

Nicolas Slonimsky Writings On Music Vol 1

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Slonimsky Yourke John Cacavas Leslie Ritchie Ron Gorow Guy A. Marco Louis Charles Elson
George Grove Steve Reich Oliver Strunk William Smythe Babcock Mathews Jamie Croy Kassler
Frederick Niecks John Fiske Hannah Smith Thomas Handel Bertenshaw John Sullivan Dwight
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a selection of the writings of hugh wood composer teacher and writer with eight illustrations by
william scott

john cacavas has written an extensive book on the techniques of composing orchestrating and
arranging includes chapters on each section of the band and orchestra voicing techniques as
well as special chapters on concert band writing choral writing electronic applications and
writing for film and television

combining new musicology trends formal musical analysis and literary feminist recovery work

leslie ritchie examines rare poetic didactic fictional and musical texts written by women in late eighteenth century britain she finds instances of and resistance to contemporary perceptions of music as a form of social control in works by maria barth mon harriett abrams mary worgan susanna rowson hannah cowley and amelia opie among others relating women s musical compositions and writings about music to theories of music s function in the formation of female subjectivities during the latter half of the eighteenth century ritchie draws on the work of cultural theorists and cultural historians as well as feminist scholars who have explored the connection between femininity and performance whether crafting works consonant with societal ideals of charitable natural and national order or re imagining their participation in these musical aids to social harmony women contributed significantly to the formation of british cultural identity ritchie s interdisciplinary book will interest scholars working in a range of fields including gender studies musicology eighteenth century british literature and cultural studies

a self training manual as well as a classroom text this book is a complete step by step course to develop the musician s ability to hear and notate any style of music personal training thoery and exercises produce techniques which are combined in an integrated craft which may be applied to composition orchestration arranging improvisation and performance a kind of finishing school for those who wish to pursue a career in composing orchestrating arranging or performing the score society of composers and lyricists a myriad of practical information comprehensive ear training important because aural skills are among the most overlooked in music education survey of new teaching materials jazz educators journal a synthesis of the author s vast knowledge and his quest to define the question how do we hear itg journal a wonderfully systematic approach to ear training neatly designed and structured it just flows direct and easily understood new books jazz educators journal bernard brandt says hearing and writing music by ron gorow is a superb book it makes a simple and elegant presentation of the internal process by which we hear sounds and music how we recognize intervals chords melody harmony counterpoint and the timbre of instrumentation orchestration how we can develop the skills of listening auditory memory and imagination and how to use these skills to hear and to write down music of any sort the hallmark of an expert is the ability to explain the basics of his field as simply as possible by that standard mr gorow has proven his expertise in this book i note that the other reviews both for amazon and in musical journals tend to limit the importance of hearing and writing music to ear training i believe that mr gorow s book is valuable for much more than ear training i have studied it and as a result of that study i believe that my auditory memory and imagination and my abilities in score reading have improved enormously further i have been able to use the skills in this book to transcribe melodies harmonies and counterpoint almost effortlessly both those that i have heard and those which existed only in my imagination this book has opened many doors for me i believe that it can do so for many others

cumulative index to all three volumes of literature of american music in books and folk music

collections

a monthly journal for the musician the music student and all music lovers

this historic book may have numerous typos missing text or index purchasers can download a free scanned copy of the original book without typos from the publisher 1907 not illustrated excerpt chapter iv in germany the writing of the present chapter cannot be called an inspiring task without wagner s sovereign contempt for the music of his time and tchaikovsky s belief in germany s complete exhaustion one may yet be unable to grow enthusiastic over the theme the productivity during the period with which we are concerned has been enormous but how about the really valuable outcome of it in the latter part of the 19th century the question was often asked what remains if you remove from the living german composers wagner and brahms and then there were ever so many people who while heartily admitting the greatness of one of the two were not so sure of the other not to mention those who were all for the one and would have none whatever of the other now this exclusive way of looking at men and things is not only unfair it is absolutely foolish the men of genius leave room for the men of talent and the masters en grand for the masters en miniature to be sure for some time past germany has not been abounding in musical genius of the first or even second order but if there has been a dearth of powerful original creativeness and of strikingly outstanding individuality there has been also a goodly provision of artistic ability well deserving our respect and gratitude ability displaying itself not merely in technical skill but often also in imaginativeness sensibility and poetic charm the great bulk of crudities futilities and vacuities need not trouble us they are not peculiar to any one period one could classify composers into 1 such as write only absolute music and are uninfluenced by and even averse to the programmatic tendency 2 such as write programme music but only in the classical manner and forms 3 such as go only

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