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# Sweelinck (Oxford Studies of Composers)

Noske, Frits

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# Sweelinck Oxford Studies Of Composers

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## **Sweelinck Oxford Studies Of Composers:**

**Sweelinck** Frits Noske, 1988-01-01 Jan Pieterszoon Sweelinck 1562 1621 is indisputably the greatest Dutch composer and one who made an outstandingly significant contribution to the subsequent development of Western music This is the first English book to deal comprehensively with both his life and his work *Sweelinck* Frits Noske, 1988 The first survey in English of the life and works of the great Dutch composer and organist Jan Pieterszoon Sweelinck 1562 1621 this book provides a thorough analysis of his keyboard and vocal composition techniques set against the background of his life in sixteenth and seventeenth century Amsterdam **The Cambridge History of Seventeenth-Century Music** Tim Carter, John Butt, 2005-12-22 The Cambridge History of Seventeenth Century Music seeks to provide the most up to date knowledge on seventeenth century music together with a vital questioning of the way in which such a history can be told or put together for our present purposes Written by a distinguished team of experts in the field the chapters not only address traditional areas of knowledge such as opera and church music but also look at the way this extremely diverse and dynamic musical world has been categorised in the past and how its products are viewed from various cultural points of view While this history does not depart entirely from the traditional study of musical works and their composers there is a strong emphasis on the institutions cultures and politics of the age together with an interrogation of the ways in which music related to contemporary arts sciences and beliefs *Research Materials in Music* Phillip R. Rehfeldt, 1990-01-01 This text was developed for use in a standard college level introduction to graduate studies course in musicology that I taught for thirty three years at the University of Redlands **Listen Again** David Wulstan, 2015-10-29 How do you tell the key of a piece without looking at a score How do you know when a musical work ended before an audience applauds or a radio announcer returns on air Was there in fact a breakdown of tonality in the nineteenth and twentieth centuries These questions and others are the focus of David Wulstan's *Listen Again A New History of Music* He also shows where the *nuove musiche* of the early Baroque era came from and what the two critical but unlinked chords in the middle of Bach's Brandenburg Concerto No III signify Previous literature in music does not properly address these questions and innumerable others In *Listen Again* Wulstan illustrates how music from Bach to Bartók was far less revolutionary than customarily imagined and that the inversionist doctrine of Rameau and kindred acoustical misconceptions courtesy of Heinrich Schenker and other analysts solve fewer problems than their purveyor claim In *Listen Again* Wulstan takes to task early theorists who were mostly clerics who ignored non ecclesiastical music and their modern equivalents who consider only the blinding white of the written or printed score whilst ignoring music as heard and interpreted by the ear and brain Instead Wulstan enquires into the musical activities of the common folk to addressing key issues that early and modern theorists have regularly overlooked The book will appeal anyone who has dismissed harmony theory and the like as alien in effect to practical music Readers will find in *Listen Again* that the true history of music has far more practical relevance for performers than the aridity of music theory

coursework demonstrating by example how this work a book about music not as in the case of so much theoretical work a book about books      Music in Twentieth-century Oxford Robin Darwall-Smith, Susan Wollenberg, 2023 Music has always played a central role in the life of Oxford both in the city and the university whether through the great collegiate choral foundations the many amateur choirs and instrumentalists or the professional musicians regularly drawn to perform there Oxford with its collegiate system and its centuries long tradition of musical activity therefore presents a distinctive and multi-layered picture of the role of music in urban culture and university life 0 While college and university life dominate the volume the collection also draws attention to the city's musical life underlining music's unique ability to link town and gown Volume chapters tackle varied subjects such the Oxford Bach Choir music in the city churches and the major choral foundations The volume also tells the story of the development of the University's Music Faculty music in the women's colleges and the University Opera Club Special attention is given to prominent Oxford composers including Edmund Rubbra Kenneth Leighton and Robert Saxton The University College Musical Society and the Oxford and Cambridge Musical Club which served as a kind of laboratory for such significant figures as Ralph Vaughan Williams and Walford Davies also feature prominently The volume will be indispensable reading for scholars and students of music in twentieth century Britain as well as those interested more generally in the history of Oxford's thriving cultural life in the university its colleges and the city

**The A to Z of Sacred Music** Joseph P. Swain, 2010-04-09 Nearly all religious traditions have reserved a special place for sacred music Whether it is music accompanying a ritual or purely for devotional purposes music composed for entire congregations or for the trained soloist or music set to holy words or purely instrumental in some form or another music is present In fact in some traditions the relation between the music and the ritual is so intimate that to distinguish between them would be inaccurate The A to Z of Sacred Music covers the most important aspects of the sacred music of Buddhism Christianity Confucianism Hinduism Islam Judaism and other smaller religious groups It provides useful information on all the significant traditions of this music through the use of a chronology an introductory essay a bibliography appendixes and hundreds of cross referenced dictionary entries on major types of music composers key religious figures specialized positions genres of composition technical terms instruments fundamental documents and sources significant places and important musical compositions      Hexachords in Late-Renaissance Music Lionel Pike, 2019-05-23 First published in 1998 this broad survey includes a large number of musical illustrations and provides an indispensable guide for both students and teachers Hexachords and solmization syllables formed the foundations of musical language during the sixteenth century Yet owing to changes over time in music education and style there no longer exists widespread general knowledge of hexachords Without this awareness it is impossible to appreciate fully the music of the most important composers of the Renaissance such as Palestrina Lasso and Monteverdi This book is the first attempt to fill such a gap in our understanding of hexachords and how they were employed in late Renaissance music Lionel Pike's research covers the period from Willaert to Dowland c 1530

1600 and examines the ways in which the uses of hexachords developed in the hands of different composers The book concludes with an investigation of English examples of hexachords in vocal and instrumental music **Journal of the American Musicological Society** American Musicological Society,1948 **Historical Dictionary of Sacred Music** Joseph P. Swain,2016-10-11 Sacred music is a universal phenomenon of humanity Where there is faith there is music to express it Every major religious tradition and most minor ones have music and have it in abundance and variety There is music to accompany ritual and music purely for devotion music for large congregations and music for trained soloists music that sets holy words and music without words at all In some traditions Islamic and many Native American to name just two the relation between music and religious ritual is so intimate that it is inaccurate to speak of the music accompanying the ritual Rather to perform the ritual is to sing and to sing the ritual is to perform it This second edition of Historical Dictionary of Sacred Music contains a chronology an introduction appendixes and an extensive bibliography The dictionary section has over 800 cross referenced entries on major types of music composers key religious figures specialized positions genres of composition technical terms instruments fundamental documents and sources significant places and important musical compositions This book is an excellent access point for students researchers and anyone wanting to know more about sacred music **Journal of Music Theory** ,1989 Communication International Musicological Society,1986 *Tijdschrift van de Vereniging voor Nederlandse Muziekgeschiedenis* Vereniging voor Nederlandse Muziekgeschiedenis,1989 The British National Bibliography Arthur James Wells,1968 **Journal of the American Musical Instrument Society** American Musical Instrument Society,1990 Books in Series, 1876-1949 R.R. Bowker Company,1982 *The Low Countries* Stichting Ons Erfdeel,2000 *Studies on Authorship in Historical Keyboard Music* Andrew Woolley,2023-10-31 Authorship is a pertinent issue for historical musicology and musicians more widely and some controversies concerned with major figures have even reached wider consciousness Scholars have clarified some of the issues at stake in recent decades such as the places of borrowing and arranging in the creative process and the wider cultural significance of these practices The discovery of new sources and methodologies has also opened up opportunities for reassessing specific authorship problems Drawing upon this wider musicological literature as well as insights from other disciplines such as intellectual history and book history this book aims to build on what has already been achieved by focussing on keyboard music The nine chapters cover case studies of authorship problems the socioeconomic conditions of music publishing the contributions of composers arrangers copyists and music publishers in creating notated keyboard compositions the functions of attribution and ascription and how the contexts in which notated pieces were used affected concepts of authorship at different times and places **Subject Guide to Books in Print** ,1975 **From Ciconia to Sweelinck** ,2022-05-20

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