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Studies In Musical Sources And Style Essays In Honor Of Jan Larue

Thomas Forrest Kelly



Studies In Musical Sources And Style Essays In Honor Of Jan LaRue:

Studies in Musical Sources and Style Jan LaRue, 1990 **Oral and Written Transmission in Chant** Thomas Forrest Kelly, 2023-01-30 The writing down of music is one of the triumphant technologies of the West Without writing the performance of music involves some combination of memory and improvisation Isidore of Seville famously wrote that unless sounds are remembered by man they perish for they cannot be written down This volume deals with the materials of chant from the point of view of transmission The early history of chant is a history of orality of transmission by mouth to ear and yet we can study it only through the use of written documents Scholars of medieval music have taken up the ideas and techniques of scholars of folklore of oral transmission of ethnomusicology for the chant is in fact an ancient music transmitted for a time in oral culture and we study a culture not our own whose informants are not people but manuscripts All depends ironically on deducing oral issues from written documents **The Church Music of Fifteenth-century Spain** Kenneth Kreitner, 2004 He moves on from this to set Penaloza's work written in a more mature northern oriented style which influenced Iberian composers for generations after his death **BOOK JACKET** **Ars antiqua** Edward H. Roesner, 2017-07-05 The ars antiqua began to be mentioned in writings about music in the early decades of the fourteenth century where it was cited along with references to a more modern art an ars nova It was understood by those who coined the notion to be rooted in the musical practices outlined in the Ars musica of Lambertus and especially the Ars cantus mensurabilis of Franco of Cologne Directly or indirectly the essays collected in this volume all address one or more of the issues regarding ars antiqua polyphony questions relating to the nature and definition of genre the evolution of the polyphonic idiom the workings of the creative process including the role of oral process and notation and the continuum between these extremes questions about how this music was used and understood and of how it fits into the intellectual life of the twelfth and thirteenth centuries Some of the essays ask new questions or approach long standing ones from fresh perspectives All however are rooted in a line of scholarship that produced a body of writing of continuing relevance **Purcell Manuscripts** Robert Shay, Robert Thompson, 2006-11-02 Few details are known about the life of Henry Purcell This book provides an in depth analysis of the most obvious documentary evidence of Purcell's career the music manuscripts of his own hand and those copied by his colleagues Robert Shay and Robert Thompson offer a richly illustrated study of Purcell's sources examining in detail the physical features of the manuscripts as well as their musical content Their survey sheds light on the chronology of composition and copying of Purcell's works and reassesses the place of extant autographs in his musical development Major sources are fully catalogued providing information about the context in which Purcell's music was collected and performed and his handwriting is more closely examined than ever before The book represents a significant reference tool for scholars applying a forensic approach that greatly enriches our knowledge of the composer and the music of his time **Cultivated by Hand** Glenda Goodman, 2024-05 Cultivated by Hand aligns the overlooked history of amateur musicians in the early years

of the United States with little understood practices of music book making It reveals the pervasiveness of these practices particularly among women and their importance for the construction of gender class race and nation

Aspects of Orality and Formularity in Gregorian Chant Theodore Karp,1998 A study of medieval monophonic music The text focuses on its movement away from the concept of chants as products and towards the idea of chants as processes The essays are loosely connected through their bearing on one or more of three themes the role of orality in the transmission of chants circa 700 1400 varying degrees of stability or instability in the transmission of chant and the role of the formula in the construction of chant

The Cambridge Companion to Mozart Simon P. Keefe,2003-05-22 The Cambridge Companion to Mozart paints a rounded yet focussed picture of one of the most revered artists of all time Bringing the most recent scholarship into the public arena this volume bridges the gap between scholarly and popular images of the composer enhancing the readers appreciation of Mozart and his extraordinary output regardless of their prior knowledge of the music Part I situates Mozart in the context of late eighteenth century musical environments and aesthetic trends that played a pivotal role in his artistic development and examines his methods of composition Part II surveys Mozart s works in all of the genres in which he excelled and Part III looks at the reception of the composer and his music since his death Part IV offers insight into Mozart s career as a performer as well as theoretical and practical perspectives on historically informed performances of his music

Early Music History: Volume 20 Iain Fenlon,2002-04-08 Early Music History is devoted to the study of music from the early Middle Ages to the end of the seventeenth century 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 20 include The Footnote Quarrels of the Modal Theory A Remarkable Episode in the Reception of Medieval Music The Vatican Organum Treatise Re examined Ludwig Senfl and the Judas Trope Composition and Religious Toleration at the Bavarian Court Who Made the Magnus liber

Tactus, Mensuration and Rhythm in Renaissance Music Ruth I. DeFord,2015-04-23 Ruth I DeFord s book explores how tactus mensuration and rhythm were employed to articulate form and shape in the period from c 1420 to c 1600 Divided into two parts the book examines the theory and practice of rhythm in relation to each other to offer new interpretations of the writings of Renaissance music theorists In the first part DeFord presents the theoretical evidence introduces the manuscript sources and explains the contradictions and ambiguities in tactus theory The second part uses theory to analyse some of the best known repertoires of Renaissance music including works by Du Fay Ockeghem Busnoys Josquin Isaac Palestrina and Rore and to shed light on composers formal and expressive uses of rhythm DeFord s conclusions have important implications for our understanding of rhythm and for the analysis editing and performance of music during the Renaissance period

The Critical Editing of Music James Grier,1996-08-15 The book follows the activities inherent in music editing including the tasks of the editor the nature of musical sources and transcription Grier also discusses the difficult decisions faced by the editor such as sources not associated with the composer

and necessary editorial judgement **German Lieder in the Nineteenth Century** Rufus Hallmark, 2009-09-10 German Lieder in the Nineteenth Century provides a detailed introduction to the German lied Beginning with its origin in the literary and musical culture of Germany in the nineteenth century the book covers individual composers including Schubert Schumann Brahms Strauss Mahler and Wolf the literary sources of lieder the historical and conceptual issues of song cycles and issues of musical technique and style in performance practice Written by eminent music scholars in the field each chapter includes detailed musical examples and analysis The second edition has been revised and updated to include the most recent research of each composer and additional musical examples *Beethoven* Michael Spitzer, 2017-07-05 Our image of Beethoven has been transformed by the research generated by a succession of scholars and theorists who blazed new trails from the 1960s onwards This collection of articles written by leading Beethoven scholars brings together strands of this mainly Anglo American research over the last fifty years and addresses a range of key issues The volume places Beethoven scholarship within a historical and contemporary context and considers the future of Beethoven studies Unfinished Music Richard Kramer, 2012-07-12 Unfinished Music explores with subtle insight the uneasy relationship between the finished work and the elusive provocative traces of the profound labors buried in its past Beethoven Hero Scott Burnham, 2020-07-21 Bringing together reception history music analysis and criticism the history of music theory and the philosophy of music Beethoven Hero explores the nature and persistence of Beethoven's heroic style What have we come to value in this music asks Scott Burnham and why do generations of critics and analysts hear it in much the same way Specifically what is it that fosters the intensity of listener engagement with the heroic style the often overwhelming sense of identification with its musical process Starting with the story of heroic quest heard time and again in the first movement of the Eroica Symphony Burnham suggests that Beethoven's music matters profoundly to its listeners because it projects an empowering sense of self destiny and freedom while modeling ironic self consciousness In addition to thus identifying Beethoven's music as an overarching expression of values central to the age of Goethe and Hegel the author describes and then critiques the process by which the musical values of the heroic style quickly became the controlling model of compositional logic in Western music criticism and analysis Apart from its importance for students of Beethoven this book will appeal to those interested in canon formation in the arts and in music as a cultural ethical and emotional force and to anyone concerned with what we want from music and what music does for us **The Characteristic Symphony in the Age of Haydn and Beethoven** Richard Will, 2002-08-15 Associated through descriptive texts with literature politics religion and other subjects characteristic symphonies offer an opportunity to study instrumental music as it engages important social and political debates of the eighteenth and early nineteenth centuries This first full length study of the genre illuminates the relationship between symphonies and their aesthetic and social contexts by focussing on the musical representation of feeling human physical movement and the passage of time The works discussed include Beethoven's Pastoral and Eroica Symphonies Haydn's Seven Last Words of our

Savior on the Cross Carl Ditters von Dittersdorf's symphonies on Ovid's Metamorphoses and orchestral battle reenactments of the Revolutionary and Napoleonic eras A separate chapter details the aesthetic context within which characteristic symphonies were conceived as well as their subsequent reception and a series of appendixes summarises bibliographic information for over 225 relevant examples

Songs of the Minotaur Gerhard Steingress, 2002 Providing new analysis anthropologists ethnomusicologists sociologists and philologists have developed a concept of hybridization that has exceeded the boundaries of their established disciplines The authors experts in Argentinian and Italian tango Algerian rai Catalanian sardana Andalusian flamenco and Greek rebetika focus on transcultural hybridization particularly from an ethnographic perspective Additional contributors offer important epistemological and methodological interrogations and discuss the macro structures of the music industry in the global markets

Musical Lives and Times Examined Richard Taruskin, 2023-03-14 In this new and final collection Richard Taruskin gathers a sweeping range of keynote speeches reviews and critical essays from the first twenty years of the twenty first century With twenty three essays in total this volume presents five lectures delivered in Budapest on Hungarian music and ten essays on Russian music Reviews of contemporary work in musicology and reflections on the place of music in society showcase Taruskin's trademark wit and breadth Musical Lives and Times Examined is an essential collection a comprehensive portrait of a distinguished figure in music studies illuminating the ideas that have transformed the discipline and will continue to do so

The Cambridge Companion to the Lied James Parsons, 2004-07 Beginning several generations before Schubert the Lied first appears as domestic entertainment In the century that follows it becomes one of the primary modes of music making By the time German song comes to its presumed conclusion with Richard Strauss's 1948 Vier letzte Lieder this rich repertoire has moved beyond the home and keyboard accompaniment to the symphony hall This is a 2004 introductory chronicle of this fascinating genre In essays by eminent scholars this Companion places the Lied in its full context at once musical literary and cultural with chapters devoted to focal composers as well as important issues such as the way in which the Lied influenced other musical genres its use as a musical commodity and issues of performance The volume is framed by a detailed chronology of German music and poetry from the late 1730s to the present and also contains a comprehensive bibliography

Opera as Art Paul Thom, 2024-04-08 In Opera as Art Philosophical Sketches Paul Thom argues for opera as an art standing alongside other artforms that employ visual and sonic media to embody the great themes of human life Thom contends that in great operatic art the narrative and expressive content collaborate with the work's aesthetic qualities towards achieving this aim This argument can be extended to modern operatic productions At their best these stagings are works of art in themselves whether they give faithful renditions of the operas they stage and whether their aims go beyond interpretation to commentary and critique This book is a philosophical introduction to the key practices that comprise the world of opera the making of the work its interpretation by directors critics and spectators and the making of an operatic production Opera has

always existed in a context of philosophical ideas and this book is written for opera lovers who would like to learn something about that philosophical context

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Table of Contents Studies In Musical Sources And Style Essays In Honor Of Jan Larue

1. Understanding the eBook Studies In Musical Sources And Style Essays In Honor Of Jan Larue
 - The Rise of Digital Reading Studies In Musical Sources And Style Essays In Honor Of Jan Larue
 - Advantages of eBooks Over Traditional Books
2. Identifying Studies In Musical Sources And Style Essays In Honor Of Jan Larue
 - Exploring Different Genres
 - Considering Fiction vs. Non-Fiction
 - Determining Your Reading Goals
3. Choosing the Right eBook Platform
 - Popular eBook Platforms
 - Features to Look for in an Studies In Musical Sources And Style Essays In Honor Of Jan Larue
 - User-Friendly Interface
4. Exploring eBook Recommendations from Studies In Musical Sources And Style Essays In Honor Of Jan Larue
 - Personalized Recommendations
 - Studies In Musical Sources And Style Essays In Honor Of Jan Larue User Reviews and Ratings
 - Studies In Musical Sources And Style Essays In Honor Of Jan Larue and Bestseller Lists
5. Accessing Studies In Musical Sources And Style Essays In Honor Of Jan Larue Free and Paid eBooks
 - Studies In Musical Sources And Style Essays In Honor Of Jan Larue Public Domain eBooks
 - Studies In Musical Sources And Style Essays In Honor Of Jan Larue eBook Subscription Services
 - Studies In Musical Sources And Style Essays In Honor Of Jan Larue Budget-Friendly Options

6. Navigating Studies In Musical Sources And Style Essays In Honor Of Jan Larue eBook Formats
 - ePub, PDF, MOBI, and More
 - Studies In Musical Sources And Style Essays In Honor Of Jan Larue Compatibility with Devices
 - Studies In Musical Sources And Style Essays In Honor Of Jan Larue Enhanced eBook Features
7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of Studies In Musical Sources And Style Essays In Honor Of Jan Larue
 - Highlighting and Note-Taking Studies In Musical Sources And Style Essays In Honor Of Jan Larue
 - Interactive Elements Studies In Musical Sources And Style Essays In Honor Of Jan Larue
8. Staying Engaged with Studies In Musical Sources And Style Essays In Honor Of Jan Larue
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers Studies In Musical Sources And Style Essays In Honor Of Jan Larue
9. Balancing eBooks and Physical Books Studies In Musical Sources And Style Essays In Honor Of Jan Larue
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection Studies In Musical Sources And Style Essays In Honor Of Jan Larue
10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
11. Cultivating a Reading Routine Studies In Musical Sources And Style Essays In Honor Of Jan Larue
 - Setting Reading Goals Studies In Musical Sources And Style Essays In Honor Of Jan Larue
 - Carving Out Dedicated Reading Time
12. Sourcing Reliable Information of Studies In Musical Sources And Style Essays In Honor Of Jan Larue
 - Fact-Checking eBook Content of Studies In Musical Sources And Style Essays In Honor Of Jan Larue
 - Distinguishing Credible Sources
13. Promoting Lifelong Learning
 - Utilizing eBooks for Skill Development
 - Exploring Educational eBooks
14. Embracing eBook Trends
 - Integration of Multimedia Elements

- Interactive and Gamified eBooks

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