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In Honor of Dragon Mountain

# Essays In Musicology In Honor Of Dragan Plamenac On His 70th Birthday

**Wendy J Porter**



## **Essays In Musicology In Honor Of Dragan Plamenac On His 70th Birthday:**

**Essays in Musicology** Dragan Plamenac, 1977      *Essays in Musicology* Dragan Plamenac, 1969      **Essays In Musicology In Honor Of Dragan Plamenac** Dragan Plamenac, 1977-07-21      *Essays in Musicology* Gustave Reese, Robert J. Snow, 1996      *Essays in Musicology in Honor of Dragan Plamenac on His 70th Birthday, Edited by Gustave Reese and Robert J. Snow* Gustave Reese, Robert J. Snow, 1969      **The Age of Beethoven, 1790-1830** Gerald Abraham, 1982 Covers forty years which saw profound changes in music most of them dominated by Beethoven Provides a detailed scholarly critical survey of the music of the period with chapters on French Italian and German opera and on opera in other countries on Beethoven's orchestral and chamber music and of his contemporaries on the concerto on piano music on solo song and on choral music as well as an introductory chapter on general musical conditions of the time      *Music as Social and Cultural Practice* Melania Bucciarelli, Berta Joncus, 2007 The linking theme of the essays collected here is the intersection of musical work with social and cultural practice Inspired by Professor Strohm's ideas as is fitting in a volume in his honour leading scholars in the field explore diverse conceptualizations of the work within the contexts of a specific repertory over four main sections Music in Theory and Practice studies the link between treatises and musical practice and analyses how historical writings can reveal period views on the work in music before 1800 Art and Social Process Music in Court and Urban Societies looks at the social and cultural practices informing composition from the late Renaissance until the mid eighteenth century and interrogates current notions of canon formation and the exchange between local and foreign traditions Creating an Opera Industry focuses on how genre and artistic autonomy were defined in operas from diverse eras and countries explaining the role of literature and politics in this process Finally The Crisis of Modernity treats nineteenth century music offering new models for work and context to challenge reigning theories of the meaning of these terms Publisher's website

**The Oxford Handbook of Music Censorship** Patricia Ann Hall, 2018 Addresses censorship as a worldwide issue from its earliest recorded form to the modern day Includes unique case studies of music censorship unfamiliar to Western audiences Documents censorship through a necessarily intersectional lens Oxford University Press      *Music as Concept and Practice in the Late Middle Ages* Reinhard Strohm, Bonnie J. Blackburn, 2001 Music as Concept and Practice in the Late Middle Ages is an entirely new addition to the New Oxford History of Music series rather than a revision of the volume's predecessor published in 1960 It takes account not only of the developments in late medieval music scholarship during the latter decades of the twentieth century but also of the experience gained through significant changes in the performance practice of the late medieval repertory witnessed during this period All the chapters include areas of discussion whose coverage in the series hitherto has been either wholly lacking or at best marginal Muslim and Jewish musical traditions of the Middle Ages late medieval office chant medieval dance music musical instruments in society music in Central and Eastern Europe music theory of the fourteenth and fifteenth centuries music and early Renaissance humanism The first chapter and

the last three present the conceptualization of music in speculative theory philosophy compositional and didactic practice and musical historiography Four chapters and part of the first illustrate important musical repertoires and genres as they were developed within diverse societies The eight authors all of them with a long standing interest in their respective subjects have created through their collaboration a blend of mature scholarship and original investigation The volume's novelty of approach and content is complemented by a firm anchorage in the specialist literature and documentary source material Today no single view of the Middle Ages can be acceptable to the musician or to the historian The present volume which addresses itself to both provides solid information on formerly marginal themes and advocates further exploration of the other Middle Ages The Cambridge History of Medieval Music Mark Everist, Thomas Forrest Kelly, 2018-08-09

Spanning a millennium of musical history this monumental volume brings together nearly forty leading authorities to survey the music of Western Europe in the Middle Ages All of the major aspects of medieval music are considered making use of the latest research and thinking to discuss everything from the earliest genres of chant through the music of the liturgy to the riches of the vernacular song of the *trouvères* and troubadours Alongside this account of the core repertoire of monophony The Cambridge History of Medieval Music tells the story of the birth of polyphonic music and studies the genres of organum conductus motet and polyphonic song Key composers of the period are introduced such as Leoninus Perotinus Adam de la Halle Philippe de Vitry and Guillaume de Machaut and other chapters examine topics ranging from musical theory and performance to institutions culture and collections *Effects of acculturation on Eskimo music of Cumberland Peninsula*

Maija M. Lutz, 1978-01-01 A cultural and historical examination of the musical traditions of the Baffin Island Inuit of Cumberland Peninsula Published in English **Early Musical Borrowing** Honey Meconi, 2004-03 First Published in 2004 Routledge is an imprint of Taylor Francis an informa company Dance and Instrumental Diferencias in Spain During the 17th and Early 18th Centuries: History and background, music and dance Maurice Esses, 1992 V 1 History and background

music and dance v 2 Musical transcriptions v 3 The notes in Spanish and other languages from the sources **Harpsichord and Lute Music in 17th-Century France** D. Ledbetter, 2019-06-12 The works of the 17th century French harpsichord composers the clavecinistes are among the principal treasures of the harpsichord repertoire It is a commonplace of music histories that their style was strongly influenced by contemporary lutenists yet the assessment of this influence has until now been limited to pointing out a few superficial resemblances This book is the first comprehensive account of the relationship between the two styles The nature and extent of the influence can now be seen as much more far reaching than has been supposed The clavecinistes adopted many details of lute style and an understanding of these is essential for the proper performance of their works More importantly the lute style opened up the possibility of an entirely new expressive dimension in the playing of the harpsichord in exploring this the clavecinistes evolved a style which dominated European keyboard music in the 17th century and provided a basis for the subsequent development of idiomatic keyboard style *Guillaume Du*

Fay Alejandro Enrique Planchart, 2018-09-06 This volume explores the work of one of medieval music's most important figures and in so doing presents an extended panorama of musical life in Europe at the end of the middle ages Guillaume Du Fay rose from obscure beginnings to become the most significant composer of the fifteenth century a man courted by kings and popes and this study of his life and career provides a detailed examination of his entire output including a number of newly discovered works As well as offering musical analysis this volume investigates his close association with the Cathedral of Cambrai and explores how at a time when music was becoming increasingly professionalised Du Fay forged his own identity as a composer This detailed biography will be highly valuable for those interested in the history of medieval and church music as well as for scholars of Du Fay's musical legacy [The Cambridge Companion to Seventeenth-Century Opera](#) Jacqueline Waeber, 2022-12-22 The Cambridge Companion to Seventeenth Century Opera is a much needed introduction to one of the most defining areas of Western music history the birth of opera and its developments during the first century of its existence From opera's Italian foundations to its growth through Europe and the Americas the volume charts the changing landscape on stage and beyond which shaped the way opera was produced and received With a range from opera's sixteenth century antecedents to the threshold of the eighteenth century this path breaking book is broad enough to function as a comprehensive introduction yet sufficiently detailed to offer valuable insights into most of early opera's many facets it guides the reader towards authoritative written and musical sources appropriate for further study It will be of interest to a wide audience including undergraduate and graduate students in universities and equivalent institutions and amateur and professional musicians [The Violin](#) Mark Katz, 2006-02-09 The violin was first mentioned in a book in the sixteenth century An abundant and diverse literature on the instrument has grown since then and a complete general guide to these materials has not been produced in the modern era The last Edward Heron Allen's De Fidiculis Bibliographia was published in 1894 This book fills that void organizing and annotating information on the violin from a variety of fields and sources It provides a comprehensive though selective guide to all facets of the instrument The book is divided into 4 main parts Reference and General Studies Acoustics and Construction Violin Playing Performance Practice and Music and Violinists Composers and Violin Teachers It will serve as a ready reference for students and scholars and is a welcome addition to the esteemed Routledge Music Bibliography series [The Media of Secular Music in the Medieval and Early Modern Period \(1100-1650\)](#) Vincenzo Borghetti, Alexandros Maria Hatzikiriakos, 2024-05-09 This book brings a new perspective to secular music sources from the Middle Ages and early modernity by viewing them as media communication tools whose particular features shape the meaning of their contents Ranging from the eleventh to seventeenth centuries and across countries and genres the chapters offer innovative insights into the historical relationship between music and its presentation in a wide variety of media The lens of media enables contributors to expand music history beyond notated music manuscripts and instruments to include images furniture luxury items and other objects and to address uniquely visual and

material aspects of music sources in books and literature Drawing together an international group of contributors the volume pays close attention to the medial and material dimensions of musical sources considering them as multifaceted objects that not only contain but also determine the nature of the music they transmit Transforming our understanding of musical media this volume will be of interest to scholars of musicology art history and medieval and early modern cultures **Early**

**English Composers and the Credo** Wendy J Porter, 2022-03-23 This book develops an innovative approach for understanding the relationship between music and words in the works of five major composers of the English Renaissance John Taverner Christopher Tye John Sheppard Thomas Tallis and William Byrd Focusing on these composers settings of the Latin Credo the author shows how musical and linguistic emphasis can be used to understand the composers theological interpretations of the text By combining markedness theory with style analysis this study demonstrates that the composers used their musical skills to not only create beautiful music but also raise certain elements of the text to the foreground of perception and relegate others to supporting roles inviting listeners to experience the familiar words of the liturgy in unique ways Providing new insights into the changing musical and religious world of the sixteenth century this book is relevant to anyone researching music or religion in early modern England while offering a flexible and widely adaptable tool for the analysis of musical textual relationships *Performance Practice* Roland Jackson, 2013-10-23 Performance practice is the study of how music was performed over the centuries both by its originators the composers and performers who introduced the works and later by revivalists This first of its kind Dictionary offers entries on composers musicians performers technical terms performance centers musical instruments and genres all aimed at elucidating issues in performance practice This A Z guide will help students scholars and listeners understand how musical works were originally performed and subsequently changed over the centuries Compiled by a leading scholar in the field this work will serve as both a point of entry for beginners as well as a roadmap for advanced scholarship in the field

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