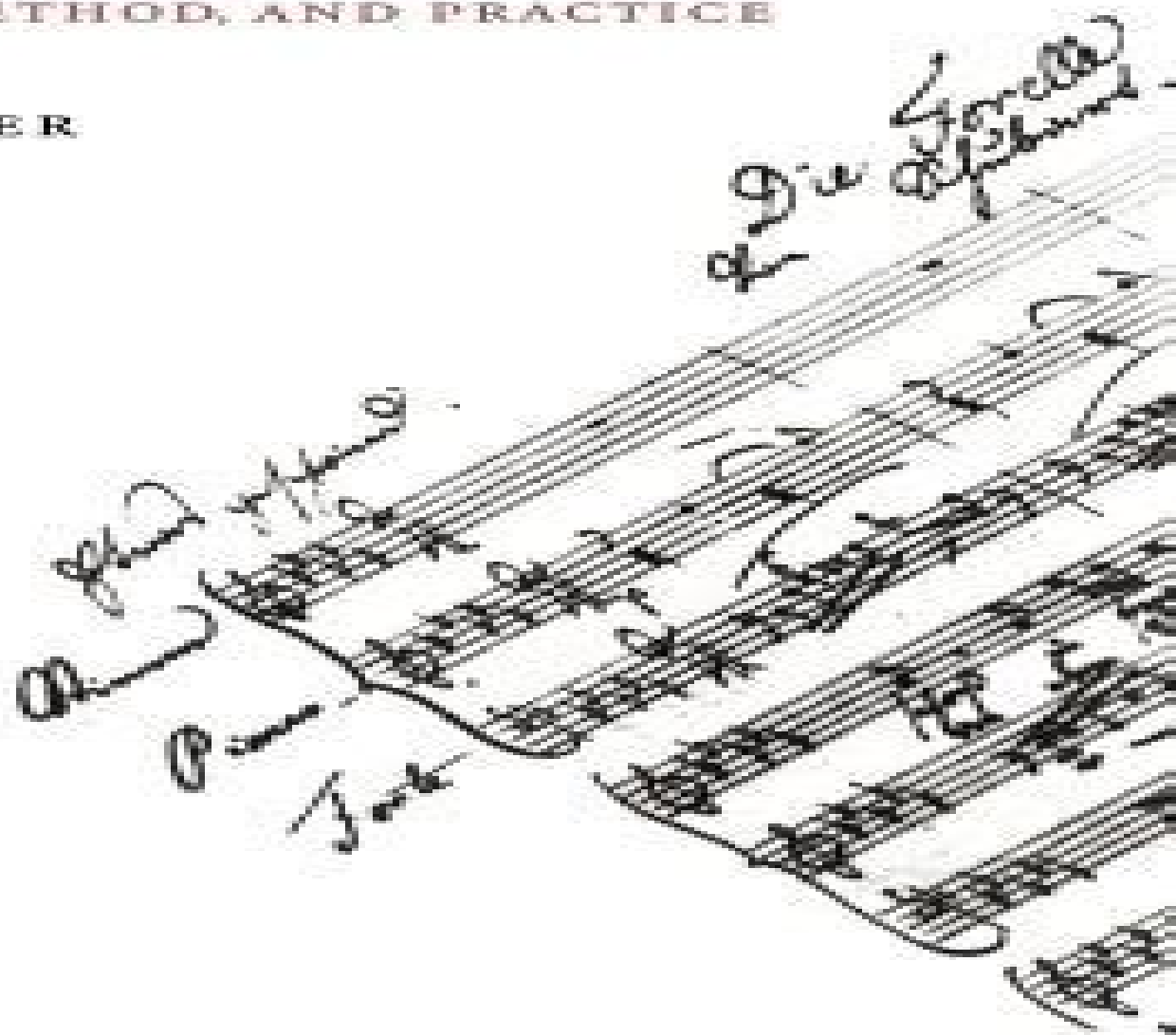


JAMES GRIER

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Critical Editing Of Music History Method And Practice

Murray Steib



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The Critical Editing of Music James Grier, 1996-08-15 The book follows the activities inherent in music editing including the tasks of the editor the nature of musical sources and transcription Grier also discusses the difficult decisions faced by the editor such as sources not associated with the composer and necessary editorial judgement **Handbook of**

Stemmatology Philipp Roelli, 2020-09-07 Stemmatology studies aspects of textual criticism that use genealogical methods to analyse a set of copies of a text whose autograph has been lost This handbook is the first to cover the entire field encompassing both theoretical and practical aspects of traditional as well as modern digital methods and their history As an art ars stemmatology's main goal is editing and thus presenting to the reader a historical text in the most satisfactory way As a more abstract disciplina scientia it is interested in the general principles of how texts change in the process of being copied Thirty eight experts from all of the fields involved have joined forces to write this handbook whose eight chapters cover material aspects of text traditions the genesis and methods of traditional Lachmannian textual criticism and the objections raised against it as well as modern digital methods used in the field The two concluding chapters take a closer look at how this approach towards texts and textual criticism has developed in some disciplines of textual scholarship and compare methods used in other fields that deal with descent with modification The handbook thus serves as an introduction to this interdisciplinary field **Reader's Guide to Music** Murray Steib, 2013-12-02 The Reader's Guide to Music is designed to

provide a useful single volume guide to the ever increasing number of English language book length studies in music Each entry consists of a bibliography of some 3 20 titles and an essay in which these titles are evaluated by an expert in the field in light of the history of writing and scholarship on the given topic The more than 500 entries include not just writings on major composers in music history but also the genres in which they worked from early chant to rock and roll and topics important to the various disciplines of music scholarship from aesthetics to gay lesbian musicology **Readying Cavalli's Operas for the Stage** Ellen Rosand, 2017-07-05 After more than three centuries of silence the voice of Francesco Cavalli is being heard loud and clear on the operatic stages of the world The coincidence of productions at La Scala Milan and Covent Garden London in the same month September 2008 of two different operas signals a new stage in the recovery of these extraordinary works confined until now to special venues committed to early music opera festivals conservatory and university productions The works of the composer who is credited with having invented the genre of opera as we know it are finally enjoying a renaissance A new edition of Cavalli's twenty eight operas is in preparation and the composer and his works are at the center of a great deal of new scholarship ranging from the study of sources and production issues to the cultural context of opera of this period In the face of such burgeoning interest this collection of essays considers the Cavalli revival from various points of view In particular it explores the multiple issues involved in the transformation of an operatic manuscript into a performance Although focused on the works of Cavalli much of this material can transfer easily to other operatic repertoires Following an

introductory part reflecting back on four decades of Cavalli performances by some of the conductors responsible for the revival of interest in the composer the collection is divided into four further parts The Manuscript Scores Giasone Production and Interpretation Making Librettos and Cavalli Beyond Venice **Textual Heritage** Edoardo Gerlini,Andrea Giolai,2025-10-01 The relationship between texts and the field of cultural heritage remains ill defined Although scholarship has long recognized the importance of textual practices in mediating cultural identity and memory the emphasis heritage studies places on authentic material traces downplays the unique impact of their creative transmission and appropriation Focusing on the afterlives of written artifacts and the re use of their textual contents primarily within East Asia Textual Heritage highlights how textual practices offer a lens for understanding questions of canonization embodiment and circulation Through case studies ranging from Japanese court music to digital editions this volume advances a theory of humanistic heritage studies that better understands the overlap between literary and heritage studies Perspectives on the Performance of French Piano Music Lesley A. Wright,2016-04-22 Perspectives on the Performance of French Piano Music offers a range of approaches central to the performance of French piano music of the nineteenth and twentieth centuries The contributors include scholars and active performers who see performance not as an independent activity but as a practice enriched by a wealth of historical and analytical approaches To underline the usefulness of contextual understanding for performance each author highlights the choices performers must confront with examples drawn from particular repertoires and composers Topics explored include editorial practice the use of early recordings emergent disciplines such as analysis and performance and traditions passed down from teacher to student Themes that emerge demonstrate the importance of editions as a form of communication the challenges of notation the significance of detail and of deeper continuity the importance of performing and teaching traditions and the influence of cross disciplinary frameworks A link to a set of performed examples on the frenchpianomusic com website allows readers to hear and compare performances and interpretations of the music discussed The volume will appeal to musicologists and analysts interested in performance performers students and piano teachers GRADIVA JOURNAL OF CONTEMPORARY THEORY AND PRACTICE ,2000

American Music ,2005 *A Performer's Guide to Music of the Baroque Period* Associated Board of the Royal Schools of Music (Great Britain),2002 Clear comprehensive and with a CD that complements the text this book focuses on the music of the Baroque period It will assist AS A2 music students degree students and also amateur performers and their teachers

Notes Music Library Association,2004 *Journal of the American Musical Instrument Society* American Musical Instrument Society,1997 **Journal of the American Musicological Society** American Musicological Society,1997

The Maynooth International Musicological Conference 1995 Patrick F. Devine,1996 This book addresses the relationship between music and cultural history in Ireland It variously identifies and examines the development of music as an outgrowth of extra musical concepts and socio cultural entities including celticism in pre christian and early christian Ireland the

ideology of ethnic culture education nationalism religion the composer in modern Ireland and the impact of music on the Irish literary imagination Throughout the book an abiding concern with music as the expression of political social and religious norms of cultural development in Ireland affords thematic coherence to the essays as a whole As with the preceding volumes in the series Music and Irish Cultural History breaks new ground in the cultivation of musicology in Ireland In particular it serves as a stimulus to the better understanding of music as a vital preoccupation of the Irish Mind BOOK JACKET Title Summary field provided by Blackwell North America Inc All Rights Reserved *Current Musicology* Austin Clarkson,2006 *Ohne Titel* Bruno Bouckaert,Eugeen Schreurs,2008 **Yearbook of the Alamire Foundation** ,2008 *A Performance Edition of the Opera, Kaspar Der Fagottist by Wenzel Müller (1767-1835)* Susan Nita Barber,2003 **Early Music Review** ,1996 *Canadian University Music Review* ,2000 **The Beethoven Journal** ,1997

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