

Compendio Di Teoria Musicale Ii Corso

L'opera e altri saggi di teoria musicale
The Art of Partimento
The Solfeggio Tradition
Music and Esotericism
Made in Italy
The Italian Traditions & Puccini
World Soul – Anima Mundi
Rites of Passage: Rational/Irrational Natural/Supernatural Local/Global
Catalog of Copyright Entries
Il mio primo libro di musica. Guida per insegnanti e genitori
Music Performers' Lived Experiences
Rethinking Mahler
Medieval Music and the Art of Memory
Instrumental Music in Late Eighteenth-Century Naples
Catalog of Copyright Entries
The Measure of Homer
Ludics
Catalog of Copyright Entries. Third Series
The Origins of Criticism
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at the height of the enlightenment four conservatories in naples stood at the center of european composition maestros taught their students to compose with unprecedented swiftness and elegance using the partimento an instructional tool derived from the basso continuo that encouraged improvisation as the path to musical fluency although the practice vanished in the early nineteenth century its legacy lived on in the music of the next generation in the art of partimento performer and music historian giorgio sanguinetti chronicles the history of this long forgotten neapolitan art sanguinetti has painstakingly reconstructed the oral tradition that accompanied these partimento manuscripts now scattered throughout europe beginning with the origins of the partimento in the circles of corelli pasquini and alessandro scarlatti in rome and tracing it through the peak of the tradition in naples the art of partimento

gives a glimpse into the daily life and work of an eighteenth century composer the art of the partimento is also a complete practical handbook to reviving the tradition today step by step sanguinetti guides the aspiring composer through elementary realization to more advanced exercises in diminution imitation and motivic coherence based on the teachings of the original masters sanguinetti challenges the reader to become a part of history providing a variety of original partimenti in a range of genres forms styles and difficulty levels along the way and allowing the student to learn the art of the partimento for themselves at their own pace as both history and practical guide the art of partimento presents a new and innovative way of thinking about music theory sanguinetti's unique approach unites musicology and music theory with performance which allows for a richer and deeper understanding than any one method alone and offers students and scholars of composition and music theory the opportunity not only to understand the life of this fascinating tradition but to participate in it as well

in this first ever book on the solfeggio tradition one of the pillars of eighteenth century music education author nicholas baragwanath illuminates how performers and composers developed their exceptional skills in improvising and inventing melodies

this collection of essays analyzes the relationships that exist between esotericism and music from antiquity to the 20th century investigating ways in which magic astrology alchemy divination and cabbala interact with music the volume seeks to dissolve artificial barriers between the history of art music science and intellectual history by establishing an interdisciplinary dialogue about music as viewed against a specific cultural background the synthesis of scientific and historical contexts with respect to music explored here on a large scale for the first time opens up a wealth of new approaches to music historical research music performance and musical composition each chapter presents either a unique example of music functioning within esoteric and scientific traditions or a demonstration of the influence of those traditions upon selected musical works l ouvrage analyse les relations entre l'ésotérisme et la musique de l'antiquité au 20ème siècle étudiant comment la magie l'astrologie l'alchimie la divination et la cabale ont interagit avec la musique il vise à dépasser les frontières entre l'histoire de l'art l'histoire de la musique et l'histoire des sciences et des idées afin de nouer un dialogue interdisciplinaire sur la musique autour de contextes historiques et scientifiques précis l'ouvrage offre une première synthèse sur les rapports entre ésotérisme et musique ainsi que diverses pistes de recherche à poursuivre

provides comprehensive introduction to the history sociology and musicology of 20th century italian popular music essays written by authors from a variety of backgrounds offer broad portrait of modern popular musical culture for readers new to italian music

a major contribution not only to puccini studies but also to the study of nineteenth century italian opera in general nineteenth century music review in this groundbreaking survey of the fundamentals methods and formulas that were taught at italian music conservatories during

the 19th century nicholas baragwanath explores the compositional significance of tradition in rossini bellini donizetti verdi boito and most importantly puccini taking account of some 400 primary sources baragwanath explains the varying theories and practices of the period in light of current theoretical and analytical conceptions of this music the italian traditions and puccini offers a guide to an informed interpretation and appreciation of italian opera by underscoring the proximity of archaic traditions to the music of puccini dense and challenging in its detail and analysis this work is an important addition to the growing corpus of puccini studies highly recommended choice

from plato s timaeus onwards the world or cosmos has been conceived of as a living rational organism most notably in german idealism philosophers still talked of a weltseele schelling or weltgeist hegel this volume is the first collection of essays on the origin of the notion of the world soul anima mundi in antiquity and beyond it contains 14 original contributions by specialists in the field of ancient philosophy the platonic tradition and the history of theology the topics range from the obscure presocratic heraclitus to plato and his ancient readers in middle and neoplatonism including the stoics to the reception of the idea of a world soul in the history of natural science a general introduction highlights the fundamental steps in the development of the platonic notion throughout late antiquity and early christian philosophy accessible to classicists historians of philosophy theologians and invaluable to specialists in ancient philosophy the book provides an overview of the fascinating discussions surrounding a conception that had a long lasting effect on the history of western thought

the two volumes on music performers lived experiences seeks to widen this research area through close investigations of a variety of rich complex and nuanced experiences classical music performers have qua performers as they interact with musical scores instruments performance traditions other musicking individuals wider artistic and cultural discourses norms and beliefs the two volumes aim to humanise music performers and contribute towards shaping a more performer centred discipline of music performance studies the first volume music performers lived experiences theory method interpretation brings together internationally renowned scholars who capture and scrutinise through a variety of methods a wide range of experiences performers have as well as the personally meaningful lived experience narratives performers construct presenting vivid portraits of music performers as artists situated in unique socio cultural historical embodied and discursive contexts the topics discussed include the construction of the idea of the composer from lived experiences of performing manifestations of wisdom in the ways performers make sense of their experiences joys of sight reading performer agency lived experience as the basis of performance analysis emotional labour of working with controversial repertoire performance anxiety dreams of music performers experience of working across musical genres the nature of intersubjective experiences in music making absorption and subjective bodily sensations in performance readers will come away from the book with fresh insights about and an enhanced understanding of the infinitely rich lifeworld of music performers

as one of the most popular classical composers in the performance repertoire of professional and amateur orchestras and choirs across the world gustav mahler continues to generate significant interest and the global appetite for his music and for discussions of it remains large editor jeremy barham brings together leading and emerging scholars in the field to explore mahler s relationship with music media and ideas past and present addressing issues in structural analysis performance genres of stage screen and literature cultural movements aesthetics history historiography and temporal experience rethinking mahler counterbalances prevailing scholarly assumptions and preferences that configure mahler as proto modernist with hitherto neglected consideration of his debt to and his re imagining of the legacies of his own historical past over the course of 17 chapters drawing from a variety of disciplinary perspectives the book pursues ideas of nostalgia historicism and pastness in relation to an emergent modernity and subsequent musical cultural developments yielding a wide ranging exploration and re evaluation of mahler s works their historical reception and understanding and their resounding impact within diverse cultural contexts rethinking mahler will be an essential resource for scholars and students of mahler and late romantic era music more generally and will also find an audience among the many devotees of mahler s music

winner of the ascap deems taylor award and society of music theory s wallace berry award this bold challenge to conventional notions about medieval music disputes the assumption of pure literacy and replaces it with a more complex picture of a world in which literacy and orality interacted asking such fundamental questions as how singers managed to memorize such an enormous amount of music and how music composed in the mind rather than in writing affected musical style anna maria busse berger explores the impact of the art of memory on the composition and transmission of medieval music her fresh innovative study shows that although writing allowed composers to work out pieces in the mind it did not make memorization redundant but allowed for new ways to commit material to memory since some of the polyphonic music from the twelfth century and later was written down scholars have long assumed that it was all composed and transmitted in written form our understanding of medieval music has been profoundly shaped by german philologists from the beginning of the last century who approached medieval music as if it were no different from music of the nineteenth century but medieval music and the art of memory deftly demonstrates that the fact that a piece was written down does not necessarily mean that it was conceived and transmitted in writing busse berger s new model one that emphasizes the interplay of literate and oral composition and transmission deepens and enriches current understandings of medieval music and opens the field for fresh interpretations

this book demonstrates the cultivation of instrumental genres by neapolitan musicians and its significant stature at the royal court drawing on archival documents and musical sources it paints a compelling history of local instrumental music culture and contributes to a wider ethnographic portrait of naples in the late eighteenth century

placing homer homer and the divine the golden verses homer among the scholars the pleasures of song

this book establishes play as a mode of humanistic inquiry with a profound effect on art culture and society play is treated as a dynamic and relational modality where relationships of all kinds are forged and inquisitive interdisciplinary engagement is embraced play cultivates reflection connection and creativity offering new epistemological directions for the humanities with examples from a range of disciplines including poetry history science religion and media this book treats play as an object of inquiry but also as a mode of inquiry the chapters each focusing on a specific cultural phenomenon do not simply put culture on display they put culture in play providing a playful lens through which to see the world the reader is encouraged to read the chapters in this book out of order allowing constructive collision between ideas moments in history and theoretical perspectives the act of reading this book like the project of the humanities itself should be emergent generative and playful

includes part 1 number 1 2 books and pamphlets including serials and contributions to periodicals january december

by literary criticism we usually mean a self conscious act involving the technical and aesthetic appraisal by individuals of autonomous works of art aristotle and plato come to mind the word social does not yet as this book shows it should if that is we wish to understand where literary criticism as we think of it today came from andrew ford offers a new understanding of the development of criticism demonstrating that its roots stretch back long before the sophists to public commentary on the performance of songs and poems in the preliterate era of ancient greece he pinpoints when and how later in the greek tradition than is usually assumed poetry was studied as a discipline with its own principles and methods the origins of criticism complements the usual history of ideas approach to the topic precisely by treating criticism as a social as well as a theoretical activity with unprecedented and penetrating detail ford considers varying scholarly interpretations of the key texts discussed examining greek discussions of poetry from the late sixth century b c through the rise of poetics in the late fourth he asks when we first can recognize anything like the modern notions of literature as imaginative writing and of literary criticism as a special knowledge of such writing serving as a monumental preface to aristotle s poetics this book allows readers to discern the emergence within the manifold activities that might be called criticism of the historically specific discourse on poetry that has shaped subsequent western approaches to literature

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