



PARADE

for percussion ensemble

by MORTON GOULD



Score

{ 2 Snare Drums 1. Snare off
2. Snare on

{ Marching Machine
Cymbals

{ Small Bass Drum muffled
Large Bass Drum

Brisk March Tempo

1. Snare off

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Parade Score Nouvelle New Edition

Juliet Bellow



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and twentieth centuries This volume draws on the expertise of a range of French music scholars who provide their own perspectives on particular aspects of the subject D dre Donnellon s introduction discusses important issues and debates in French classical music of the period highlights key figures and institutions and provides a context for the chapters that follow The first two of these are concerned with opera in the nineteenth and twentieth centuries respectively addressed by Thomas Cooper for the nineteenth century and Richard Langham Smith for the twentieth Timothy Jones s chapter follows which assesses the French contribution to those most Germanic of genres nineteenth century chamber music and symphonies The quintessentially French tradition of the nineteenth century salon is the subject of James Ross s chapter while the more sacred setting of Paris s most musically significant churches and the contribution of their organists is the focus of Nigel Simeone s essay The transition from the nineteenth to the twentieth century is explored by Roy Howat through a detailed look at four leading figures of this time Faur Chabrier Debussy and Ravel Robert Orledge follows with a later group of composers Satie Les Six and examines the role of the media in promoting French music The 1930s and in particular the composers associated with Jeune France are discussed by Deborah Mawer while Caroline Potter investigates Parisian musical life during the Second World War The book closes with two chapters that bring us to the present day Peter O Hagan surveys the enormous contribution to French music of Pierre Boulez and Caroline Potter examines trends since 1945 Aimed at teachers and students of French music history as well as performers and the inquisitive concert and opera goer French Music Since Berlioz is an essential companion for an

Confederate Sheet Music E. Lawrence Abel,2015-06-14 During the American Civil War songs united and inspired people on both sides The North had a well established music publishing industry when the war broke out but the South had no such industry The importance of music as an expression of the South s beliefs was obvious as one music publisher said The South must not only fight her own battles but sing her own songs and dance to music composed by her own children Southern entrepreneurs quickly rose to the challenge This reference book is distinguished by three major differences from previously published works First it lists sheet music that is no longer extant and listed nowhere else Second it gives complete lyrics for all extant songs a rich source for researchers And third a brief historical background has been provided for many of the songs Each entry provides as much of the following as possible staying faithful to the typography of each title page the title as published names of all lyricists composers and publishers dates of publication cities of publication and if applicable the names of catalogs or magazines in which the song appeared Music published in Southern cities under Federal occupation is excluded

Caramel Mou and Other Great Piano Works of "Les Six" Georges Auric,Louis Durey,Arthur Honegger,Darius Milhaud,Francis Poulenc,Germaine Tailleferre,2014-08-20 In the early 20th century a group of Parisian avant garde composers known as Les Six rebelled against the current musical vogue This compilation features a total of 20 works

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copyrighted and data relating to the copyright claim the name of the copyright claimant as given in the application for registration the copyright date the copyright registration number etc Triple Entendre Herve Vanel,2013-11-15 Triple Entendre discusses the rise and spread of background music in contexts as diverse as office workplaces shopping malls and musical performance Herv Vanel examines background music in several guises beginning with Erik Satie s Furniture Music of the late 1910s and early 1920s which first demonstrated the idea of a music not meant to be listened to and was later considered a precedent to modern functional background music Vanel argues that when the Muzak Corporation s commercialized ambient music became a predominant feature of modern life in the 1940s both as a brand and a genre of background music it also became a powerful instrument of social engineering in an advanced capitalist society Different kinds of music were developed to encourage or incite greater productivity in the workplace more energetic shopping or more animated socializing Vanel s discussion culminates in the creative response of the composer John Cage to the pervasiveness and power of background music in contemporary society Cage neither opposed nor rejected Muzak but literally answered its challenge by formulating a parallel concept that he called Muzak Plus Forty years after Satie presented his work to general critical puzzlement Cage saw how background music could be combined with mid century technology and theories of art and performance to create a participatory soundscape on a scale that Satie could not have envisioned again reconfiguring the listener s stance to music By examining the subterranean connections existing between these three formulations of a singular idea Triple Entendre analyzes and challenges the crucial boundary that separates an artistic concept from its actual implementation in life Erik Satie: Music, Art and Literature Caroline Potter,2016-05-13 Erik Satie 1866 1925 was a quirky innovative and enigmatic composer whose impact has spread far beyond the musical world As an artist active in several spheres from cabaret to religion from calligraphy to poetry and playwriting and collaborator with some of the leading avant garde figures of the day including Cocteau Picasso Diaghilev and Ren Clair he was one of few genuinely cross disciplinary composers His artistic activity during a tumultuous time in the Parisian art world situates him in an especially exciting period and his friendships with Debussy Stravinsky and others place him at the centre of French musical life He was a unique figure whose art is immediately recognisable whatever the medium he employed Erik Satie Music Art and Literature explores many aspects of Satie s creativity to give a full picture of this most multifaceted of composers The focus is on Satie s philosophy and psychology revealed through his music Satie s interest in and participation in artistic media other than music and Satie s collaborations with other artists This book is therefore essential reading for anyone interested in the French musical and cultural scene of the late nineteenth and early twentieth century International Futurism in Arts and Literature Günter Berghaus,2000 This publication offers for the first time an inter disciplinary and comparative perspective on Futurism in a variety of countries and artistic media 20 scholars discuss how the movement shaped the concept of a cultural avant garde and how it influenced the development of modernist art and literature around the world **National**

Union Catalog, 1958 *Details of Consequence* Gurminder Kaur Bhogal, 2013-09-11 *Details of Consequence* examines a trait that is taken for granted and rarely investigated in fin de siècle French music: ornamental extravagance. Considering why such composers as Claude Debussy, Maurice Ravel, Gabriel Fauré, Igor Stravinsky, and Erik Satie turned their attention to the seemingly innocuous and allegedly superficial phenomenon of ornament at pivotal moments of their careers, this book shows that the range of decorative languages and unusual ways in which ornament is manifest in their works doesn't only suggest a willingness to decorate or render music beautiful. Rather, in keeping with the sorts of changes that decorative expression was undergoing in the work of Eugène Grasset, Pierre Bonnard, Henri Matisse, and other painters, composers also invested their creative energies in reimagining ornament, relying on a variety of decorative techniques to emphasize what was new and unprecedented in their treatment of form, meter, rhythm, melody, and texture. Furthermore, abundant displays of ornament in their music served to privilege associations that had been previously condemned in Western philosophy, such as femininity, sensuality, exoticism, mystery, and fantasy. Alongside specific visual examples, author Gurminder Kaur Bhogal offers analyses of piano pieces, orchestral music, chamber works, and compositions written for the Ballets Russes to highlight the disorienting effect of musical experiments with ornament. Acknowledging the willingness of listeners to borrow vocabulary from the visual arts when describing decorative music, Bhogal probes the formation of art music metaphors and studies the cognitive impetus behind tendencies to posit stylistic parallels. She further illustrates that the rising expressive status of ornament in music and art had broad social and cultural implications, as evidenced by its widespread involvement in debates on French identity, style, aesthetics, and progress. Drawing on a range of recent scholarship in the humanities at large, including studies in feminist theory, nationalism, and orientalism, *Details of Consequence* is an intensely interdisciplinary look at an important facet of fin de siècle French music.

A Dictionary of Twentieth-century Composers (1911-1971) Kenneth Thompson, 1973 **Erik Satie** Caroline Potter, 2016 Satie's music and ideas are inextricably linked with the City of Light. This book situates Satie's work within the context and sonic environment of contemporary Paris. *Sunday Times Classical Music Book of the Year*. Erik Satie's 1866-1925 music appeals to wide audiences and has influenced both experimental artists and pop musicians. Little about Satie was conventional, and he resists classification under easy headings such as classical music. Instead of pursuing the path of a professional composer, Satie initially earned a living as a café pianist and moved in bohemian circles which prized satire, popular culture, and experiment. Small wonder that his music is fundamentally new in conception. It is music which is not always designed to be listened to attentively; music which can be machine-like but is to be played by humans. For Satie, music was part of a wider concept of artistic creation, as evidenced by his collaborations with leading avant-garde artists and in works which cross traditional genre boundaries, such as his textured piano pieces. His music was created in some of the most exciting and creatively stimulating environments of the late nineteenth and early twentieth century: Montmartre and Montparnasse. Paris was the artistic centre of Europe, and Satie was a notorious figure whose music and ideas are

inextricably linked with the City of Light This book situates Satie's work within the context and sonic environment of contemporary Paris It shows that the influence of street music musicians and poets interested in new technology contemporary innovations and radical politics are all crucial to an understanding of Satie Music from the ever popular Gymnop to newly discovered works are discussed and an online supplement features rare pieces recorded especially for the book CAROLINE POTTER is Reader in Music at Kingston University London A graduate in both French and Music she has published widely on French music since Debussy and was Series Advisor to the Philharmonia Orchestra's Paris 2014-15 season

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