



Salos

Salos Song

Phyllis Kinney



Salos Song:

Baudelaire in Song Helen Abbott, 2017-11-03 Why do we find it hard to explain what happens when words are set to music This study looks at the kind of language we use to describe word music relations both in the academic literature and in manuals for singers or programme notes prepared by professional musicians Helen Abbott's critique of word music relations interrogates overlaps emerging from a range of academic disciplines including translation theory adaptation theory word music theory as well as critical musicology music theory and cognitive neuroscience It also draws on other resources whether adhesion science or financial modelling to inform a new approach to analysing song in a model proposed here as the assemblage model The assemblage model has two key stages of analysis The first stage examines the bonds formed between the multiple layers that make up a song setting including metre prosody form structure sound repetition semantics and live performance options The second stage considers the overall outcome of each song in terms of the intensity or stability of the words and music present in a song accretion dilution Taking the work of the major nineteenth century French poet Charles Baudelaire 1821-67 as its main impetus the volume examines how Baudelaire's poetry has inspired composers of all genres across the globe from the 1860s to the present day The case studies focus on Baudelaire song sets by European composers between 1880 and 1930 specifically Maurice Rollinat Gustave Charpentier Alexander Gretchaninov Louis Vierne and Alban Berg Using this corpus it tests out the assemblage model to uncover what happens to Baudelaire's poetry when it is set to music It factors in the realities of song as a live performance genre and reveals which parameters of song emerge as standard for French text setting and where composers diverge in their approach

AKASHVANI All India Radio (AIR), New Delhi, 1968-02-04 Akashvani English is a programme journal of ALL INDIA RADIO it was formerly known as The Indian Listener It used to serve the listener as a Bradshaw of broadcasting and give listener the useful information in an interesting manner about programmes who writes them take part in them and produce them along with photographs of performing artists It also contains the information of major changes in the policy and service of the organisation The Indian Listener fortnightly programme journal of AIR in English published by The Indian State Broadcasting Service Bombay started on 22 December 1935 and was the successor to the Indian Radio Times in English which was published beginning in July 16 of 1927 From 22 August 1937 onwards it used to be published by All India Radio New Delhi From 1950 it was turned into a weekly journal Later The Indian listener became Akashvani English on 5 January 1958 It was made a fortnightly journal again on 1 July 1983

NAME OF THE JOURNAL AKASHVANI LANGUAGE OF THE JOURNAL English DATE MONTH YEAR OF PUBLICATION 04 FEBRUARY 1968 PERIODICITY OF THE JOURNAL Weekly NUMBER OF PAGES 80 VOLUME NUMBER Vol XXXIII No 6 BROADCAST PROGRAMME SCHEDULE PUBLISHED PAGE NOS 12-79 ARTICLE 1 Labour of Love Acting 2 Medicine and Surgery in Ancient India 3 Wildlife and Tourism 4 The Religion of Humanity 5 Export Promotion AUTHOR 1 Sambhu Mitra 2 Dr Chandra Mohan 3 M A Badshah 4 Mrs Norah Richards 5 Dr R C Cooper KEYWORDS 1 An Example

Search for his own Identity A Sad Story New Birth 2 Pre Vedic Medicine Ayurveda Post Vedic Medicine 3 India s Wildlife Wildlife Industry The Handicaps 4 Politics and Religion Present Problem Instructions In The Schools 5 Tremendous Market Japanese Example Need for Diversification Export Houses Exhibitions Prasar Bharati Archives has the copyright in all matters published in this AKASHVANI and other AIR journals For reproduction previous permission is essential **Franz Liszt's Songs for Voice and Piano** Małgorzata Gamrat,2023-11-27 How does a Romantic composer approach the poetry he sets as raw material to be remade a pretext for self expression a sanctified artefact or a message to be illustrated with music In my book I examine Franz Liszt s songs for voice and piano which remain little known to scholars artists and music lovers alike The objective is to present Liszt s songs in all their complexity and diversity as well as identifying the key elements of the composer s broadly understood song writing technique both those that make him unique and those that relate him to the European tradition This approach also makes it possible to shed light on a major though previously neglected aspect of the composer s workshop namely his work with the poetic text which to Liszt was just as important as the musical setting

Music Asylums: Wellbeing Through Music in Everyday Life Tia DeNora,2016-04-29 Taking a cue from Erving Goffman s classic work Asylums Tia DeNora develops a novel interdisciplinary framework for music health and wellbeing Considering health and illness both in medical contexts and in the often overlooked realm of everyday life DeNora argues that these identities are by no means mutually exclusive Moreover she suggests that the promotion of health and more specifically mental health involves a great deal more than a concern with medication genetic predispositions clinical and neuro scientific procedures Adopting a holistic interactionist focus Music Asylums reconnects states of wellness and wellbeing to encounters with others and critically to opportunities for aesthetic experience Building on DeNora s earlier work on music as a technology of self in everyday life the book presents music as an active ingredient of action identity capacity and consciousness From there it suggests that access to and evaluation of music is an important ethical matter Intended for scholars and practitioners in psychiatry and psychology palliative care socio music studies music psychology and the allied health professions Music Asylums showcases music s role in the existential project of being and staying well mentally and physically from moment to moment and across all realms of social life **Music and Sentimentalism in the Nineteenth**

and Twentieth Centuries Stephen Downes,2021-05-30 In a wide ranging study of sentimentalism s significance for styles practices and meanings of music in the nineteenth and twentieth centuries a series of interpretations scrutinizes musical expressions of sympathetic responses to suffering and the longing to belong The book challenges hierarchies of artistic value and the associated denigration of sentimental feeling in gendered discourses Fresh insights are thereby developed into sentimentalism s place in musical constructions of emotion taste genre gender desire and authenticity The contexts encompass diverse musical communities performing spaces and listening practices including the nineteenth century salon and concert hall the cinema the intimate stage persona of the singer songwriter and the homely ambiguities of easy listening

Interdisciplinary insights inform discussions of musical form affect appropriation nationalisms psychologies eco sentimentalism humanitarianism consumerism and subject positions with a particular emphasis on masculine sentimentalities Music is drawn from violin repertory associated with Joseph Joachim the piano music of Chopin Schumann and Liszt sentimental waltzes from Schubert to Ravel concert music by Bartok Szymanowski and Górecki the Merchant Ivory adaptation of *The Remains of the Day* Antônio Carlos Jobim's bossa nova and songs by Duke Ellington Burt Bacharach Carole King Barry Manilow and Jimmy Webb The book will attract readers interested in both the role of music in the history of emotion and the persistence and diversity of sentimental arts after their flowering in the eighteenth century age of sensibility *The People's Artist* Simon Morrison, 2010-10-25 A detailed chronicle of Prokofiev's career from 1932 to 1953 based on exclusive and extensive research conducted at several Russian archives *The People's Artist* examines Prokofiev's decision to relocate to Stalin's Russia in 1936 the mandated rewriting of such major works as *Romeo and Juliet* and *War and Peace* and the composer's aesthetic and spiritual views **Artists at Continent's End** Scott A. Shields, 2006-04-17 From 1875 to the first years of the twentieth century artists were drawn to the towns of Monterey Pacific Grove and then Carmel *Artist at Continent's End* is the first in depth examination of the importance of the Monterey Peninsula which during this period came to epitomize California art Beautifully illustrated with a wealth of images including many never before published this book tells the fascinating story of eight principal protagonists Jules Tavernier William Keith Charles Rollo Peters Arthur Mathews Evelyn McCormick Francis McComas Gottardo Piazzoni and photographer Arnold Genthe and a host of secondary players who together established an enduring artistic legacy prospectus **Roger Quilter** Valerie Langfield, 2002 In the remainder of the book Valerie Langfield discusses and contextualises all his music songs chamber orchestral and theatre music and his light opera *Julia* performed at Covent Garden in 1936 BOOK JACKET Performing by the Book? Bruno Forment, 2024-10-15 To perform a musical score implies the transformation of a symbolically coded text into vibrant sound In *Performing by the Book* a carefully selected cadre of artist researchers dissects this delicate act in critical ways Offering first hand insights into the notational structural and interpretative challenges faced by musicians in dealing with texts of all kinds the chapters traverse the spectrum between the Middle Ages and the age of Stockhausen In a harmonious blend of scholarly allure and individual artistry free from academic obfuscation the contributors keep a keen eye on the limits of interpretation both in terms of the interpretative process itself and of the balance between textual faithfulness and artistic autonomy This comprehensive volume is an indispensable guide for everyone interested in the relationship between musical performance and texts **Welsh Traditional Music** Phyllis Kinney, 2016-06-15 Welsh traditional music has until now been the Cinderella of world music studies Over the years few English language writers have paid it any attention largely because the majority of the songs of Wales are in the Welsh language Now at last that gap has been filled by an American Phyllis Kinney's book *Welsh Traditional Music* will both delight and inform anyone with an interest in the subject be they a general reader an

academic or a performer It covers the traditional music of Wales from its beginnings through to the present day and contains an extensive selection of more than 200 musical examples The book not only includes musical analysis of many of the examples but also places the songs firmly in their social and historical context Among the many different forms of Welsh traditional music discussed are seasonal music including wassail songs Christmas and May carols and Plygain carols folk drama ballad singing the relevance of the eisteddfod and the musical journals of the nineteenth century In addition it includes a history of collecting from the eighteenth century to the establishment and on going activities of the Welsh Folk Song Society in the twentieth Both the the instrumental and the vocal traditions are examined and there is a section dealing with the uniquely Welsh tradition of cerdd dant Overall the value of the book lies not only in its ground breaking nature and the quality of its scholarship but in its discussion of Welsh traditional music in the context of the Welsh musical tradition generally Phyllis Kinney is an American who has steeped herself in the culture and become fluent in the language of her adopted country She is an acknowledged authority on the traditional music of Wales and has produced a book which will become a classic **Music News** ,1928 Cuba and Its Music Ned Sublette,2007-02 This entertaining history of Cuba and its music begins with the collision of Spain and Africa and continues through the era of Miguelito Valdes Arsenio Rodriguez Benny More and Perez Prado It offers a behind the scenes examination of music from a Cuban point of view unearthing surprising provocative connections and making the case that Cuba was fundamental to the evolution of music in the New World The ways in which the music of black slaves transformed 16th century Europe how the claves appeared and how Cuban music influenced ragtime jazz and rhythm and blues are revealed Music lovers will follow this journey from Andalucia the Congo the Calabar Dahomey and Yorubaland via Cuba to Mexico Puerto Rico Saint Domingue New Orleans New York and Miami The music is placed in a historical context that considers the complexities of the slave trade Cuba s relationship to the United States its revolutionary political traditions the music of Santeria Palo Abakua and Vodou and much more Musical Opinion and Music Trade Review ,1910 **Opéra de Salon** Mark Everist,2025 Mark Everist reveals for the first time a repertory of operas destined for performance in various forms of domestic environment found in Paris during the Second Empire 1850s 60s He examines the repertory its creators and consumers through the lenses of urbanism history and culture and invites readers to take an entirely new look at the history of music on the Parisian stage **Schubert's Late Lieder** Susan Youens,2006-11-02 Schuberts Late Lieder is a study of selected songs for voice and piano composed by Schubert between 1822 and his death on 19 November 1928 Circa late 1822 Schubert was diagnosed with syphilis and many of the songs discussed in this book were written under the seal of impending death It is possible to locate in these songs a late song style full of elegiac references to Schuberts other death haunted works and marked by distinctive variation techniques Youens also introduces six of the poets whose texts Schubert set to music **Encyclopedia of the Romantic Era 1760-1850** Christopher John Murray,2013-05-13 In 850 analytical articles this two volume set explores the developments

that influenced the profound changes in thought and sensibility during the second half of the eighteenth century and the first half of the nineteenth century The Encyclopedia provides readers with a clear detailed and accurate reference source on the literature thought music and art of the period demonstrating the rich interplay of international influences and cross currents at work and to explore the many issues raised by the very concepts of Romantic and Romanticism [Encyclopedia of Latin American Popular Music](#) George Torres,2013-03-27 This comprehensive survey examines Latin American music focusing on popular as opposed to folk or art music and containing more than 200 entries on the concepts and terminology ensembles and instruments that the genre comprises The rich and soulful character of Latin American culture is expressed most vividly in the sounds and expressions of its musical heritage While other scholars have attempted to define and interpret this body of work no other resource has provided such a detailed view of the topic covering everything from the mambo and unique music instruments to the biographies of famous Latino musicians Encyclopedia of Latin American Popular Music delivers scholarly authoritative and accessible information on the subject and is the only single volume reference in English that is devoted to an encyclopedic study of the popular music in this genre This comprehensive text organized alphabetically contains roughly 200 entries and includes a chronology discussion of themes in Latin American music and 37 biographical sidebars of significant musicians and performers The depth and scope of the book s coverage will benefit music courses as well as studies in Latin American history multicultural perspectives and popular culture *Bizet's Carmen Uncovered* Richard Langham Smith,2021 Part I Preparing the ground Vitoria and Waterloo French music and the Peninsular Wars Pictures and jottings Carmen and the rise of Andalusian tourism Spain on the Paris stage Part II Fictions realities structures From novella to libretto Libretto into opera The forgotten Englishman Part III Characterisation music and the staging of place Carmen s places Carmen the gypsy In the pit on the stage *Scandinavian Song* Anna Hersey,2016-08-11 Scandinavian art songs are a unique expression of the cultures of Sweden Norway and Denmark Although these three countries are distinct from one another their languages and cultures share many similarities Common themes found in art and literature include a love of nature especially of the sea feelings of longing and melancholy the contrast between light and dark the extremes of the northern climate and lively folk traditions These shared sensibilities are reflected and expressed in a tangible way through music Scandinavian art song has faced several challenges over the years in North America even in the American Midwest where descendants of Scandinavian immigrants are concentrated But matters have changed recently with the recent expansion of diction curricula to cover languages other than English French German and Italian The primary obstacle remains practical resources for the study of art songs and lyric diction of Sweden Norway and Denmark This guide remedies this problem Scandinavian Song is a practical guide to the art songs of Sweden Norway and Denmark Unlike other sources that give at best a cursory overview of lyric diction in the Scandinavian languages this guide provides practical information enabling teachers and students to render transcriptions of Swedish Norwegian and Danish texts into the International

Phonetic Alphabet IPA an absolute necessity for any study of repertoire An extensive survey of available music sample IPA transcriptions and translations as well as a website link with native speakers reciting selected song texts make this book an invaluable resource for students and professors in North American college university and conservatory voice programs

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