

Anyone Can Whistle Vocal Score

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Sondheim on Music
Seriously Mad
An American Text-book of Physiology
Why You Hear what You Hear
Anyone can whistle
Proceedings of the American Society for Psychical Research
The Circle of the Sciences
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Arthur's Lady's Home Magazine
Public Policy
Musical Record and Review
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A Manual for the Study of the Human Voice
Catalogue of (printed) music. Music. Accessions, pt.[1]-94
The Voice
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A Treatise on Diseases of the Nose and Throat
Transactions of the ... Annual Meeting of the American Laryngological Association
The Science of Sound
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William Henry Howell
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the vocal repertoire of the twentieth century including works by Schoenberg, Boulez, Berio, Larsen, and Vercoe presents exciting opportunities for singers to stretch their talents and demonstrate their vocal flexibility. Contemporary composers can be very demanding of vocalists, requiring them to recite, trill, and whisper or to read non-traditional scores for singers just beginning to explore the novelties of the contemporary repertoire. Exploring twentieth-century vocal music is an ideal guide, drawing on over thirty years of experience teaching and performing the twentieth-century repertoire. Sharon Mabry has written a cogent and insightful book for singers and voice teachers who are just discovering the innovative music of the twentieth century. The book familiarizes readers with the new and unusual notation systems employed by some contemporary composers, it suggests rehearsal techniques and vocal exercises that help singers prepare to tackle the repertoire, and the book offers a list of the most important and interesting works to emerge in the twentieth century along with suggested recital programs that will introduce audiences as well as singers to this under-explored body of music.

Stephen Sondheim is widely regarded as the most important composer and lyricist of musical theater in the second half of the 20th century. Celebrating his 80th birthday, this new edition of *Sondheim on Music* finds him in these guided interviews expounding in great depth and detail on his craft as a natural teacher, thoughtful, and opinionated. Sondheim discusses the art of musical composition, lyric writing, the collaborative process of musical theater, and how he thinks about his own work. Where the first edition focused particularly on six shows—*Passion*, *Assassins*, *Into the Woods*, *Sunday in the Park with George*, *Sweeney Todd*, and *Pacific Overtures*—this second edition presents a new chapter that discusses Sondheim's entire career. Several shows that were not discussed previously are explored here, including *A Funny Thing Happened on the Way to the Forum*, *Merrily We Roll Along*, *Company*, *Follies*, *Anyone Can Whistle*, and *A Little Night Music*, as well as thoughts about the recent film adaptation of *Sweeney Todd*. The book also features an entire chapter on *Bounce*, the previous incarnation of his latest musical road show. In addition to Sondheim's list of songs, *I Wish I'd Written the Songlisting* and discography has been greatly expanded and updated to include all works composed and recorded over the last six years.

explores the history of american musical theater s engagement with notions of madness from man of la mancha to a strange loop

bouve collection

this title makes possible a deep intuitive understanding of many aspects of sound as opposed to the usual approach of mere description this goal is aided by hundreds of original illustrations and examples many of which the reader can reproduce and adjust using the same tools used by the author

list of members in vol 13

motion force and energy vibrating systems sound waves perception and measurement of sound acoustics of musical instruments human voice electrical production of sound acoustics of rooms electronic music environmental noise digital computers and musical sound

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