

# Modern Musical Scholarship



Edward Olleson

# Modern Musical Scholarship

**Stephen Blum, Philip V. Bohlman, Philip  
Vilas Bohlman, Daniel M. Neuman**

## **Modern Musical Scholarship:**

**Modern Musical Scholarship** Edward Olleson, 1980 This book is for all lovers of music who seek to understand the historical context in which music was composed and how it developed through the ages It is not a history but a collection of essays by leading musical scholars from many countries which has been scrupulously compiled and edited by Dr Edward Olleson of the Faculty of Music at Oxford Publisher's description

## **Ethnomusicology and Modern Music History**

Stephen Blum, Philip V. Bohlman, Philip Vilas Bohlman, Daniel M. Neuman, 1993 Designed as a tribute to world renowned ethnomusicologist Bruno Nettl this volume explores the ways in which ethnomusicologists are contributing to the larger task of investigating music history The fifteen contributors explore topics ranging from meetings with the Suy Indians of Brazil to the German speaking Jewish community of Israel from Indian music in Felicite Trinidad to Ravi Shankar's role as cultural mediator This book is unique not only for its approach but also for the scope of its content It is definitely a must for libraries of research centers and institutions with ethnomusicology programs Choice

**Music, Myth and Story in Medieval and Early Modern Culture** Katherine Butler, Samantha Bassler, 2019 The complex relationship between myths and music is here investigated Myths and stories offer a window onto medieval and early modern musical culture Far from merely offering material for musical settings authoritative tales from classical mythology ancient history and the Bible were treated as foundations for musical knowledge Such myths were cited in support of arguments about the uses effects morality and preferred styles of music in sources as diverse as theoretical treatises defences or critiques of music art sermons educational literature and books of moral conduct Newly written literary stories too were believed capable of moral instruction and influence and were a medium through which ideas about music could be both explored and transmitted How authors interpreted and weaved together these traditional stories or created their own reveals much about changing attitudes across the period Looking beyond the well known figure of Orpheus this collection explores the myriad stories that shaped not only musical thought but also its styles techniques and practices The essays show that music itself performed and created knowledge in ways parallel to myth and worked in tandem with old and new tales to construct social political and philosophical views This relationship was not static however as the Enlightenment dawned the once authoritative gods became comic characters and myth became a medium for ridicule Overall the book provides a foundation for exploring myth and story throughout medieval and early modern culture and facilitating further study into the Enlightenment and beyond KATHERINE BUTLER is a senior lecturer in music at Northumbria University SAMANTHA BASSLER is a musicologist of cultural studies a teaching artist and an adjunct professor in the New York metropolitan area Contributors Jamie Apgar Katie Bank Samantha Bassler Katherine Butler Elina G Hamilton Sigrid Harris Ljubica Ilic Erica Levenson John MacInnis Patrick McMahon Aurora Faye Martinez Jacomien Prins Tim Shephard Jason Stoessel F rdia J Stone Davis Amanda Eubanks Winkler

A Contemporary Study of Musical Arts: Illuminations, reflections and explorations Meki Nzewi, Odyke Nzewi, 2007 The 1st

three volumes present material in a modular approach Each volume presents progressively more advanced concepts in the categories musical structure and form factors of music appreciation music instruments music and society research project musical arts theatre school songs technique and performance The 4th volume is a collection of essays The 5th volume contains printed music

**Modern Music**, 1929 [A Performer's Guide to Medieval Music](#) Ross W. Duffin, 2000 A Performer's Guide to Medieval Music is an essential compilation of essays on all aspects of medieval music performance with 40 essays by experts on everything from repertoire voices and instruments to basic theory This concise readable guide has proven indispensable to performers and scholars of medieval music

**Mozart** Simon P. Keefe, 2018-10-24 This volume of essays on Wolfgang Amadeus Mozart reflects scholarly advances made over the last thirty years The studies are broad and focused demonstrating a large number of viewpoints methodologies and orientations and the material spans a wide range of subject areas including biography vocal music instrumental music and performance Written by leading researchers from Europe and North America these previously published articles and book chapters are representative of both the most frequently discussed and debated issues in Mozart studies and the challenging exciting nature of Mozart scholarship in general The volume is essential reading for researchers students and scholars of Mozart's music

**The Early History of the Viol** Ian Woodfield, 1988-04-21 This book traces the development of the viol from its late medieval Spanish origins to the sixteenth century when it became the most widely played bowed instrument in western Europe Ian Woodfield examines the two most important ancestors of the instrument the Moorish rahab and the vihuela de mano From these two instruments emerged an early form of viol the Valencian vihuela de arco which spread rapidly across the Mediterranean during the papacy of Rodrigo Borgia The viol was enthusiastically accepted by the d'Este and Gonzaga families and other Italian arbiters before migrating across the Alps and into the rest of Europe The author discusses all aspects of the viol during its Renaissance heyday the growing perfection of viol design at the hands of Italian craftsmen the gradual evolution of tuning systems the development of advanced playing techniques and the wide range of music both solo and consort The final chapter examines the growth of a viol playing tradition in sixteenth century England in particular in the London choir schools Dr Woodfield brings iconographic evidence and an interesting approach to this study which will be of interest to musicologists iconographers organologists and viol players

**Music and Identity in Ireland and Beyond** Dr Mark Fitzgerald, Dr John O'Flynn, 2014-06-17 This interdisciplinary volume of essays contemplates whether music in Ireland can be regarded as one interrelated plane of cultural and/or national identity given the various conceptions and contexts of both Ireland and Music that give rise to multiple sites of identification Arranged in interweaving sections of Historical Perspectives Recent and Contemporary Production and Cultural Explorations its various chapters act to juxtapose the socio-historical distinctions between the major style categories traditional classical and popular and to explore a range of dialectical relationships between these musical styles in matters pertaining to national and cultural identity

**The**

**Hollywood Film Music Reader** Mervyn Cooke, 2010-11-04 This wide ranging stimulating and entertaining anthology of writings about the experiences of composers working in the high pressure environment of the US film industry from the silent era to the present day includes both vivid first hand accounts from the composers themselves and a representative selection of contemporaneous criticism and commentary

**The Musical Times and Singing-class Circular**, 1914

**Current Thought in Musicology** John W. Grubbs, 2014-12-01 Current Thought in Musicology covers a variety of topics ranging from the Middle Ages to the present and touching on all the major disciplines of musicology music history theory and composition music education and performance Taken together the nine papers constitute a broad overview of the direction of music scholarship in the 1970s In Tractatus Estheticus Semioticus Model of the Systems of Human Communication Charles Seeger presents a model of the situations in which the study of humanistic art may best be conducted Charles Hamm writes in The Ecstatic and the Didactic A Pattern in American Music of the pattern of conflicting points of view in music history and theory American composer Elliott Carter in his chapter titled Music and the Time Screen presents a lucid explanation of his compositional process including his concept of musical time In Instruments and Voices in the Fifteenth Century Chanson Howard Mayer Brown suggests the nature of fifteenth century performance drawn from iconography and various musical sources Nottebohm Revisited by Lewis Lockwood reexamines Beethoven's sketchbooks showing the extent to which performing editions of his work must be updated Daniel Heartz's article The Chanson in the Humanist Era is multidisciplinary and will interest a variety of scholars including French historians and French literary historians Gilbert Chase applies structuralism to musicological studies in his chapter Musicology History and Anthropology Current Thoughts The concluding essays The Prospects for Research in Medieval Music in the 1970's by Gilbert Reaney and The Library of the Mind Observations on the Relationship between Musical Scholarship and Bibliography by Vincent Duckles provide a unique view of the opportunities for further work in these areas The volume also includes an introduction by the editor notes on the contributors and an index Current Thought in Musicology is the result of a symposium held at the University of Texas at Austin in 1971

*The Cambridge Companion to the Recorder* John Mansfield Thomson, Anthony Rowland-Jones, 1995-10-27 The first book to offer a complete introduction to the recorder includes basic reference material previously unavailable in one volume A special feature is the rich collection of illustrations which in themselves provide a history of the instrument

**Write All These Down** Joseph Kerman, 1998-03-18 Joseph Kerman is one of the most eminent wide ranging and readable of today's writers on music Admirers of his many books on musicology opera Beethoven and Elizabethan music will find much to interest them in this collection of essays taken from general journals such as the Hudson Review and the New York Review of Books as well as more specialized publications

*Veena Dhanammal* Lakshmi Subramanian, 2020-11-29 This book looks at the life and music of Veena Dhanammal 1866-1938 considered the embodiment of classicism in Karnatik music It locates her art within the cultural social and intellectual milieu she inhabited allowing readers to track the changing musical

landscape of southern India as a process of urbanisation beginning in the late nineteenth century resulted in Karnatik music's movement from a ritual and courtly location to a modern secular form of entertainment in the city space Music for the Common Man Elizabeth B. Crist, 2009-01-12 In the 1930s Aaron Copland began to write in an accessible style he described as imposed simplicity Works like *El Sal n M xico* *Billy the Kid* *Lincoln Portrait* and *Appalachian Spring* feature a tuneful idiom that brought the composer unprecedented popular success and came to define an American sound Yet the cultural substance of that sound the social and political perspective that might be heard within these familiar pieces has until now been largely overlooked While it has long been acknowledged that Copland subscribed to leftwing ideals *Music for the Common Man* is the first sustained attempt to understand some of Copland's best known music in the context of leftwing social political and cultural currents of the Great Depression and Second World War Musicologist Elizabeth Crist argues that Copland's politics never merely accorded with mainstream New Deal liberalism wartime patriotism and Communist Party aesthetic policy but advanced a progressive vision of American society and culture Copland's music can be heard to accord with the political tenets of progressivism in the 1930s and 40s including a fundamental sensitivity toward those less fortunate support of multiethnic pluralism belief in social democracy and faith that America's past could be put in service of a better future Crist explores how his works wrestle with the political complexities and cultural contradictions of the era by investing symbols of America the West folk song patriotism or the people with progressive social ideals Much as been written on the relationship between politics and art in the 1930s and 40s but very little on concert music of the era *Music for the Common Man* offers fresh insights on familiar pieces and the political context in which they emerged **Alan Bush, Modern Music, and the Cold War** Joanna Bullivant, 2022-12-15 The first major study of Alan Bush this book provides new perspectives on twentieth century music and communism British communist composer of politicised works and friend of Soviet musicians Bush proved to be a lightning rod in the national musical culture His radical vision for British music prompted serious reflections on aesthetics and the rights of artists to private political opinions as well as influencing the development of state sponsored music making in East Germany Rejecting previous characterisations of Bush as political and musical Other Joanna Bullivant traces his aesthetic project from its origins in the 1920s to its collapse in the 1970s incorporating discussion of modernism political song music theory opera and Bush's response to the Soviet music crisis of 1948 Drawing on a wealth of archival sources including recently released documents from MI5 this book constructs new perspectives on the cultural Cold War through the lens of the individual artist **Apollo's Lyre** Thomas J. Mathiesen, 1999-01-01 Ancient Greek music and music theory has fascinated scholars for centuries not only because of its intrinsic interest as a part of ancient Greek culture but also because the Greeks' grand concept of music has continued to stimulate musical imaginations to the present day Unlike earlier treatments of the subject *Apollo's Lyre* is aimed principally at the reader interested in the musical typologies the musical instruments and especially the historical development of music theory and its transmission through the Middle Ages

The basic method and scope of the study are set out in a preliminary chapter followed by two chapters concentrating on the role of music in Greek society musical typology organology and performance practice The next chapters are devoted to the music theory itself as it developed in three stages in the treatises of Aristoxenus and the *Sectio canonis* during the period of revival in the second century C E and in late antiquity Each theorist and treatise is considered separately but always within the context of the emerging traditions The theory provides a remarkably complete and coherent system for explaining and analyzing musical phenomena and a great deal of its conceptual framework as well as much of its terminology was borrowed and adapted by medieval Latin Byzantine and Arabic music theorists a legacy reviewed in the final chapter Transcriptions and analyses of some of the more complete pieces of Greek music preserved on papyrus or stone or in manuscript are integrated with a consideration of the musicopoetic types themselves The book concludes with a comprehensive bibliography for the field updating and expanding the author's earlier *Bibliography of Sources for the Study of Ancient Greek Music*

*Aboriginal Music in Contemporary* Beverley Diamond, Anna Hoefnagels, 2012 Contemporary Aboriginal music from powwow to hip hop the people that make it and the issues that shape it      **The Language of the Modes** Frans Wiering, 2013-10-11 The Language of the Modes provides a study of modes in early music through eight essays each dealing with a different aspect of modality The volume codifies all known theoretical references to mode all modally ordered musical sources and all modally cyclic compositions For many music students and listeners the language of the modes is a deep mystery accustomed as we are to centuries of modern harmony Wiering demystifies the modal world showing how composers and performers were able to use this structure to create compelling and beautiful works This book will be an invaluable source to scholars of early music and music theory in early music through eight essays each dealing with a different aspect of modality It codifies all known theoretical references to mode all modally ordered musical sources and all modally cyclic compositions This book will be an invaluable source to scholars of early music

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