

## Singing Grammar Teaching Grammar Through Songs Cambridge Copy Collection

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a resource book of supplementary materials for the teaching of grammar through songs singing grammar is part of the cambridge copy collection it is a resource book of supplementary materials for the teaching of grammar through the medium of song the audio cd contains eighteen songs each with a specific grammar focus and is suitable for students from elementary to intermediate level for each of the songs there is a clear page of teaching notes followed by a motivating song worksheet a grammar exercise page and a fun grammar game for classroom use the material is especially suitable for younger learners but could also be used successfully with adults

while scholars of antiquity have long spoken of didactic hymns no single volume has defined or explored this phenomenon across cultural boundaries in antiquity in this monograph matthew e gordley

provides a broad definition of didactic hymnody and examines how didactic hymns functioned at the intersection of historical circumstances and the needs of a given community to perceive itself and its place in the cosmos and to respond accordingly comparing the use of didactic hymnody in a variety of traditions this study illuminates the multifaceted ways that ancient hymns and psalms contributed to processes of communal formation among the human audiences that participated in the praise either as hearers or active participants the author finds that in greek roman jewish and christian contexts many hymns and prayers served a didactic role fostering the ongoing development of a sense of identity within particular communities

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this book explores the influential role played by singing as a performative medium within processes of textual interpretation and variation during the late second temple period as reflected in the dead sea scrolls singing is argued to be a prominent and widespread mode of performance and a medium which exerted considerable influence within and upon processes of textual composition interpretation and transmission these complex processes result in the variation of textual forms meaning that sung performance contributed to the widespread pluriformity of textual traditions including those that were eventually codified in the scriptural canons of judaism and christianity

the story of ireland its graces and shortcomings triumphs and sorrows is told by ballads dirges and humorous songs of its common people music is a direct and powerful expression of irish folk culture and an aspect of irish life beloved throughout the rest of the world incredibly the largest single gathering of irish folk songs had been almost inaccessible because originally newspaper based it was available in only three libraries in belfast dublin and washington d c sam henry s songs of the people makes the music available to a wider audience than the collector ever imagined comprising nearly 690 selections this thoroughly annotated and indexed collection is a treasure for anyone who performs composes studies collects or simply enjoys folk music it is valuable as an outstanding record of irish folk songs before world war ii demonstrating the historical ties between irish and southern folk culture and the tremendous irish influence on american folk music in addition to the songs themselves and their original commentary sam henry s songs of the people includes a glossary bibliography discography index of titles and first lines melodic index index of the original sources of the songs and information about them geographical index of sources and three appendixes related to the original song series in the northern constitution

given the variety and richness of the sixteenth and seventeenth century english songscape it might seem unsurprising to suggest that early modern song needs to be considered as sung when a reader

encounters a song in a sonnet sequence a romance and even a masque or a play however the tendency is to engage with it as poem rather than as musical performance opening up the notion of song from a performance based perspective the matter of song in early modern england considers the implications of reading song not simply as lyric text but as an embodied and gendered musical practice animating the traces of song preserved in physiological and philosophical commentaries singing handbooks poetic treatises and literary texts ranging from mary sidney herbert's psalmes to john milton's comus the book confronts song's ephemerality its lexical and sonic capriciousness and its airy substance these features can resist critical analysis but were vital to song's affective workings in the early modern period the volume foregrounds the need to attend much more closely to the embodied and musical dimensions of literary production and circulation in sixteenth and seventeenth century england it also makes an important and timely contribution to our understanding of women's engagement with song as writers and as performers a companion recording of fourteen songs featuring larson soprano and lucas harris lute brings the project's innovative methodology and central case studies to life

songs that sell the most copies become hits but some of those hits become something more iconic recordings that not only inspire a generation but also alter the direction of music in this follow up to his classic anatomy of a song writer and music historian marc myers tells the stories behind fifty five more rock pop r b country and reggae hits through intimate interviews with the artists who wrote and recorded them part oral history part musical analysis anatomy of 55 more songs ranges from creedence clearwater revival's bad moon rising to dionne warwick's walk on by the beach boys good vibrations and black sabbath's paranoid bernie taupin recalls how he wrote the lyrics to elton john's rocket man joan jett remembers channeling her rage against how she had been unfairly labeled and treated into bad reputation and ozzy osbourne elvis costello bob weir sheryl crow alice cooper roberta flack john mellencamp keith richards carly simon and many others reveal the emotions and technique behind their major works

this book the first cross cultural study of post 1970s anglophone canadian and american multi ethnic drama invites assessment of the thematic and aesthetic contributions of this theater in today's globalized culture a growing number of playwrights of african south and east asian and first nations heritage have engaged with manifold socio political and aesthetic issues in experimental works combining formal features of more classical european dramatic traditions with such elements of ethnic culture as ancestral music and dance to interrogate the very concepts of theatricality and canonicity their mouths on fire august wilson these playwrights contest stereotyped notions of authenticity in spired by songs of anger passion experience survival and regeneration the plays analyzed bespeak a burning desire to break the silence to heal and empower foregrounding questions of hybridity diaspora cultural memory and nation this comparative study includes discussion of some twenty five case studies of plays by such authors as m j kang august wilson suzan lori parks djanet sears chay yew padma viswanathan rana bose diane glancy and drew hayden taylor through its cross cultural and cross national prism mouths on fire with songs shows that multi ethnic drama is one of the most diverse and dynamic sites of cultural production in north america today

vols 1 26 include a supplement the university pulpit vols 1 26 no 1 661 which has separate pagination but is indexed in the main vol

qualities of motion and emotion in song come from poetic images melody harmony and voice leading but they also come from rhythm and meter the flow and articulation of words and music in time this book explores rhythm and meter in the nineteenth century german lied including songs for voice and piano by fanny hensel née mendelssohn franz schubert robert schumann johannes brahms and hugo wolf the lied as a genre is characterized especially by the fusion of poetry and music poetic meter itself has expressive qualities and rhythmic variations contribute further to the modes of signification these features often carry over into songs even as they are set in the more strictly determined periodicities of musical meter a new method of declamatory schema analysis is presented to illustrate common possibilities for setting trimeter tetrameter and pentameter lines degrees of rhythmic regularity and irregularity are also considered there has been a wealth of new work on metric theory and analysis in the past thirty years here this research is reviewed and applied in song analysis topics include the nature of metric entrainment drawing on music psychology metric dissonance hypermeter and phrase rhythm whereas narrative accounts of the nineteenth century lied typically begin with schubert here forms of expansion and elision in songs by hensel provide a point of departure repetition links up directly with motion in songs by schubert including his famous gretchen am spinnrade the doubling and reverberation of vocal melody creates a form of interiorized resonance in schumann s songs brahms and wolf are typically understood as polar opposites in the later nineteenth century here the differences are clarified along with deeper affinities songs by both brahms and wolf may be understood as musical performances of poetic readings and in this regard they both belong to a late period of cultural history

through the presentation of nine different arts and humanities topics such as architecture and design literature religion and visual arts this volume describes the two cultural movements of the age of baroque and enlightenment from 1600 to 1800

part anthology part social history this book explores the relationship between popular song and the events in britain over the last 400 years that rise to it on subjects as diverse as crime war love disarmament politics and industry song has always been a vehicle for the expression of popular feeling often as the voice of the minority or oppressed concentrating on the overlapping categories of oral songs street ballads and the work of singer songwriters who employ a traditional idiom the book presents fifty four songs in full forty with music quotations from many others a bibliography and discography and numerous illustrations including facsimile ballads engravings and photographs of contemporary scenes

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