

Elements Of Music Straus

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Elements of Music 4e
Introduction to Post-Tonal Theory
Richard Strauss
Extraordinary Measures
The Origin of Music in Words, and the Music of Strauss
Richard Strauss's Orchestral Music and the German Intellectual Tradition
Broken Beauty
Strauss
Grove's Dictionary of Music and Musicians
Stravinsky's Late Music
The Oxford Handbook of Musical Variation
A Dictionary of Music and Musicians (A.D. 1450-1889) by Eminent Writers, English and Foreign
The Ariadne auf Naxos of Hugo von Hofmannsthal and Richard Strauss
The International Encyclopedia of Music and Musicians
The Ballet Collaborations of Richard Strauss
A Dictionary of Music and Musicians
Dwight's Journal of Music
Richard Strauss
Dictionary of Music and Musicians
Joseph Nathan Straus
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Charles Youmans
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elements of music covers the traditional fundamental topics in tonal music theory pitch notation in bass and treble clefs rhythm and meter major and minor scales intervals triads and seventh chords and simple harmonic progressions musical literature elements of music includes an anthology of core works in diverse tonal styles both in score and recorded on cd and these are the source of all of the musical examples and many of the written exercises students learn the concepts through the musical works and the musical works through the concepts interactivity elements of music comes with an interactive cd that contains all of the written exercises students can thus hear the music they write as they write it flexibility elements of music with its transparent organization and its extensive imaginative interactive exercises is designed as a set of flexible resources for the teacher rather than a prescribed curricular sequence that must be followed in lockstep in class activities each lesson is accompanied by suggested in class activities including singing dictation and keyboard exercises designed to supplement and reinforce the theory lessons the goal of these activities and of the book as a whole is to bring beginning students into close contact with music at every stage this book emphasizes that music is to be heard and made not merely seen and contemplated

elements of music is an introduction to music fundamentals for music majors and non majors organized into brief lessons each of which is followed by exercises and in class activities the text offers instructors flexibility in how they teach music fundamentals unmatched concision and clarity make learning fundamentals simple throughout the text a core repertoire introduces students to fundamental concepts helping students connect fundamentals to music they enjoy and with the new oxford fourth edition the text offers more resources than ever for students to complete fundamentals work online

now published by norton introduction to post tonal theory has been thoroughly updated to reflect the latest developments in the field with additional coverage of transformational theory and voice leading the fourth edition helps students identify key theoretical points and guides them through the process of analysis while also offering new recently composed musical examples all at an exceptional value

as we approach the fiftieth anniversary of richard stauss s death scholarly interest in the composer continues to grow despite what was once a tendency by musicologists to overlook or deny strauss s importance these essays firmly

place the german composer in the musical mainstream and situate him among the most influential composers of the late nineteenth and early twentieth centuries originally published in 1992 this volume examines strauss s life and work from a number of approaches and during various periods of his long career opening up unique corridors of insight into a crucial time in german history contributors discuss strauss as a young composer steeped in a conservative instrumental tradition as a brash young modernist tone poet of the 1890s as an important composer of twentieth century german opera and as a cultural icon manipulated by the national socialists during the 1930s and early 1940s individual essays use strauss s creative work as a framework for larger musicological questions such as the tension between narrative and structure in program music the problem of extended tonality at the turn of the century stylistic choice versus stylistic obligation and conflicting perspectives of progressive versus conservative music this collection will interest strauss scholars musicologists and those interested in the artistic and cultural life of germany from 1880 through the second world war contributors kofi agawu günter brosche bryan gilliam stephen hefling james a hepokoski timothy l jackson michael kennedy lewis lockwood barbara a peterson pamela potter reinhold schlötterer r larry todd

approaching disability as a cultural construction rather than a medical pathology this book studies the impact of disability and concepts of disability on composers performers and listeners with disabilities as well as on discourse about music and works of music themselves for composers with disabilities like beethoven delius and schumann awareness of the disability sharply inflects critical reception for performers with disabilities such as itzhak perlman and evelyn glennie the performance of disability and the performance of music are deeply intertwined for listeners with disabilities extraordinary bodies and minds may give rise to new ways of making sense of music in the stories that people tell about music and in the stories that music itself tells disability has long played a central but unrecognized role some of these stories are narratives of overcoming the triumph of the human spirit over adversity but others are more nuanced tales of accommodation and acceptance of life with a non normative body or mind in all of these ways music both reflects and constructs disability

a study of strauss s orchestral activity from the perspective of late 19th century german intellectual history

broken beauty illustrates how disability is right at the core of musical modernism it is one of the things that musical modernism is fundamentally about the most characteristic features of musical modernism fractured forms immobilized harmonies conflicting textural layers radical simplification of means in some cases and radical complexity and hermeticism in others can be understood as musical representations of disability conditions including deformity disfigurement mobility impairment madness idiocy and autism

richard strauss is an outlier in the context of twentieth century music some consider him a composer of the late romantic period while others declare him a traitor of modernity for his role in national socialism despite the controversy surrounding him strauss s works even beyond his most well known operas elektra and rosenkavalier are present in the repertoires of concert halls worldwide and continue to enjoy large audiences the details of the composer s life however remain shrouded in mystery and gossip laurenz lütteken s strauss presents a fresh approach to understanding this elusive composer s life and works dispensing with stereotypes and sensationalism it reveals strauss to be a sensitive intellectual and representative of modernity with all light and shade of the turn of the twentieth century

the first book to be devoted to the music of stravinsky s last compositional period

the oxford handbook of musical variation offers new research into what is arguably the most fundamental and essential musical process over forty two chapters the book offers new insights into variational workings in music from corelli to jazz and in both instrumental and vocal music throughout the chapters also explore new ways of thinking about musical form rhythm and meter harmony expression and narrative music cognition and pedagogy through variation

this book presents in comprehensive fashion the extraordinary development of ariadne auf naxos from its conception to the final operatic version the unique collaboration of hofmannsthal and strauss is examined and the classical myths that served as a basis for the libretto are investigated the detailed analysis and interpretation of both the text and the music demonstrate that this work is epochal in the history of early nineteenth century opera and commands

central importance in the overall production of its authors

an interdisciplinary study of the contributions made by Strauss to the development of ballet this study shows how the composer collaborated with prominent dance artists of his time how he entered upon an exploration of musical modernism

second edition includes expanded biographical section and discussion of Strauss's music Richard Strauss's long life spanned nearly a century from the consolidation of Wagner's fame in the 1860s to the age of post-serialism and the dawn of electronics when he died in 1949 for 79 of his 85 years he composed songs chamber music a series of brilliant tone poems and the great ballets and operas which he created for the legendary stars of Dresden and Vienna he was also one of the outstanding conductors of his time directing opera companies in Weimar Munich Berlin and Vienna his life was rich in controversy from the outrage caused by the operas *Salome* and *Elektra* to the years under the Nazi regime in his survey of the music rejecting the generally accepted view that Strauss's genius declined in his middle years Michael Kennedy traces refinements of style from the early 1920s to Strauss's late works the first edition of this book was published by Dent in 1976

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