
Source Readings in Music History

*From Classical Antiquity through
the Romantic Era*

Selected and Annotated by
OLIVER STRUNK
PRINCETON UNIVERSITY



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Marissa Silverman, Nasim Niknafs



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Source Readings in Music History William Oliver Strunk, 1998 The definitive collection of great writings on music from ancient Greece through the twentieth century

Reference Works in Music and Music Literature in Five Libraries of Los Angeles County Helen Wentworth Azhderian, 1953

Early Romantic Era Alexander L. Ringer, 2016-01-08 One of a series examining the development of music in specific places during particular times This volume looks at the development of music in the early Romantic era 1789 1849 in Paris Berlin Dresden Leipzig London Italy the USA Moscow St Petersburg and Latin America

The ^AOxford Handbook of Music Performance, Volume 1 Gary McPherson, 2021-12-24 The two volume Oxford Handbook of Music Performance provides the most comprehensive and authoritative resource for musicians educators and scholars currently available It is aimed primarily for practicing musicians particularly those who are preparing for a professional career as performers and are interested in practical implications of psychological and scientific research for their own music performance development educators with a specific interest or expertise in music psychology who will wish to apply the concepts and techniques surveyed in their own teaching undergraduate and postgraduate students who understand the potential of music psychology for informing music education and researchers in the area of music performance who consider it important for the results of their research to be practically useful for musicians and music educators

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 religio 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 re thinking 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

The ^AOxford Handbook of Feminism and Music Education Marissa Silverman, Nasim Niknafs, 2025-07-07 The Oxford Handbook of Feminism and Music Education brings together a wide range of international philosophical and qualitative scholars practicing music teachers educators policymakers and community musicians to conceptualize analyze and critique the

multifaceted practices and problems in music education through feminist perspectives **Catalog of Copyright Entries, Third Series**, 1966 The record of each copyright registration listed in the Catalog includes a description of the work copyrighted and data relating to the copyright claim the name of the copyright claimant as given in the application for registration the copyright date the copyright registration number etc **The Oxford Handbook of Music Performance** Gary McPherson, 2022 Takes an interdisciplinary approach that draws on the most authoritative insights from psychology performance science musicology psychology education science medicine and music education Includes leaders in the fields of music psychology performance science musicology psychology education music medicine science and music education over two volumes Within all chapters authors have selected the most important scientific and artistic material relevant to their topics Volume 1 includes parts on Development and Learning Proficiencies Performance Practices and Psychology Book jacket **Learning in a Musical Key** Lisa M. Hess, 2011-09-15 Learning in a Musical Key examines the multidimensional problem of the relationship between music and theological education Lisa Hess argues that in a delightful and baffling way musical learning has the potential to significantly alter and inform our conception of the nature and process of theological learning In exploring this exciting intersection of musical learning and theological training Hess asks two probing questions First What does learning from music in a performative mode require Classical modes of theological education often founder on a dichotomy between theologically musical and educational discourses It is extremely difficult for many to see how the perceivedly nonmusical learn from music Is musicality a universally human potential In exploring this question Hess turns to the music learning theory of Edwin Gordon which explores music's unique mode of teaching learning its primarily aural oral mode This challenge leads to the study's second question How does a theologian in the disciplinary sense integrate a performative mode into critical discourse Tracking the critical movements of this problem Hess provides an inherited transformational logic as a feasible path for integrating a performative mode into multidimensional learning This approach emerges as a distinctly relational embodied multidimensional and non correlational performative mode theology that breaks new ground in the contemporary theological landscape As an implicitly trinitarian method rooted in the relationality of God this non correlational method offers a practical theological contribution to the discipline of Christian spirituality newly claimed here as a discipline of transformative teaching learning through the highly contextualized and self implicated scholar into relationally formed communities and ultimately into the world *The Music of the Spheres in the Western Imagination* David J. Kendall, 2022-10-31 The Music of the Spheres in the Western Imagination describes various systematic musical ecologies of the cosmos by examining attempts over time to define Western theoretical musical systems whether practical human nonhuman or celestial This book focuses on the theoretical theological philosophical physical and mathematical concepts of a cosmic musical order and how these concepts have changed in order to fit different worldviews through the imaginations of theologians theorists and authors of fiction as well as the practical performance of music Special attention is

given to music theory treatises between the ninth and sixteenth centuries English language hymnody from the eighteenth century to the present polemical works on music and worship from the last hundred years the Divine Comedy of Dante nineteenth and twentieth century English language fiction the fictional works of C S Lewis and the legendarium of J R R Tolkien

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