

Source Readings  
in Music History

*From Classical Antiquity through  
the Romantic Era*

*Selected and Annotated by*  
OLIVER STRUNK  
PRINCETON UNIVERSITY



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# Source Readings In Music History From Cl

**Alexander L. Ringer**



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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

**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

**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 perceived 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

**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 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 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 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 **Reverberating Song in Shakespeare and Milton** Asst Prof Erin Minear, 2013-05-28 In this study Erin Minear explores the fascination of Shakespeare and Milton with the ability of music heard imagined or remembered to infiltrate language Such infected language reproduces not so much the formal or sonic properties of music as its effects Shakespeare's and Milton's understanding of these effects was determined she argues by history and culture as well as individual sensibility They portray music as uncanny and divine expressive and opaque promoting associative rather than logical thought processes and unearthing unexpected memories The title reflects the multiple and overlapping meanings of reverberation in the study the lingering and infectious nature of musical sound the questionable status of audible earthly music as an echo of celestial harmonies and one writer's allusions to another Minear argues that many of the qualities that seem to us characteristically Shakespearean stem from Shakespeare's engagement with how music works and that Milton was deeply influenced by this aspect of Shakespearean poetics Analyzing Milton's account of Shakespeare's warbled notes she demonstrates that he saw Shakespeare as a peculiarly musical poet deeply and obscurely moving his audience with language that has ceased to mean but nonetheless lingers hauntingly in the mind Obsessed with the relationship between words and music for reasons of his own including his father's profession as a

composer Milton would adopt adapt and finally reject Shakespeare's form of musical poetics in his own quest to join the angel choir Offering a new way of looking at the work of two major authors this study engages and challenges scholars of Shakespeare Milton and early modern culture     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     *Early Music History: Volume 17* Iain Fenlon,1999-03-04 Early Music History is devoted to the study of music from the early Middle Ages to the end of the seventeenth century It demands the highest standards of scholarship from its contributors all of whom are leading academics in their fields It gives preference to studies pursuing interdisciplinary approaches and to those developing novel methodological ideas The scope is exceptionally broad and includes manuscript studies textual criticism iconography studies of the relationship between words and music and the relationship between music and society Articles in volume seventeen include Tropis semper variantibus Compositional strategies in the offertories of Old Roman chant Music identity and the Inquisition in fifteenth century Spain Musical aspects of Old Testament canticles in their biblical setting

*Milton's Italy* Catherine Martin,2016-12-01 This book joins a growing trend toward transnational literary studies and revives a venerable tradition of Anglo Italian scholarship centering on John Milton Correcting misperceptions that have diminished the international dimensions of his life and work it broadly surveys Milton's Italianate studies travels poetics politics and religious convictions While his debts to Machiavelli and other classical republicans are often noted few contemporary critics have explored the Italian sources of his anti papal anti episcopal and anti formalist religious outlook Relying on Milton's own testimony this book explores its roots in Dante Petrarch Ariosto and that great Venetian enemy of the pope Paolo Sarpi thereby correcting a recent tendency to make native English contexts dominate his development This tendency is partly due to a mistaken belief that Italy was in steep decline during and after Milton's travels of 1638 1639 the period immediately before he produced his prose critiques of the English Church its canon law and its censorship Yet these were also fundamentally Italian issues that he skillfully adapted to meet contemporary English needs a practice enabled by his extraordinarily positive experience of the Italian language cities academies and music the latter of which ultimately influenced Milton's operatic drama Samson Agonistes Besides republicanism and theology radical doctrines of free grace and

free will equally strong influences treated here include Italian Neoplatonism cosmology and romance epic By making these traditions his own Milton became what John Steadman once described as an Italianate Englishman whose classical literary tastes and critical orientation were to a considerable extent molded by Italian critics 1976 a view that is fully credited and updated here *The Bookseller, Newsdealer and Stationer* ,1904 [The Oxford Handbook of Feminism and Music Education](#) Marissa Silverman,Professor of Music and Coordinator of Music Education Marissa Silverman,Associate Professor of Music Education Faculty of Music University of Toronto Associate Dean Nasim Niknafs,Nasim Niknafs,2025 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 [The Publishers Weekly](#) ,1906

**Catalogs** Harold Reeves (Firm),1919 **Music Reference and Research Materials** Vincent Harris Duckles,Ida Reed,Michael A. Keller,1997 This text has been the standard guide to source literature of music and contains critically annotated listings of over 3 500 key sources This comprehensive guide to reference sources is organized into chapters by category of source The text s organization introduces students to a vast array of sources to include Dictionaries and Encyclopedias Histories and Chronologies Sources of Systematic and Historical Musicology Bibliographies of Music Music Literature and Music Business Reference Works on Individual Composers and Their Music Catalogs of Libraries and Musical Instrument Collections Discographies Yearbooks Directories Electronic Resources *International Handbook of Research in Arts Education* Liora Bresler,2007-03-05 Providing a distillation of knowledge in the various disciplines of arts education dance drama music literature and poetry and visual arts this essential handbook synthesizes existing research literature reflects on the past and contributes to shaping the future of the respective and integrated disciplines of arts education While research can at times seem distant from practice the Handbook aims to maintain connection with the live practice of art and of education capturing the vibrancy and best thinking in the field of theory and practice The Handbook is organized into 13 sections each focusing on a major area or issue in arts education research **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 *English Drama Per Musica: a Study of Musical Drama in England from the Siege of Rhodes to the Opening of the Haymarket Theater* Robert Hamilton Henigan,1961 **The Publishers' Trade List Annual** ,1882

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