

Sulla Musica

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JORDAN CONWAY

Musica E Musicisti Cambridge Scholars Publishing

This book demonstrates the cultivation of instrumental genres by Neapolitan musicians and its significant stature at the royal court. Drawing on archival documents and musical sources, it paints a compelling history of local instrumental music culture and contributes to a wider ethnographic portrait of Naples in the late eighteenth-century.

Musical Listening in the Age of Technological Reproduction Routledge

Music is a tremendously powerful channel through which people develop their personal and social identities. Music is used to communicate emotions, thoughts, political statements, social relationships, and physical expressions. But, just as language can mediate the construction and negotiation of developing identities, so music can also be a means of communication through which aspects of people's identities are constructed. Music can have a profound influence on our developing sense of identity, our values, and our beliefs, be it from rock music, classical music, or jazz. Musical identities (MacDonald, Hargreaves and Miell, 2002) was unique in being one of the first books to explore this fascinating topic. This new book documents the remarkable expansion and growth in the study of musical identities since the publication of the earlier work. The editors identify three main features of current psychological approaches to musical identities, which concern their definition, development, and the identification of individual differences, as well as four main real-life contexts in which musical identities have been investigated, namely in music and musical institutions; specific geographical communities; education; and in health and well-being. This conceptual framework provides the rationale for the structure of the Handbook. The book is divided into seven main sections. The first, 'Sociological, discursive and narrative approaches', includes several general theoretical accounts of musical identities from this perspective, as well as some more specific investigations. The second and third main sections deal in depth with two of the three psychological topics described above, namely the development of and individual differences in musical identities. The fourth, fifth and sixth main sections pursue three of the real-life contexts identified above, namely 'Musical institutions and practitioners', 'Education', and 'Health and well-being'. The seventh and final main section of the Handbook - 'Case studies' - includes chapters which look at particular musical identities in specific times, places, or contexts. The multidisciplinary range and breadth of the Handbook's contents reflect the rapid changes that are taking place in music, in digital technology, and in their role in society as a whole, such that the study of musical identity is likely to proliferate even further in the future.

A Companion to Ancient Greek and Roman Music Cambridge University Press
1043.76

Theory of Musical Composition, Treated with a View to a Naturally Consecutive Arrangement of Topics. Translated from the Third ... German Edition, with Notes, by J. F. Warner Stanford University
Ferruccio Busoni's conception of the musical work derives from his multiple roles as performer, aesthetician, editor, composer, arranger, and intellectual. Drawing on unpublished scores, manuscripts, sketches and documents from the Staatsbibliothek in Berlin, concert programs from a private collection in Berkeley, acoustic recordings, information about Busoni's intellectual interests gleaned from an auction catalogue featuring the contents of his extensive library, and the published aesthetic writings, letters, and compositions, the present study offers the first comprehensive account of Busoni's work concept. By establishing connections between his ideas and his musical practice, it explores and clarifies the reasoning behind his idiosyncratic compositional style, a style characterized by a blurring of boundaries between original and borrowed material. Polystylistic mixtures of the old and new and a distinctive performance style, in which Busoni creatively altered and embellished existing texts, exemplify his practice in an age in thrall to *Werktreue*, when originality of idea was prized above all else.

The Italian Method of La drammatica Cambridge University Press

A Companion to Music at the Habsburgs Courts in the Sixteenth and Seventeenth Centuries, edited by Andrew H. Weaver, is the first in-depth survey of the Habsburg family's musical patronage over a broad span of time.

Handbook of Musical Identities Hollitzer Wissenschaftsverlag

Made in Italy serves as a comprehensive and rigorous introduction to the history, sociology, and musicology of contemporary Italian popular music. Each essay, written by a leading scholar of Italian music, covers the major figures, styles, and social contexts of pop music in Italy and provides adequate context so readers understand why the figure or genre under discussion is of lasting significance to Italian popular music. The book first presents a general description of the history and background of popular music, followed by essays organized into thematic sections: Themes; Singer-Songwriters; and Stories.

The Garland Encyclopedia of World Music Cambridge University Press

As a distinguished scholar of Renaissance music, James Haar has had an abiding influence on how musicology is undertaken, owing in great measure to a substantial body of articles published over the past three decades. Collected here for the first time are representative pieces from those years, covering diverse themes of continuing interest to him and his readers: music in Renaissance culture, problems of theory as well as the Italian madrigal in the sixteenth century, the figures of Antonfrancesco Doni and Giovanthomaso Cimello, and the nineteenth century's views of early music. In this collection, the same subject is seen from several angles, and thus gives a rich context for further exploration. Haar was one of the first to recognize the value of cultural study. His work also reminds us that the close study of the music itself is equally important. The articles contained in this book show the author's conviction that a good way to address large problems is to begin by focusing on small ones. Originally published in 1998. The Princeton Legacy Library uses the latest print-on-demand technology to again make available previously out-of-print books from the distinguished backlist of Princeton University Press. These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions. The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905.

Philosophy of Music Routledge

First published in 2000. Routledge is an imprint of Taylor & Francis, an informa company.

Sacred Music and Liturgical Reform Routledge

The worlds of new music and historically informed performance might seem quite distant from one

another. Yet, upon closer consideration, clear points of convergence emerge. Not only do many contemporary performers move easily between these two worlds, but they often do so using a shared ethos of flexibility, improvisation, curiosity, and collaboration—collaboration with composers past and present, with other performers, and with audiences. Bringing together expert scholars and performers considering a wide range of issues and case studies, *Historical Performance and New Music*—the first book of its kind—addresses the synergies in aesthetics and practices in historical performance and new music. The essays treat matters including technologies and media such as laptops, printing presses, and graphic notation; new music written for period instruments from natural horns to the clavichord; personalities such as the pioneering singer Cathy Berberian; the musically “omnivorous” ensembles *A Far Cry* and *Roomful of Teeth*; and composers Luciano Berio, David Lang, Molly Herron, Caroline Shaw, and many others. *Historical Performance and New Music* presents pathbreaking ideas in an accessible style that speaks to performers, composers, scholars, and music lovers alike. Richly documented and diverse in its methods and subject matter, this book will open new conversations about contemporary musical life.

Diplomacy and the Aristocracy as Patrons of Music and Theatre in the Europe of the Ancien Régime Princeton University Press

A detailed study of the sight-singing method introduced by the 11th-century monk Guido of Arezzo, in its intellectual context.

Interconnecting Music and the Literary Word Springer Nature

"This chapter provides an overview of the Muses in Greek mythology and argues that their multiplicity, their indefinite number, their lack of fixed personalities and their metapoetic status make them highly unusual members of the Olympian pantheon. As the embodiment of music and the means by which music is channelled to human beings they are essential to our understanding of the meaning of *mousikē* in Greek culture. Above all their origins in an oral society foregrounds the performative nature of music which has characterised it as an art form throughout the ages"--

A Companion to Music at the Habsburg Courts in the Sixteenth and Seventeenth Centuries John Wiley & Sons

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 three include: The Venetian privilege and music-printing in the sixteenth century; Francesco Landini and the Florentine cultural elite; and the Beneventan apostrophus in south Italian notation, AD 1000-1100. *The Renaissance Reform of Medieval Music Theory* Taylor & Francis
Federico Maria Sardelli writes from the perspective of a professional baroque flautist and recorder-player, as well as from that of an experienced and committed scholar, in order to shed light on the bewildering array of sizes and tunings of the recorder and transverse flute families as they relate to Antonio Vivaldi's compositions. Sardelli draws copiously on primary documents to analyse and place in context the capable and surprisingly progressive instrumental technique displayed in Vivaldi's music. The book includes a discussion of the much-disputed chronology of Vivaldi's works, drawing on both internal and external evidence. Each known piece by him in which the flute or the recorder appears is evaluated fully from historical, biographical, technical and aesthetic standpoints. This book is designed to appeal not only to Vivaldi scholars and lovers of the composer's music, but also to players of the two instruments, students of organology and those with an interest in late baroque music in general. Vivaldi is a composer who constantly springs surprises as, even today, new pieces are discovered or old ones reinterpreted. Much has happened since Sardelli's book was first published in Italian, and this new English version takes full account of all these new discoveries and developments. The reader will be left with a much fuller picture of the composer and his times, and the knowledge and insights gained from minutely examining his music for these two wind instruments will be found to have a wider relevance for his work as a whole. Generous music examples and illustrations bring the book's arguments to life.

Atti del XIV congresso della Società internazionale di musicologia: Round tables Routledge

Luigi Dallapiccola is widely considered a defining figure in twentieth-century Italian musical modernism, whose compositions bear passionate witness to the historical period through which he lived. In this book, Ben Earle focuses on three major works by the composer: the one-act operas *Volo di notte* ('Night Flight') and *Il prigioniero* ('The Prisoner'), and the choral *Canti di prigionia* ('Songs of Imprisonment'), setting them in the context of contemporary politics to trace their complex path from fascism to resistance. Earle also considers the wider relationship between musical modernism and Italian fascism, exploring the origins of musical modernism and investigating its place in the institutional structures created by Mussolini's regime. In doing so, he sheds new light on Dallapiccola's work and on the cultural politics of the early twentieth century to provide a history of musical modernism in Italy from the fin de siècle to the early Cold War.

Historical Performance and New Music Edinburgh University Press

Ranging from Antiquity to contemporary analytic philosophy, it provides a concise but thorough analysis of the arguments developed by some of the most outstanding philosophers of all times. Besides the aesthetics of music proper, the volume touches upon metaphysics, ethics, philosophy of language, psychology, anthropology, and scientific developments that have influenced the philosophical explanations of music. Starting from the very origins of philosophy in Western thought (Pythagoras, Plato, Aristotle) the book talks about what music is according to Augustine, Descartes, Leibniz, Rousseau, Kant, Hegel, the Romantics, Schopenhauer, Nietzsche, Wittgenstein, Susanne Langer, Bloch, Adorno, and many others. Recent developments within the analytic tradition are illustrated with particular attention to the ontology of the musical artwork and to the problem of music and emotions. A fascinating idea which recurs throughout the book is that philosophers allow for a sort of a secret kinship between music and philosophy, as means to reveal complementary aspects of truth.

Bolognese Instrumental Music, 1660-1710 Routledge

During the twentieth century, electronic technology enabled the explosive development of new tools for the production, performance, dissemination and conservation of music. The era of the mechanical reproduction of music has, rather ironically, opened up new perspectives, which have contributed to the revitalisation of the performer's role and the concept of music as performance. This book examines questions related to music that cannot be set in conventional notation, reporting

and reflecting on current research and creative practice primarily in live electronic music. It studies compositions for which the musical text is problematic, that is, non-existent, incomplete, insufficiently precise or transmitted in a nontraditional format. Thus, at the core of this project is an absence. The objects of study lack a reliably precise graphical representation of the work as the composer or the composer/performer conceived or imagined it. How do we compose, perform and study music that cannot be set in conventional notation? The authors of this book examine this problem from the complementary perspectives of the composer, the performer, the musical assistant, the audio engineer, the computer scientist and the musicologist.

Luigi Dallapiccola and Musical Modernism in Fascist Italy Cambridge University Press

The metaphor of marriage often describes the relationship between poetry and music in both medieval and modern writing. While the troubadours stand out for their tendency to blur the distinction between speaking and singing, between poetry and song, a certain degree of semantic slippage extends into the realm of Italian literature through the use of genre names like canzone, sonetto, and ballata. Yet, paradoxically, scholars have traditionally identified a 'divorce' between music and poetry as the defining feature of early Italian lyric. *Senza Vestimenta* reintegrates poetic and musical traditions in late medieval Italy through a fresh evaluation of more than fifty literary sources transmitting Trecento song texts. These manuscripts have been long noted by musicologists, but until now they have been used to bolster rather than to debunk the notion that so-called 'poesia per musica' was relegated to the margins of poetic production. Jennings revises this view by exploring how scribes and readers interacted with song as a fundamentally interdisciplinary art form within a broad range of literary settings. Her study sheds light on the broader cultural world surrounding the reception of the Italian ars nova repertoire by uncovering new, diverse readers ranging from wealthy merchants to modest artisans.

Music in Seventeenth-Century Naples FrancoAngeli

This volume explores the dense networks created by diplomatic relationships between European courts and aristocratic households in the early modern age, with the emphasis on celebratory events and the circulation of theatrical plots and practitioners promoted by political and diplomatic connections. The offices of plenipotentiary ministers were often outposts providing useful

information about cultural life in foreign countries. Sometimes the artistic strategies defined through the exchanges of couriers were destined to leave a legacy in the history of arts, especially of music and theatre. Ministers favored or promoted careers, described or made pieces of repertoire available to new audiences, and even supported practitioners in their difficult travels by planning profitable tours. They stood behind extraordinary artists and protected many stage performers with their authority, while carefully observing and transmitting precious information about the cultural and musical life of the countries where they resided.

Antonioni and the Aesthetics of Impurity Walter de Gruyter GmbH & Co KG

Secular music of the fifteenth and sixteenth centuries encompasses an extraordinarily wide range of works and practices: courtly love songs, music for civic festivities, instrumental music, entertainments provided by minstrels, the unwritten traditions of solo singing, and much else. This collection of essays addresses many of these practices, with a focus on polyphonic settings of vernacular texts, examining their historical and stylistic contexts, their transmission in written and printed sources, questions of performance, and composers' approaches to text setting. Essays have been selected to reflect the wide range of topics that have occupied scholars in recent decades, and taken together, they point to the more general significance of secular music within a broad complex of cultural practices and institutions.

Senza Vestimenta: The Literary Tradition of Trecento Song LiturgyTrainingPublications

Anthony Ruff, OSB has written a brilliant, comprehensive, well-researched book about the treasures of the Church's musical tradition, and about the transformations brought about by liturgical reform. The liturgy constitution *Sacrosanctum Concilium* stated many revolutionary principles of liturgical reform. Regarding liturgical music, the Council's decrees mandated, on the one hand, the preservation of the inherited treasury of sacred music, and on the other hand, advocated adaptation and expansion of this treasury to meet the changed requirements of the reformed liturgy. In clear, precise language, he retrieves the Council's neglected teachings on the preservation of the inherited music treasury. He clearly shows that this task is not at odds with good pastoral practice, but is rather an integral part of it. The book proposes an alternate hermeneutic for understanding the Second Vatican Council's teachings on worship music.