



The Second Waltz, Op. 99

(Jazz Suite No. 2)

Vivacissimo
♩ = 172

Dmitri Shostakovich
Arr: Raif Husicic

The first system of the musical score is written for piano. It consists of two staves: a treble staff and a bass staff. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The first four measures of the treble staff contain whole rests. The first four measures of the bass staff contain chords, with a piano (*p*) dynamic marking above the first measure. A bar line follows the fourth measure. The final three measures of the system show a melodic line in the treble staff and a supporting bass line in the bass staff.

The second system of the musical score begins with a measure rest marked with the number 9. The treble staff contains a melodic line of eighth and quarter notes. The bass staff contains a supporting bass line with chords and a melodic line. The system concludes with a long note in the bass staff.

Second Waltz From Jazz Suite No 2

AN Whitehead



Second Waltz From Jazz Suite No 2:

Waltz No. 2 from Suite for Variety Stage Orchestra Dmitri Shostakovich, 2010-05-01 Originally scored for symphony orchestra Shostakovich's Jazz Suite No 2 is notable for the addition of saxophones accordion and guitar The appealing second waltz is in a light classical style and is wonderfully adapted for young concert bands i **Second waltz from the Suite No. 2 for Jazz Orchestra for 2-5 Instruments** Dmitri Shostakowitsch, *Second Waltz from Suite No. 2 for Jazz Orchestra* Dmitri Shostakovich, 2001-06 For Chamber Orchestra Schostakowitsch: Walzer Nr. 2/Second Waltz: Aus Der Suite Nr. 2 Fur Jazz-Orchester Fur 2-5 Instrumente/Second Waltz from the Suite No. 2 for Jazz Orch Dmitri Shostakovich, 2001-06 String

Orchestral "Pops" Music Lucy Manning, 2013-10-10 In this second edition of *Orchestral Pops Music A Handbook* Lucy Manning brings forward to the present her remarkable compendium of information about this form of orchestral music Since the appearance of the first edition in 2008 this work has proven critical to successful pops concert programming With changes in publishers and agents the discontinuation of the publication of certain original material or worst of all presses going out of business music directors orchestra conductors and professional instrumentalists face formidable challenges in tracking down accurate information about this vast repertoire This revised handbook alleviates the time consuming task of researching these changes by offering a list of works for orchestral pops concerts that is comprehensive informative and current Manning's emphasis on clarity and accuracy gives users an indispensable tool for gathering vital information on the style instrumentation and availability of the repertoire listed as well as notes on its performance The user friendly appendices include expanded instrumentation choices easy to find durations and handy title cross references In addition to corrections and updates this new edition of *Orchestral Pops Music* includes at least 1 000 new title listings *Orchestral Pops Music A Handbook* is the ideal tool for working conductors and orchestral librarians as well as music program directors at colleges conservatories and orchestras Dmitri Shostakovich Catalogue Derek C. Hulme, 2010-02-18 Dmitri Shostakovich 1906-75 was one of the greatest composers of the 20th century as well as the first major Soviet composer In the fourth edition of *Dmitri Shostakovich Catalogue The First Hundred Years and Beyond* Derek C Hulme names and describes all known musical compositions of the Russian composer More than 175 major works are annotated and discussed including such comprehensive details as titles and subtitles dates of composition instrumentation and duration information on dedications and premieres arrangements by the composer and others publication details notes on bibliographical references and the location of the autograph score and comprehensive chronological lists of vinyl compact disc and visual recordings The entries are presented chronologically and by opus number while indexes of names and compositions provide full accessibility Several appendixes supplement the volume guiding readers to further information in published sources and providing information on the composer's film radio television and theatre productions his abandoned projects and obscure works and his recordings including box sets and special USSR recordings An appendix also discusses the monogram DSCH a musical motif based on

his name that permeates his compositions This new edition also includes a comprehensive chronological chart of Shostakovich's works and historical events and several plates of memorabilia

Information Retrieval for Music and Motion Meinard Müller, 2007-09-09 A general scenario that has attracted a lot of attention for multimedia information retrieval is based on the query by example paradigm retrieve all documents from a database containing parts or aspects similar to a given data fragment However multimedia objects even though they are similar from a structural or semantic viewpoint often reveal significant spatial or temporal differences This makes content based multimedia retrieval a challenging research field with many unsolved problems Meinard Müller details concepts and algorithms for robust and efficient information retrieval by means of two different types of multimedia data waveform based music data and human motion data In Part I he discusses in depth several approaches in music information retrieval in particular general strategies as well as efficient algorithms for music synchronization audio matching and audio structure analysis He also shows how the analysis results can be used in an advanced audio player to facilitate additional retrieval and browsing functionality In Part II he introduces a general and unified framework for motion analysis retrieval and classification highlighting the design of suitable features the notion of similarity used to compare data streams and data organization The detailed chapters at the beginning of each part give consideration to the interdisciplinary character of this field covering information science digital signal processing audio engineering musicology and computer graphics This first monograph specializing in music and motion retrieval appeals to a wide audience from students at the graduate level and lecturers to scientists working in the above mentioned fields in academia or industry Lecturers and students will benefit from the didactic style and each unit is suitable for stand alone use in specialized graduate courses Researchers will be interested in the detailed description of original research results and their application in real world browsing and retrieval scenarios

AQA AS And A Level Music Study Guide Richard Knight, Richard Bristow, 2017-03-30

Fundamentals of Music Processing Meinard Müller, 2021-04-09 The textbook provides both profound technological knowledge and a comprehensive treatment of essential topics in music processing and music information retrieval MIR Including numerous examples figures and exercises this book is suited for students lecturers and researchers working in audio engineering signal processing computer science digital humanities and musicology The book consists of eight chapters The first two cover foundations of music representations and the Fourier transform concepts used throughout the book Each of the subsequent chapters starts with a general description of a concrete music processing task and then discusses in a mathematically rigorous way essential techniques and algorithms applicable to a wide range of analysis classification and retrieval problems By mixing theory and practice the book's goal is to offer detailed technological insights and a deep understanding of music processing applications As a substantial extension the textbook's second edition introduces the FMP fundamentals of music processing notebooks which provide additional audio visual material and Python code examples that implement all computational approaches step by step Using Jupyter notebooks and open source web

applications the FMP notebooks yield an interactive framework that allows students to experiment with their music examples explore the effect of parameter settings and understand the computed results by suitable visualizations and sonifications The FMP notebooks are available from the author's institutional web page at the International Audio Laboratories Erlangen

Seoul Searching Frances Gateward,2012-02-01 Seoul Searching is a collection of fourteen provocative essays about contemporary South Korean cinema the most productive and dynamic cinema in Asia Examining the three dominant genres that have led Korean film to international acclaim melodramas big budget action blockbusters and youth films the contributors look at Korean cinema as industry art form and cultural product and engage cinema's role in the formation of Korean identities Committed to approaching Korean cinema within its cultural contexts the contributors analyze feature length films and documentaries as well as industry structures and governmental policies in relation to transnational reception marketing modes of production aesthetics and other forms of popular culture An interdisciplinary text Seoul Searching provides an original contribution to film studies and expands the developing area of Korean studies Guide to the Tuba Repertoire, Second Edition R. Winston Morris,2006-11-08 Guide to the Tuba Repertoire is the most comprehensive investigation ever undertaken into the literature and discography of any single musical instrument Under the direction of R Winston Morris and Daniel Perantoni this publication represents more than 40 years of research by dozens of leading professionals throughout the world The guide defines the current status of the tuba and documents its growth since its inception in 1835 Contributors are Ron Davis Jeffrey Funderburk David Graves Skip Gray Charles A McAdams R Winston Morris Mark A Nelson Timothy J Northcut Daniel Perantoni Philip Sinder Joseph Skillen Kenyon Wilson and Jerry A Young

Changing Tunes: The Use of Pre-existing Music in Film Robynn Stilwell,2017-09-08 The study of pre existing film music is now a well established part of Film Studies covering classical music and popular music Generally these broad musical types are studied in isolation This anthology brings them together in twelve focused case studies by a range of scholars including Claudia Gorbman Jeongwon Joe Raymond Knapp and Timothy Warner The first section explores art music both instrumental and operatic it revolves around the debate on the relation between the aural and visual tracks and whether pre existing music has an integrative function or not The second section is devoted to popular music in film and shows how very similar the functions of popular music in film are to the supposedly more elite classical music and opera Case studies in part 1 Eyes Wide Shut Raging Bull Brief Encounter Detective The Godfather Part III three versions of the Carmen story DeMille's Preminger's and Rosi's Amadeus The Birth of a Nation M Eine Stadt sucht einen Mörder Needful Things Rat Race Case studies in part 2 various films by Almodóvar Young Frankenstein Pulp Fiction Trainspotting Amelie High Fidelity Ghost World Heavenly Creatures The Virgin Suicides and the video Timber by Coldcut *Listening to Mendelssohn* David Hurwitz,2020-01-07 The greatest musical prodigy since Mozart some would say he was even greater Felix Mendelssohn 1809 1847 excelled in everything he did musical or otherwise and during his brief life became Europe's most respected and

beloved composer Yet no musician suffered more drastic swings in his posthumous reputation and as a result Mendelssohn's music was obscured by a host of extra musical factors changes in taste the rise of nationalism anti-Semitism and contempt for Victorian culture This owner's manual offers a guide to Mendelssohn's musical output major and minor providing points of entry into a large body of work much of which remains far too little known There's much more to Mendelssohn than the Italian Symphony and the Midsummer Night's Dream Overture and a whole creative world of vivid expressive and fantastical music is ready for exploration **DSCH Journal**, 1998 *"Irony, Satire, Parody and the Grotesque in the Music of Shostakovich"* Esti Sheinberg, 2017-07-05 The music of Shostakovich has been at the centre of interest of both the general public and dedicated scholars throughout the last twenty years Most of the relevant literature however is of a biographical nature The focus of this book is musical irony It offers new methodologies for the semiotic analysis of music and inspects the ironical messages in Shostakovich's music independently of political and biographical bias Its approach to music is interdisciplinary comparing musical devices with the artistic principles and literary analyses of satire irony parody and the grotesque Each one of these is firstly inspected and defined as a separate subject independent of music The results of these inspections are subsequently applied to music firstly music in general and then more specifically to the music of Shostakovich The composer's cultural and historical milieux are taken into account and where relevant inspected and analysed separately before their application to the music **Music and Musicians** Evan Senior, 1986 Alec Wilder Philip Lambert, 2013-03-01 The music of Alec Wilder 1907-1980 blends several American musical traditions such as jazz and the American popular song with classical European forms and techniques Stylish and accessible Wilder's musical oeuvre ranged from sonatas suites concertos operas ballets and art songs to woodwind quintets brass quintets jazz suites and hundreds of popular songs In this biography and critical investigation of Wilder's music Philip Lambert chronicles Wilder's early work as a part-time student at the Eastman School of Music his ascent through the ranks of the commercial recording industry in New York City in the 1930s and 1940s his turn toward concert music from the 1950s onward and his devotion late in his life to the study of American popular songs of the first half of the twentieth century The book discusses some of his best known music such as the revolutionary octets and songs such as *I'll Be Around* *While We're Young* and *Blackberry Winter* and explains the unique blend of cultivated and vernacular traditions in his singular musical language *Catalog of Copyright Entries* Library of Congress. Copyright Office, 1950 *The Beatles Are the Greatest Rock Band of All Time and I Can Prove It* Riley Haas, 2013-09-13 Who is the greatest band in rock history This book argues that it's the Beatles Don't think so Well read and find out This is as thorough an examination of the Beatles' music in context as you will find If you are skeptical of the Beatles' greatness read this book and you will be skeptical no longer this is an iron-clad argument about the most seminal of rock bands **Sound Design is the New Score** Danijela Kulezic-Wilson, 2020 The practice of blurring the line between score and sound design has transformed contemporary film soundscape by challenging not only the long established

hierarchical relationships between dialogue music and sound effects but also the modes of perception shaped by classical soundtrack practices. The methods of this new trend rely on the language of contemporary popular and art music producing soundtracks in which it is difficult to tell the difference between score and ambient sound where pieces of electroacoustic music are merged with diegetic sound. Sound effects are absorbed into the score or treated as music and diegetic sound is treated as *musique concrète*. In *Sound Design is the New Score* Kulezic Wilson explores theoretical aesthetic and sensuous dimensions of this new trend providing a multifaceted portrait of a practice which recognizes the interconnectedness of all soundtrack elements and emphasizes their inherent musicality. The aesthetic concerns of this practice are illuminated through the concept of the aesthetics of reticence which rejects classical narrative and scoring conventions and uses integrated soundtrack strategies to create the space for mystery in art and for individuality in the cinematic experience. The book's emphasis on sensuous and musical aspects of this practice informed by the feminist discourse on the erotics of art challenges popular notions about sensory cinema demonstrating that the sensuousness of film form and its soundscapes is more sophisticated than simply being the result of excessive sensory stimulation facilitated by the use of digital technology or the intensified aesthetics it inspires. The discussion is supported by a wide range of case studies from American Independent Asian Australian and European cinemas including films by Shane Carruth Claire Denis Hou Hsiao Hsien Harmony Korine David Michod Gus Van Sant and Peter Strickland.

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