



The Amateur In Music

Rosemary Golding



The Amateur In Music:

The Significance of the Amateur in Music Corinne Alice Barrows, 1948 **The Amateur in Music** Frank Henry Shera, 1939 *The amateur's musical library* Charles Jarvis, 1842 **Popular Music: Music and society** Simon Frith, 2004

Popular music studies is a rapidly expanding field with changing emphases and agenda This is a multi volume resource for this area of study **The Music Profession in Britain, 1780-1920** Rosemary Golding, 2018-03-15 Professionalisation was a key feature of the changing nature of work and society in the nineteenth century with formal accreditation registration and organisation becoming increasingly common Trades and occupations sought protection and improved status via alignment with the professions an attempt to impose order and standards amid rapid social change urbanisation and technological development The structures and expectations governing the music profession were no exception and were central to changing perceptions of musicians and music itself during the long nineteenth century The central themes of status and identity run throughout this book charting ways in which the music profession engaged with its place in society Contributors investigate the ways in which musicians viewed their own identities public perceptions of the working musician the statuses of different sectors of the profession and attempts to manipulate both status and identity Ten chapters examine a range of sectors of the music profession from publishers and performers to teachers and military musicians and overall themes include class gender and formal accreditation The chapters demonstrate the wide range of sectors within the music profession the different ways in which these took on status and identity and the unique position of professional musicians both to adopt and to challenge social norms **The Musical Amateur** Robert Haven Schauffler, 2015-06-15 Excerpt from *The Musical Amateur A Book on the Human Side of Music* The following pages are addressed to all sorts and conditions of musical amateurs the interested listeners the disinterested players and singers all who love and make music merely for its own sake and who would gladly share with others the rich increment of emotion sensation and thought which this art brings to life They are the great democracy of music in a sense also its aristocracy living apart from its commercial and professional side It does not earn their daily bread but helps them to enjoy it The relation of the amateur to music is rather like that of the gentle reader and the delightful letter writer to literature About the Publisher Forgotten Books publishes hundreds of thousands of rare and classic books Find more at www.forgottenbooks.com This book is a reproduction of an important historical work Forgotten Books uses state of the art technology to digitally reconstruct the work preserving the original format whilst repairing imperfections present in the aged copy In rare cases an imperfection in the original such as a blemish or missing page may be replicated in our edition We do however repair the vast majority of imperfections successfully any imperfections that remain are intentionally left to preserve the state of such historical works **A Social History of English Music** Eric David Mackerness, 2013-10-28 First published in 2006 The social history of music first makes an appearance even if only sporadically in treatises which during the seventeenth and eighteenth centuries gave some account

of the manners and morals of specific periods and of these socio historical writings one of the most comprehensive is Voltaire's *Siecle de Louis XIV* 1751 In this volume the author without going over too much familiar ground presents a view of English musical history from the Middle Ages

The amateur's magazine ,1859

The Oxford Handbook of Music Making and Leisure Roger Mantie,Gareth Dylan Smith,2017 The Oxford Handbook of Music Making and Leisure presents myriad ways for reconsidering and refocusing attention back on the rich exciting and emotionally charged ways in which people of all ages make time for making music Looking beyond the obvious this handbook asks readers to consider anew What might we see when we think of music making as leisure

The History of Live Music in Britain, Volume I: 1950-1967 Simon Frith,Matt Brennan,Martin Cloonan,Emma Webster,2016-03-09 The social history of music in Britain since 1950 has long been the subject of nostalgic articles in newspapers and magazines nostalgic programmes on radio and television and collective memories on music websites but to date there has been no proper scholarly study The three volumes of The History of Live Music in Britain address this gap and do so from the unique perspective of the music promoter the key theme is the changing nature of the live music industry The books are focused upon popular music but cover all musical genres and the authors offer new insights into a variety of issues including changes in musical fashions and tastes the impact of developing technologies the balance of power between live and recorded music businesses the role of the state as regulator and promoter the effects of demographic and other social changes on music culture and the continuing importance of do it yourself enthusiasts Drawing on archival research a wide range of academic and non academic secondary sources participant observation and industry interviews the books are likely to become landmark works within Popular Music Studies and broader cultural history

The Oxford Handbook of Music in China and the Chinese Diaspora Yu Hui,Jonathan P. J. Stock,2023 The Oxford Handbook of Music in China and the Chinese Diaspora illuminates new insights into Chinese music studies musical genres and contexts This volume incorporates extensive scholarly insight from China Taiwan and the Chinese diaspora and is arranged into three parts the historical legacies of Chinese music evolving practice and musical transformations and prominent issues in Chinese music studies

Mastering in Music John Paul Braddock,Russ Hepworth-Sawyer,Jay Hodgson,Matthew Shelvock,Rob Toulson,2020-12-29 Mastering in Music is a cutting edge edited collection that offers twenty perspectives on the contexts and process of mastering This book collects the perspectives of both academics and professionals to discuss recent developments in the field such as mastering for VR and high resolution mastering alongside crucial perspectives on fundamental skills such as the business of mastering equipment design and audio processing Including a range of detailed case studies and interviews Mastering in Music offers a comprehensive overview of the foremost hot topics affecting the industry making it key reading for students and professionals engaged in music production

Musical Advance ,1929

[Performing Music in the Age of Recording](#) Robert Philip,2004-04-10 What is the relationship between performance and recording What is the impact of recording on the lives of musicians Comparison

of the lives of musicians and audiences in the years before recordings with those of today Survey of the changing attitudes toward freedom of expression the globalization of performing styles and the rise of the period instrument movement

Humane Music Education for the Common Good Iris M. Yob, Estelle R. Jorgensen, 2020-03-17 Why teach music Who deserves a music education Can making and learning about music serve the common good A collection of essays considers the answers In *Humane Music Education for the Common Good* scholars and educators from around the world offer unique responses to the recent UNESCO report titled *Rethinking Education Toward the Common Good* This report suggests how through purpose policy and pedagogy education can and must respond to the challenges of our day in ways that respect and nurture all members of the human family The contributors use this report as a framework to explore the implications and complexities that it raises The book begins with analytical reflections on the report and then explores pedagogical case studies and practical models of music education that address social justice inclusion individual nurturance and active involvement in the greater public welfare The collection concludes by looking to the future asking what more should be considered and exploring how these ideals can be even more fully realized This volume boldly expands the boundaries of the UNESCO report to reveal new ways to think about be invested in and use music education as a center for social change both today and going forward

The History of Live Music in Britain, Volume I: 1950-1967 Dr Matt Brennan, Ms Emma Webster, Professor Martin Cloonan, Professor Simon Frith, 2013-04-28 The social history of music in Britain since 1950 has long been the subject of nostalgic articles in newspapers and magazines nostalgic programmes on radio and television and collective memories on music websites but to date there has been no proper scholarly study The three volumes of *The History of Live Music in Britain* address this gap and do so from the unique perspective of the music promoter the key theme is the changing nature of the live music industry The books are focused upon popular music but cover all musical genres and the authors offer new insights into a variety of issues including changes in musical fashions and tastes the impact of developing technologies the balance of power between live and recorded music businesses the role of the state as regulator and promoter the effects of demographic and other social changes on music culture and the continuing importance of do it yourself enthusiasts Drawing on archival research a wide range of academic and non academic secondary sources participant observation and industry interviews the books are likely to become landmark works within Popular Music Studies and broader cultural history

The Early Music Revival Harry Haskell, 1996-01-01 First comprehensive historical study going back to 18th century Influence of Schola Cantorum instrument builders performers such as Wanda Landowska Alfred Deller others Includes 46 illustrations Well informed Christopher Hogwood

Music, 1899

An Index to Articles Published in The Etude Magazine, 1883-1957, Part 2 Pamela Richardson Dennis, 2011-01-01 Annotation The Index is published in two physical volumes and sold as a set for 250 00 As America's geography and societal demands expanded the topics in *The Etude* magazine first published in 1883 took on such important issues as women in music immigration transportation Native

American and African American composers and their music World War I and II public schools new technologies sound recordings radio and television and modern music jazz gospel blues early 20th century composers in addition to regular book reviews teaching advice interviews biographies and advertisements Though a valued source particularly for private music teachers with the de emphasis on the professional elite and the decline in salon music the magazine ceased publication in 1957 This Index to the articles in The Etude serves as a companion to E Douglas Bomberger s 2004 publication on the music in The Etude Published a little over fifty years after the final issue reached the public this Index chronicles vocal and instrumental technique composer biographies position openings department store orchestras the design of a successful music studio how to play an accordion recital programs in music schools and much more The Index is a valuable tool for research particularly in the music culture of American in the late nineteenth and early twentieth centuries With titles of these articles available the doors are now open for further research in the years to come **Music** William Smythe Babcock Mathews,1901

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