

Practical  
Musical Criticism

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by  
OSCAR THOMPSON

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This is a very good book. —The Musical Times (London).

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—Musical America.

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—Albany Daily Messenger.

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—Cleveland Free Press.

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—Musical West.

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—The Musician.

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—ONE DOWN in the New York Sunday Times.

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# Practical Musical Criticism

**Shasha Hu**



## **Practical Musical Criticism:**

Practical Musical Criticism Oscar Thompson, 1979-11-21      *Critique of Practical Music* James O. Young, 2025-07-17 This book offers a systematic survey of ethos theory the theory according to which the right sort of music can have a positive or negative effect on moral development It also evaluates the extant empirical literature on music and moral development The belief that the right sort of music promotes moral development is almost ubiquitous At every stage in the history of philosophical thinking many philosophers have believed that the right sort of music is conducive to moral improvement and the wrong kind of music can produce moral decay This book has three main goals The first is to inform readers about the range of thinkers and cultures Asian African and European which have adopted some version of the ethos theory The book surveys the history of ethos theory starting with its origins in ancient Greece and ancient China proceeding to trace its development through the Middle Ages and into the early modern period Next the development of ethos theory is traced from the middle of the nineteenth century to the present The second goal is to investigate what would count as evidence that ethos theory is correct paying specific attention to the complex ways that people experience music Finally the author evaluates the currently available empirical evidence for ethos theory *Critique of Practical Music* will appeal to philosophers psychologists musicologists and music educators who are interested in music and moral development      Transformational analysis in practice: Music-analytical studies on composers and musicians from around the world Bozhidar Chapkanov, 2024-01-16 Transformational analysis in practice is a Must Have for everyone working in the field or aspiring to develop their music analytical and theoretical skills in transformational theory This co authored book puts together a plethora of analytical studies diverse both in the repertoires covered and the methodologies employed It is a much needed anthology in this sub field of music analysis which has been developing and growing in recent years reaching ever wider outlets in English speaking countries and beyond from dedicated conference panels to YouTube videos The book is divided into four parts based on the repertoires under discussion Part I encompasses four analytical studies on familiar composers from the European Romanticism of the nineteenth century Part II analyzes the music of less familiar composers from Brazil and Turkey Part III offers four contrasting ways to adapt the analytical capabilities of neo Riemannian theory to the post tonal music of the twentieth century Catering to the interests of jazz performers and researchers as well as those into popular music production Part IV offers transformational analytical approaches to both notated and improvised jazz emphasizing John Coltrane s performance Providing an invaluable synthesis of a wide range of analytical studies this book will be an essential companion for many musicology students as well as for performers and composers      *Practical Music Theory: A Guide to Music as Art, Language, and Life* Brian Dunbar, 2010-08-12 *Practical Music Theory* provides the necessary tools for inspired music making listening and composing Based on the holistic premise that music is both art and language yet so much more *Practical Music Theory* takes the musician on a journey through historic yet relevant common practices of composition

Through this easy to read text aspiring theorists encounter numerous examples from music literature thought provoking questions and practical suggestions for implementation Practical Music Theory is both a textbook and a workbook containing an array of exercises ranging in complexity from simple to difficult Designed for the first one to two years of instruction it is a comprehensive volume that begins with the basic materials of music and progresses through advanced concepts and techniques Practical Music Theory expands horizons to new worlds of musical discovery enhancing the enjoyment of an already delightful art form

**Classical Music Criticism** Robert D. Schick, 2013-07-04 The first new survey of the field in more than 60 years this study concentrates on the basics of music criticism Because it focuses on core issues and proven principles the book is likely to become the standard work on the subject It is written for the audience that reads music criticism in newspapers and popular journals professional and amateur musicians scholars teachers researchers librarians students music lovers journalists and critics The topics are covered in depth and observations are thoroughly documented yet the material is enjoyable to read because the writing is easy to understand and special terminology is held to an absolute minimum The commentary addresses the function of music criticism the qualifications and training of a critic the relationship between music criticism and other aspects of journalism and the principles behind value judgments Three chapters are devoted to the concert and opera review one to reviewing recordings another to radio and television criticism and one to reviewing ethnic music Thirty eight reviews are quoted and analyzed and 13 are presented in their entirety along with critical commentary Index Appendix Bibliography

Music Performance Practice in the Early 'Abbāsid Era 132-320 A.H./750-932 A.D. George Sawa, Pontifical Institute of Mediaeval Studies, 1989 **New-York Musical Review and Gazette**, 1855

**Music and Modernity in Enlightenment Spain** Ana P. Sánchez-Rojo, 2024 By showing how music intersected with wider cultural affairs such as philosophy and criticism this book connects music and the modern in eighteenth century Spain within the context of Enlightenment thought Histories of modern Europe often present late eighteenth century Spain as a backward place struggling to keep pace with modernity During the reign of Charles III 1759 1788 Spain pushed for economic and cultural modernization but encountered resistance from members of the public and the elite alike They viewed the modern as a passing fad that would in time show its fragility and believed Spain would withstand the collapse thanks to its firm grounding in the pillars of monarchy religion and traditional forms of knowledge One source of this solid foundation was the long established musical knowledge based on the rules of counterpoint In contrast modernizers argued that Spain could be true to its essence yet simultaneously modern and cosmopolitan they favoured cosmopolitan genres such as Italian opera and artistic expression over counterpoint rules At times this led to more creative uses of music such as reinterpreting pastoral and sentimental topics to accommodate reformist political trends Music was considered crucial to the integrity of the Spanish nation by both sides Whether and how Spain became modern would in many ways be defined and reinforced by the kinds of music that Spaniards composed and witnessed on stage Through the study of press debates opera reception and

musical theatre productions this book shows how music intersected with wider cultural affairs such as philosophy and criticism medicine and the human body civilization Bourbon policy and sentimentality Music and Modernity in Enlightenment Spain for the first time connects music and the modern in eighteenth century Spain within the context of Enlightenment thought Publisher s website [New York Musical Review and Choral Advocate](#) ,1855 [Catalogue of Oberlin College for the Year ...](#) Oberlin College,1916 [Music in Nineteenth-Century Britain](#) Rosemary Golding,2022-08-15 This volume of primary source material examine the thoughts and ideas behind music in Britian during the ninteenth century Sources explore music critics listening to music music education and philosophy The collection of materials are accompanied by an introduction by Rosemary Golding as well as headnotes contextualising the pieces This collection will be of great value to students and scholars [The New Monthly Magazine and Literary Journal](#) ,1882 *Psychological perspectives on expertise* Guillermo Campitelli,Michael H Connors, Merim Bilalić,David Zachary Hambrick,2015-05-19 Experts are persons who are very knowledgeable about or skillful in a particular area The aim of this Research Topic is to advance knowledge in the understanding of the phenomenon of expertise by putting together different lines of research that directly or indirectly study expertise Herbert Simon s expertise studies initiated two lines of research One is interested in elucidating the cognitive processes underlying expertise and the other investigates how expertise develops These lines of research started with studies comparing experts and novices in chess and then they extended to numerous areas of expertise such as music medical diagnosis sports arts and sciences In the field of judgment and decision making researchers investigate the quality of judgments and decisions of experts in different professions e g clinical psychologists medical practitioners judges meteorologists stock brokers Those lines of research explicitly investigate the topic of expertise but there are other research areas that make a substantial contribution to understanding expertise Scholars in language acquisition and in face perception for example investigate cognitive processes and development of expertise in areas in which almost everyone becomes an expert Furthermore skill acquisition research informs in detail about short term cognitive changes that may be important to understand how expertise develops We are interested in original research that advances knowledge in the understanding of decision making cognitive processes and development of expertise in sports intellectual games arts scientific disciplines and professions as well as expertise in cognitive abilities such as perception memory attention language and imagery We are also interested in theoretical articles in any of these areas articles that describe computational or mathematical models of expertise and articles offering a framework that would guide expertise research Articles that offer integrative approaches of some of the areas described above are strongly encouraged The goal of this Research Topic is to produce a hallmark piece of work in the field of expertise which complements and does not overlap with the Neural implementations of expertise Research Topic in Frontiers in Human Neuroscience [Bulletin](#) Oberlin College,1914 *The Quarterly Musical Review* ,1887 **Harvard Musical Review** ,1912 *Host Bibliographic Record for Boundwith Item*

*Barcode 30112113333022 and Others*, 1921      *Calendar* Wellesley College, 1914      **The Recorder** David Lasocki, Robert Ehrlich, Nikolaj Tarasov, Michala Petri, 2022-01-01 The fascinating story of a hugely popular instrument detailing its rich and varied history from the Middle Ages to the present The recorder is perhaps best known today for its educational role Although it is frequently regarded as a stepping stone on the path toward higher musical pursuits this role is just one recent facet of the recorder's fascinating history which spans professional and amateur music making since the Middle Ages In this new addition to the Yale Musical Instrument Series David Lasocki and Robert Ehrlich trace the evolution of the recorder Emerging from a variety of flutes played by fourteenth century soldiers shepherds and watchmen the recorder swiftly became an artistic instrument for courtly and city minstrels Featured in music by the greatest Baroque composers including Bach and Handel in the twentieth century it played a vital role in the Early Music Revival and achieved international popularity and notoriety in mass education Overall Lasocki and Ehrlich make a case for the recorder being surprisingly present and significant throughout Western music history      *Music Learning and Development* Robert H. Woody, 2024-02-02 Music is a uniquely human phenomenon and a solid understanding of people could be considered a musical necessity for music teachers and performers Educational psychology Ed Psych can empower music teachers to engage students more effectively since it sheds light on important topics such as human emotion communication and skill development Using accessible and engaging language Robert H Woody distills the most important insights of Ed Psych and applies them to real life music teaching contexts He offers a brief and practical guide customized specifically for music teachers Topics covered include Motivation and achievement Practice and skill acquisition Behaviorism and cognitivism Constructivism and social learning theory Stages of early childhood preteen years and adolescence Music literacy Musical creativity and expressive performance This book will empower readers to contribute to the musical lives of others showing that all people can be musical if they are provided the right learning experiences and guidance

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