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A
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Renaissance And Baroque Music A Comprehensive Survey

David Beard, Kenneth Gloag



Renaissance And Baroque Music A Comprehensive Survey:

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B lists more than 500 books on rhetoric and poetics published in the British Isles and abroad between 1479 and 1660 Detailed information is provided on each of them transcription of the title page of the editio princeps call number of the library copy consulted further historical and modern editions together with the relevant secondary literature Section C covers the whole range of applied rhetoric and poetics totalling some 2 000 titles between 1900 and 1994 It deals systematically with such topics a General Studies Rhetorical Genres and Rhetoric Poetics and Individual Authors An introductory essay outlines the principles of the bibliography

Sourcebook for Research in Music Phillip Crabtree,Donald H. Foster,1993 This bibliography of bibliographies lists and describes sources from basic references to highly specialized materials Valuable as a classroom text and as a research tool for scholars librarians performers and teachers

Musicology David Beard,Kenneth Gloag,2005 Musicology the Key Concepts provides a vital reference guide for students of contemporary musicology Its clear and accessible entries cover a comprehensive range of terms including aesthetics canon culture deconstruction ethnicity identity subjectivity value work Fully cross referenced and with suggestions for further reading this is an essential resource for all students of music

Pierre de la Rue and Musical Life at the Habsburg-Burgundian Court Honey Meconi,2003 Pierre de la Rue composer at the grande chapelle of the Habsburg Burgundian court for nearly a quarter of a century composed for one of the leading musical institutions of his day Serving successive rulers Maximilian I Philip the Fair Juana of Castile Marguerite of Austria and the future Charles V La Rue surpassed a dozen composer colleagues in his creation of polyphony to meet the needs of the court and its extravagant liturgy Honey Meconi presents the first ever study in English of la Rue s life and career exploring aspects of his compositional output and highlighting the reawakening of modern scholarship to his unique contribution Extensive documentation of the events of his life and a complete record of the transmission of his music across Europe make this study essential for everyone studying the musical court in Europe at the turn of the 16th century

Reader's Guide to Music Murray Steib,2013-12-02 The Reader s Guide to Music is designed to provide a useful single volume guide to the ever increasing number of English language book length studies in music Each entry consists of a bibliography of some 3 20 titles and an essay in which these titles are evaluated by an expert in the field in light of the history of writing and scholarship on the given topic The more than 500 entries include not just writings on major composers in music history but also the genres in which they worked from early chant to rock and roll and topics important to the various disciplines of music scholarship from aesthetics to gay lesbian musicology

Liturgy and Music Robin A. Leaver,Joyce Ann Zimmerman,1998 Liturgy and Music Lifetime Learning is not only for pastoral music majors but also for professional pastoral musicians pastors and liturgical practitioners This volume should help those involved with liturgy especially its music gain a basic knowledge of liturgy worship and an introduction to the scope and role of liturgical music and musicians in various Christian denominations

The Cultural Life of the Early Polyphonic Mass Andrew Kirkman,2010-04-22 Kirkman sheds new light

on the polyphonic Mass exploring the hidden meanings within its music and its legacy today Mannerism in Italian Music and Culture, 1530-1630 Maria Rika Maniates, 1979 The Age of Milton C. A. Patrides, Raymond B. Waddington, 1980

Musicology: The Key Concepts David Beard, Kenneth Gloag, 2016-01-22 Now in an updated 2nd edition Musicology The Key Concepts is a handy A Z reference guide to the terms and concepts associated with contemporary musicology Drawing on critical theory with a focus on new musicology this updated edition contains over 35 new entries including Autobiography Music and Conflict Deconstruction Postcolonialism Disability Music after 9 11 Masculinity Gay Musicology Aesthetics Ethnicity Interpretation Subjectivity With all entries updated and suggestions for further reading throughout this text is an essential resource for all students of music musicology and wider performance related humanities disciplines **Wisconsin Library Bulletin**, 1967 **Glasbeni barok na Slovenskem in evropska glasba** Ivan Klemenčič, 1997-01-01 V zborniku so zbrane razprave ki so bile predstavljene na mednarodnem simpoziju posve enem spominu na akademika Dragotina Cvetka 1911 1993 Poglavitna pozornost je veljala slovenskemu glasbenemu baroku ki se je razvijal vzporedno s takrat napredno evropsko glasbo To problematiko uvajata prispevka o estetski normiranosti in posebej o zgodnjebaro ni problematiki M Bergamo B Buji Teme osrednjega dela zbornika segajo od razvojnih zna ilnosti baro nega obdobja s periodizacijo I Klemen i do ustvarjalnih prispevkov posameznih skladateljev M Kokole B inigoj T Faganel Posebej je osvetljena problematika glasbenega poustvarjanja J Sivec K Bedina E kulj Interdisciplinarni vidik zajema podro ji slovenske literature in umetnostne zgodovine J Faganel D Prelov ek mednarodni sega zlasti k bli njim srednjeevropskim glasbenim kulturam R Flotzinger J Sehnal K Kos S Tuksar **Historical Dictionary of Baroque Music** Joseph P. Swain, 2023-05-08 Named a Library Journal Best Reference of 2023 Bravo An invaluable source for scholars and concertgoers Library Journal In the history of the Western musical tradition the Baroque period traditionally dates from the turn of the 17th century to 1750 The beginning of the period is marked by Italian experiments in composition that attempted to create a new kind of secular musical art based upon principles of Greek drama quickly leading to the invention of opera The ending is marked by the death of Johann Sebastian Bach in 1750 and the completion of George Frideric Handel s last English oratorio Jephtha the following year The Historical Dictionary of Baroque Music Second Edition contains a chronology an introduction and an extensive bibliography The dictionary section has more than 500 cross referenced entries on composers instruments cities and technical terms This book is an excellent resource for students researchers and anyone wanting to know more about baroque music *Melody, Harmony, Tonality* E. Eugene Helm, 2012-12-06 Where did the major scale come from Why does most traditional non Western music not share Western principles of harmony What does the inner structure of a canon have to do with religious belief Why in historical terms is J S Bach s music regarded as a perfect combination of melody and harmony Why do clocks in church towers strike dominant tonic dominant tonic What do cathedrals have to do with monochords How can the harmonic series be demonstrated with a rope tied to a doorknob and how can it be heard by standing next to an electric fan Why are the free

ocean waves in Debussy's *La Mer* the turbulent river waves in Smetana's *Moldau* and the fountain ripples in Ravel's *Jeux d'Eau* pushed at times into four bar phrases Why is the metric system inherently unsuitable for organizing music and poetry In what way does Plato's *Timaeus* resemble the prelude to Wagner's *Das Rheingold* Just how does Beethoven's work perfectly illustrate fully functional tonality and why were long range works based on this type of tonality impossible before the introduction of equal temperament In this new century what promising materials are available to composers in the wake of harmonic experimentation and some would argue exhaustion The answers to these seemingly complicated questions are not the sole province of music professors or orchestra conductors In fact as E Eugene Helm demonstrates they can just as easily be explained to amateurs and their answers are important if we are to understand how Western music works The full range of Western music is explored through 21 concise chapters on such topics as melody harmony counterpoint texture melody types improvisation music notation free imitation canon and fugue vibration and its relation to harmony tonality and the place of music in architecture and astronomy Intended for amateurs and professionals concert goers and conductors Helm offers in down to earth language an explanation of the foundations of our Western music heritage deepening our understanding and the listening experience of it for all

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