; and social and culture issues. Each chapter combines two approaches, providing a summary of current knowledge of the area concerned as well as the consequences of that research and suggesting profitable subsequent directions to take. This text investigates and presents the
field at a level of depth worthy of something which has had such a pervasive influence on the lives of millions.

**Handbook of Research on Music Teaching and Learning** - Richard Colwell 1992

**Byzantine Studies** - 1974

**The New Encyclopaedia Britannica: Macropaedia** - 1995

**The New Encyclopaedia Britannica: Macropaedia : Knowledge in depth** - 2003

**The Gershwin Style** - Wayne Schneider 1999-01-21 Even as orchestras, performers, enthusiasts, and critics across the nation--and across the globe--celebrate the one-hundredth anniversary of his birth, George Gershwin (1898-1937) remains one of America's most popular yet least appreciated composers. True, he is loved and revered for his wonderful popular songs, a few instrumental works, and the majestic opera Porgy and Bess. But most of his music is virtually unknown; hundreds of compositions, Broadway show tunes, and even several large and important instrumental works are gradually disappearing with the generations that first heard them. The Gershwin Style: New Looks at the Music of George Gershwin is a bold new work that stands in opposition to this disappearance. It is also a fresh collection of essays that promises to make a key contribution to American music research. Editor Wayne Schneider has corralled some of the leading authorities of Gershwin's efforts--renowned experts and authors who have researched his music for years if not decades--and sets their work alongside articles by scholars who come to Gershwin for the first time from backgrounds in American music or popular music in general. The notable contributors include Wayne D. Shirley, Charles Hamm, Edward Jablonski, and Artis
Wodehouse (who has transcribed nearly all of Gershwin's piano performances). No one who surveys the American musical landscape can doubt Gershwin's enduring popularity or profound influence, but his critical standing among today's serious music scholars is much less certain. As Schneider points out in his Introduction, there have been many biographies of Gershwin but comparatively few studies of his music in and of itself. Covering both the "popular" and "classical" extremes of Gershwin's output, as well as the many and subtle points in between, this book reevaluates the music of an American original from several enlightening perspectives. This is a book with much to offer any student or scholar of American music--while some essays explore new methods of measuring Gershwin's abilities as a composer, others draw on hitherto unavailable musical and archival sources to make arguments previously unthinkable. The essays gathered here, most of which were written especially for this volume, thus address a number of important research topics, among them biography, source studies, music analysis, performance practice, and questions of interpretation and reception. The contributions also reflect the wide diversity of contemporary thinking regarding the logic, legacy, and lure of Gershwin's music.

**Australian Journal of French Studies**- 1984

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