



Style In Musical Art Music Index

Annemette Kirkegaard



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Style in Musical Art Charles Hubert Hastings Parry,1911 Reference Catalogue of Current Literature ,1924 A Contemporary Study of Musical Arts: The foliage : consolidation Meki Nzewi,Odyke Nzewi,2007 The 1st three volumes present material in a modular approach Each volume presents progressively more advanced concepts in the categories musical structure and form factors of music appreciation music instruments music and society research project musical arts theatre school songs technique and performance The 4th volume is a collection of essays The 5th volume contains printed music **A Guide to Library Research in Music** Pauline Shaw Bayne,Edward Komara,2020-02-20 A Guide to Library Research in Music introduces students to the process and techniques for researching and writing about music It provides examples of different types of writing offers a thorough introduction to music literature describes various information searching methods and library based organizational systems and explores the wide array of music resources This second edition discusses the latest innovations in library catalog searching new matters in digital technology and the expansion in musical genres for library research The book s organization allows for three independent tracks of study Part 1 treats essentials of the research process explaining starting point resources such as library catalogs dictionaries and bibliographies It addresses scholarly documentation the use of style manuals and basics of copyright Part 2 develops skills and strategies for library and Internet based research describing database structures and library catalogs subject searching in catalogs and journal indexes keyword searching techniques related record searching and citation databases and the use of experts and thematic catalogs Part 3 discusses the organization of a music library emphasizing score collections books and journals in music literature and music teaching publications **A Theory of Virtual Agency for Western Art Music** Robert S. Hatten,2018-09-06 In his third volume on musical expressive meaning Robert S Hatten examines virtual agency in music from the perspectives of movement gesture embodiment topics tropes emotion narrativity and performance Distinguished from the actual agency of composers and performers whose intentional actions either create music as notated or manifest music as significant sound virtual agency is inferred from the implied actions of those sounds as they move and reveal tendencies within music stylistic contexts From our most basic attributions of sources for perceived energies in music to the highest realm of our engagement with musical subjectivity Hatten explains how virtual agents arose as distinct from actual ones how unspecified actants can take on characteristics of virtual human agents and how virtual agents assume various actorial roles Along the way Hatten demonstrates some of the musical means by which composers and performers from different historical eras have staged and projected various levels of virtual agency engaging listeners imaginatively and interactively within the expressive realms of their virtual and fictional musical worlds **Oxford University Press** Oxford University Press,1924 **General Catalogue** Oxford University Press,1916 Music and the Play of Power in the Middle East, North Africa and Central Asia Laudan Nooshin,2016-04-29 What is it about the history geographical position and

cultures of the Middle East North Africa and Central Asia that has made music such a potent and powerful agent This volume presents the first direct look at the complex relationship between music and power across a range of musical genres and countries Discourses of power in the region centre on some of the most contested social issues most notably in relation to nationhood gender and religion Individual chapters examine the ways in which music serves as a forum for playing out issues of power ideology resistance and subversion How does music become a space for promoting or conversely resisting or subverting particular ideologies or positions of authority How does it accrue symbolic power in ways that are very particular perhaps unique And how does music become a site of social control or alternatively a vehicle for agency and empowerment at times overt and at others highly subtle What is it about music that facilitates and sometimes disrupts the exercise and flows of power Who controls such flows how and for what purposes In asking such questions in the context of countries such as Afghanistan Egypt Iran Tunisia and Tajikistan the book draws on a wide range of relevant theoretical and critical ideas and many disciplines including ethnomusicology anthropology sociology politics Middle Eastern studies globalization studies gender studies and cultural and media studies The countries and areas explored share a great deal in historical and cultural terms including a legacy of colonial and neo colonial encounters and predominantly Judeo Muslim religious traditions It is hoped that the volume will contribute ultimately to a richer understanding of the role that music plays in these societies

The Magazine of Poetry and Literary Review ,1895 *A Contemporary Study of Musical Arts: Illuminations, reflections and explorations* Meki Nzewi,Odyke Nzewi,2007 The 1st three volumes present material in a modular approach Each volume presents progressively more advanced concepts in the categories musical structure and form factors of music appreciation music instruments music and society research project musical arts theatre school songs technique and performance The 4th volume is a collection of essays The 5th volume contains printed music *William Grant Still* Catherine Parsons Smith,2000-03-30 During the 1930s and 1940s William Grant Still 1895 1978 was known as the Dean of Afro American Composers He worked as an arranger for early radio on Broadway and in Hollywood major symphony orchestras performed his concert works and an opera written in collaboration with Langston Hughes was produced by the New York City Opera Despite these successes the composer s name gradually faded into obscurity This book brings William Grant Still out of the archives and examines his place in America s musical heritage It also provides a revealing window into our recent cultural past Until now Still s profound musical creativity and cultural awareness have been obscured by the controversies that dogged much of his personal and professional life New topics explored by Catherine Parsons Smith and her contributors include the genesis of the Afro American Symphony Still s best known work his troubled years in film and opera and his outspoken anticommunism *The Making of European Music in the Long Eighteenth Century* D R M Irving,2024 In this book author D R M Irving traces the emergence of such large scale categories as European music and Western music showing how they originate from self fashioning in contexts of intercultural comparison outside the European continent

rather than the resolution of national aesthetic differences within it Taken as a whole this study demonstrates how reductive labels for the musics of a continent or a hemisphere often imply homogeneity and essentialism and how a renewed critique of primary sources can help dismantle historiographical constructs that arose within narratives of musical pasts involving Europe

The Oxford Handbook of Music and the Middlebrow Kate Guthrie, Christopher Chowrimootoo, 2025-03-06
The Oxford Handbook of Music and the Middlebrow takes a fresh look at the history of nineteenth and twentieth century music Offering an alternative to the traditional focus on either highbrow modernism on the one hand or lowbrow popular music on the other its novel view centers on the wealth of previously overlooked products and practices that bridged the space between these cultural extremes While seminal attempts to recover middlebrow culture came from literary critics and historians middlebrow studies is now a burgeoning field within musicology As the first essay collection on this topic this handbook has two aims first it seeks to explore the middlebrow as a historical phenomenon excavating the kinds of critical writings marketing practices and compositional styles with which it was associated By reanimating a range of musical practices and products from symphonic concerts to Broadway musicals opera criticism to rock journalism and modern jazz to pop rock the contributors investigate how artists critics and audiences breached the divide from both above and below In the process the handbook chapters push the boundaries of middlebrow studies and demonstrate the category's relevance outside of the mid twentieth century Anglophone world by delving into the nineteenth century interrogating the present day and looking to Germany Russia and beyond The handbook's second aim is to complicate the disciplinary divisions that have flowed from the entrenched oppositions between high and low genres Breaking new ground by bringing together scholars of classical and popular music these chapters trace common middlebrow themes across traditional disciplinary boundaries Across this broad vista contributors account for the kinds of syntheses overlaps and juxtapositions that made the cultural middle such a richly textured and endlessly contested terrain

Musical Opinion and Music Trade Review, 1910

The Music of the Troubadours Elizabeth Aubrey, 2000-07-22 The Music of the Troubadours is the first comprehensive critical study of the extant melodies of the troubadours of Occitania It begins with an overview of their social and political milieu in the twelfth and thirteenth centuries then provides brief biographies of the troubadours whose music survives The four manuscripts that transmit this music are described in detail with attention to their genesis in the overlapping roles of composers singers and scribes Back cover

Bibliographical Handbook of American Music Donald William Krummel, 1987

Musical Field, 1921 *Playing with Identities in Contemporary Music in Africa* Annemette Kirkegaard, 2002 The musics of Africa play a particularly important role in expressing and forming identities This book brings together African and Nordic scholars from both musicology and other disciplines in an attempt to analyse various aspects of the complex playing with volatile identities in music in Africa today Taken together the papers put new light on the assumed or real dichotomies between countryside and city collective and individual tradition and modernity authentic and alien The

papers are based on contributions for a conference organized by the research project Cultural Images in and of Africa of the Nordic Africa Institute together with the Sibelius Museum Department of Musicology and the Centre for Continuing Education at Åbo Akademi University in Åbo Turku Finland in October 2000 The book includes a keynote speech by Christopher Waterman UCLA and an introduction by Annemette Kirkegaard Copenhagen University Southern West and East Africa are represented in the studies which cover a great variety of musics

21st Century Anthropology: A Reference Handbook H. James Birx, 2010-06-10 *21st Century Anthropology: A Reference Handbook* highlights the most important topics issues questions and debates any student obtaining a degree in the field of anthropology ought to have mastered for effectiveness in the 21st century This two volume set provides undergraduate majors with an authoritative reference source that serves their research needs with more detailed information than encyclopedia entries but in a clear accessible style devoid of jargon unnecessary detail or density Key Features Emphasizes key curricular topics making it useful for students researching for term papers preparing for GREs or considering topics for a senior thesis graduate degree or career Comprehensive providing full coverage of key subthemes and subfields within the discipline such as applied anthropology archaeology and paleontology sociocultural anthropology evolution linguistics physical and biological anthropology primate studies and more Offers uniform chapter structure so students can easily locate key information within these sections Introduction Theory Methods Applications Comparison Future Directions Summary Bibliography Suggestions for Further Reading and Cross References Available in print or electronically at SAGE Reference Online providing students with convenient easy access to its contents

Cumulative Index 1915 Thru 1959 to The Musical Quarterly Herbert K. Goodkind, 1960

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