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Part three teaches the student to form clear and accurate concepts of music expression. It also teaches the guitarist how to perform in public with accuracy and confidence. the book is filled with carefully graded original exercises

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book.

Provocative and
timely, Disciplining
Music confronts a
topic that has
sparked considerable
debate in recent

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years: how do
musicians and music
scholars "discipline"
music in their efforts
to confer order and
meaning on it? This
collection of essays
addresses this issue
by formulating
questions about
music's canons—rules
that measure and

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order, negotiate
cultural constraints,
reconstruct the past,
and shape the future.

Written by scholars
representing the
fields of historical
musicology,

ethnomusicology,
and music theory,
many of the essays
tug and push at the

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Into The Nature Of
very boundaries of
these traditional
Harmony Melody
division within the
Counterpoint And
study of music.

"Fortunately, in a
blaze of good-
humored . . .
scholarship, [this]
book helps brains
unaccustomed to
thinking about the
future without

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jeopardizing the past
into The Nature Of
imagine the wonder
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classical-music life
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might become if it
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embraced all people
Of Study Editions
and all
Chamber Music
musics." □Laurence
Orchestral Wo
Vittes, Los Angeles
Reader "These
essays will force us
to rethink our
position on many

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issues. . . [and]
advance musicology
into the twenty-first
century." Giulio
Ongaro, American
Music Teacher With
essays by Katherine
Bergeron, Philip V.
Bohlman, Richard
Cohn and Douglas
Dempster, Philip
Gossett, Robert P.

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Tomlinson.

Arnold Schoenberg's
theory of music has
been much discussed
but his approach to
music theory needs a
new historical and
theoretical

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Orchestral Wo
assessment in order
to provide a clearer
understanding of his
contributions to
music theory and
analysis. Norton
Dudeque's
achievement in this
book involves the
synthesis of
Schoenberg's
theoretical ideas

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from the whole of
Into The Nature Of
the composer's
Harmony Melody
working life,
Counterpoint And
including material
Form Dover Series
only published well
Of Study Editions
after his death. The
Chamber Music
book discusses
Orchestral Wo
Schoenberg's
rejection of his
German music
theory heritage and
past approaches to

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music-theory
Into The Nature Of
pedagogy, the need
Harmony Melody
for looking at
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musical structures
Form Dover Series
differently and to
Of Study Editions
avoid aesthetic and
Chamber Music
stylistic issues.
Orchestral Wo

Dudeque provides a
unique
understanding of the
systematization of
Schoenberg's tonal-

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Into The Nature Of
harmonic theory, the
matic/motivic-
development theory
and the links with
contemporary and
past music theories.
The book is
complemented by a
special section that
explores the
practical application
of the theoretical

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material already
discussed. The focus
of this section is on
Schoenberg's
analytical practice,
and the author's
response to it.

Norton Dudeque
therefore provides a
comprehensive
understanding of
Schoenberg's

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Into The Nature Of
Harmony Melody
Counterpoint And
Form Dover Series
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Chamber Music
Orchestral Wo

thinking on tonal
harmony, motive
and form that has
hitherto not been
attempted.

Ernst Kurth as
Theorist and Analyst
is the first book
length study devoted
to the writings of
one of this century's
most important

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music theorists. In
Into The Nature Of
contrast to previous
Harmony Melody
discussions, Lee A.
Counterpoint And
Rothfarb's study
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explains Kurth's
Of Study Editions
theories in light of
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his analyses of
Orchestral Wo
specific musical
examples. Unlike
many of his
contemporaries,
Kurth approached

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music primarily
from a cognitive
rather than a purely
technical viewpoint.

In a unique kind of
experiential analysis,
he examined the
psychological

foundations of
counterpoint,

harmony, and form,
and considered the

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affective, as opposed
to solely structural
or syntactic, effects
of melody, chord,
interval, and tone.

The introduction
provides a
biographical sketch
of Kurth, based on
archival research and
personal interview
with his widow, son,

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and many of his
doctoral students.

Rothfarb also
discusses the
intellectual currents
of the late nineteenth
and early twentieth
centuries, both

musical and
nonmusical, which
shaped Kurth's
outlook. Eight

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Music An Inquiry
Into The Nature Of
Harmony Melody
Counterpoint And
Form Dover Series
Of Study Editions
Chamber Music
Orchestral Wo

chapters summarize
the main ideas of
Grundlagen des
linearen
Kontrapunkts and
Romantische
Harmonik and show
the directions Kurth
took in his later
works, Bruckner and
Musikpsychologie.
A final chapter

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identified his
influence on several
of his well-known
contemporaries.

Ernst Kurth as
Theorist and Analyst
will interest music
theorists,

musicologists, and
advanced students of
music theory.

Semiotic Essays

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Patterns and
Predictions in
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Twentieth-Century
Counterpoint And
Culture
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Analysis
Chamber Music
Conversations with
Orchestral Wo
Black American
Composers
Musical Structure
and Design
Hitler's E´migre´s

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and Exiles in
Southern California
A revision of
the classic
1964 edition
exploring
counterpoint
techniques
beyond the
stylistic base
of the baroque
tradition. This

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practical
194-page book
Into The Nature Of
contains a
Harmony Melody
glossary of
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terms, a
Form Dover Series
bibliography
for further
study, and a
Orchestral We
subject index.
There is also
an index of
musical
examples, and

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the included
Into The Nature Of
CDs contain
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recordings of
musical
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examples from
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the text. Editions
Includes Music
perforated
orchestral Wo
exercise pages
for students.
What is
required for a
listener to

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understand a
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piece of music?
Harmony Melody
Does aural
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understanding
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depend upon
reflective
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awareness of
Classical Music
musical
Orchestral Wo
architecture or
large-scale
musical
structure?
Jerrold

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Levinson thinks
not. In
contrast to
what is
commonly
assumed, Editions
Levinson argues
that basic
understanding
of music only
requires
properly
grounded,

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present-focused
attention, and
that virtually
everything in
the
comprehension
of extended
pieces of music
that suggests
explicit
architectonic
awareness can
be explained

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without
positing
conscious grasp
of
relationships
across broad
spans. Levinson
rejects the
notion that
keeping music's
large-scale
form before the
mind is somehow

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essential to
fundamental
understanding
of it. As
evidence, he
describes in
detail the
experience of
listening to a
wide range of
music. He
defends, with
some

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qualifications,
Into The Nature Of
the views of ni
Harmony: Melody
nineteenth-
century
Counterpoint And
Form Dover Series
musician and
psychologist
Of Study Editions
Edmund Gurney,
author of The
Orchestral Vte
Power of Sound,
who argued that
musical
comprehension
requires only

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attention to
Into The Nature Of
the evolution
of music from
moment to
moment. Music
theory Editions
standardly
misapprehends
the experience
and mindset of
most who know
and love
classical

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music,
concludes
Levinson. His
book is a
defense of the
passionate and
attentive,
though architec
tonically
unconcerned,
music listener.
Steve Larson
drew on his 20

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years of
research in
music theory,
cognitive
linguistics,
experimental
psychology, and
artificial
intelligence—as
well as his
skill as a jazz
pianist—to show
how the

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experience of
Into The Nature Of
physical motion
Harmony Melody
can shape one's
musical
Counterpoint And
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experience.
Clarifying the
roles of Music
analogy, Wo
metaphor,
grouping,
pattern,
hierarchy, and
emergence in

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the explanation
Into The Nature Of
of musical
Harmony, Melody,
meaning, Larson
explained how
Counterpoint And
listeners hear
Form Dever Series
tonal music
Of Study Editions
through the
Grand Music
analogues of
Orchestral Vols
physical
gravity,
magnetism, and
inertia. His
theory of

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melodic
expectation
goes beyond
prior theories
in predicting
complete
melodic Music
patterns. Wo
Larson
elegantly
demonstrated
how rhythm and
meter arise

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from, and are
given meaning
by, these same
musical forces.
In 1950, as Series
Arnold Editions
Schoenberg
anticipated the
publication of
a collection of
15 of his most
important
writings, Style

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and Idea, he
was already at
work on a
second volume
to be called
Program Notes.
Inspired by
this idea, Wo
Schoenberg's
Program Notes
and Musical
Analyses can
boast the most

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comprehensive
study of the
Harmony Melody
composer's
writings about
Form Deaver Series
yet published.
Schoenberg's
insights emerge
not only in
traditional
program notes,
but also in
letters, sketch

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Harmony Melody
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Journals, Music
Newspaper Wo
articles,
interviews,
pedagogical
materials, and
publicity

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Into The Nature Of
Harmony Melody
Counterpoint And
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Of Study Editions
Schoenberg's
Original Wo
manuscript
sources,
include many
items appearing
in print in

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English for the
first time, as
well as more
familiar texts
that preserve
musical and
textual
information
eliminated from
previous
editions. The
book also
reveals how

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Schoenberg,
Into The Nature Of
desirous to
Harmony Melody
communicate
Counterpoint And
with and
Form Dever an Series
educate an
audience, took
Of Study Editions
every advantage
Chamber Music
of changes in
Orchestral We
technology
during his
lifetime,
utilizing print
media, radio

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broadcasts,
record
jackets--and
had he lived,
television--for
this purpose.
In addition to
four chapters
in which
Schoenberg
illuminates 42
of his own
compositions,

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the book begins
Into The Nature Of
with chapters
Harmony Melody
on his
development and
Counterpoint And
influences, his
Form Dover Series
thoughts about
Of Study Editions
trends in
Chamber Music
modern music,
Orchestral
and, in a nod
to the
importance of
the radio in
providing a

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venue for music
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analysis, a
Harmony Melody
chapter about
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The Palgrave
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Education

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A Brief
Introduction to
A Philosophy of
Music and Music
Education as
Social Praxis

Music and Music
Education as Social

Praxis is a brief
introduction to a
praxial theory of
music education,
defined by author. It is

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grounded in an
interdisciplinary
approach, for
undergraduate and
graduate students in
music education.

Drawing upon
scholarship from a
range of disciplines,
including philosophy
and sociology, the
book emphasizes and
highlights thinking of

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music as an active
social practice and
offers an alternative to
existing approaches to
music education. This
text advocates for an
alternative approach
to teaching music,
rooted in the social
practice of music, and
will supplement
Foundations or
Methods courses in

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the Music Education
Into The Nature Of
curriculum.

This volume
showcases key
theoretical ideas and
practical
considerations in the
growing area of
scholarship on
musical gesture. The
book constructs and
explores the relations
between music and

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Into The Nature Of
gesture from a range
of differing
perspectives,
identifying theoretical
approaches and
examining the nature
of certain types of
gesture in musical
performance. The
twelve chapters in this
volume are organized
into a heuristic
progression from

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theory to practice,
from essay to case
study. Theoretical
considerations about
the interpretation of
musical gestures are
identified and phrased
in terms of semiotics,
the mimetic
hypothesis, concepts
of musical force,
immanence, quotation
and topic, and the

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work of musical
gestures. The lives of
musical gestures in
performance are
revealed through
engaging with their
rhythmic properties as
well as inquiring into
the breathing of
pianists, the nature of
clarinettists' bodily
movements, and the
physical acts and

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personae of individual
artists, specifically
Keith Jarrett and
Robbie Williams. The
reader is encouraged
to listen to the various
resonances and
tensions between the
chapters, including the
importance given to
bodies, processes,
motions, expressions,
and interpretations of

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musical gesture. The
book will be of
significance to
musicologists,
theorists, semioticians,
analysts, composers
and performers, as
well as scholars
working in different
research communities
with an interest in the
study of gesture.

A masterful and

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original classical
Into The Nature Of
composer as well as a
Harmony Melody
renowned composer
of film scores, Ernst
Toch (1887-1964)
made a permanent
contribution to music
in this important and
widely praised book.
Based on a series of
lectures given at
Harvard in 1944 and
first published in

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1948, this book is a brilliant examination of the materials and concepts that are the basic building blocks of music harmony, melody, counterpoint, and form. An admirable reconciliation of traditional and modern (mainly 12-tone) trends in composition,

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Chronicles
this book shows all
types of writing must
respond to
psychological wants
of the listener and
how similar goals may
be achieved in
seemingly opposed
styles. Illustrating his
discussion with 390
musical examples,
Toch not only
introduces new ideas

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and approaches, but
examines many age-
old problems with
clarity and precision
consonance and
dissonance, form
versus number, and
more. His analysis of
the expanding
harmonic universe, the
wave line of melody,
and the formative
influence of

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movement are
particularl
penetrating. New to
this edition are a
biological introduction
by Toch's grandson,
Lawrence Weschler; a
previously
unpublished letter
from Thomas Mann to
Toch about this book
(in English
translation); and a

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complete checklist of
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Toch's compositions.
Harmony, Melody
Intended for all those
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who have a minimum
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understanding of
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musical notation and
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theory, this book will
Orchestral Wo
appeal to music
lovers, practical
musicians and
amateurs, and
incipient composers."

This authoritative

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history chronicles the
work and lives of
great Jewish
musicians around the
world from the early
nineteenth century to
the mid-twentieth.
Since the Age of
Enlightenment, Jewish
musicians, composers,
and musicologists
have greatly enriched
the artistic legacies of

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cultures and countries
on a global scale.

Their contributions
have been a major
influence on
numerous musical
forms, both secular
and sacred. Jews in
Music presents a
survey of these
accomplishments
through the rise of
Zionism, the

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settlement of the
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Jewish Homeland, and
Harmony Melody
the burgeoning Jewish
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music developments
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in America. Jews in
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Music presents a
Global Music
detailed history
Orchestral Ho
ranging from the
symphonies of Felix
Mendelssohn to the
Broadway musicals of
Leonard Bernstein,
from the great touring

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violinists of Western
Europe to the pioneers
of commercial music
recording. Plus, a
section on sacred
music explores in
depth the evolution of
the musical
components of the
synagogue, including
the chants,
compositions, and
traditional songs of

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the chazzanim.

Anthology of Musical
Forms - Structure &
Style (Expanded
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From the Age of
Enlightenment to the
Mid-Twentieth
Century

Music in the Moment
The Sense of Order
The Sense of Music
The Story of Women

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in Their Relation to
Music

**By enabling
performers to grasp
the fundamentals of
interpretation, this
work allows them to
satisfy the
requirements of the
music and follow
their artistic impulse
simultaneously. It
outlines the steps
that transform a**

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literal rendition

("playing the notes")

into a musical and

convincing

performance.

Organized into nine

chapters, each

focused on a single

area of

interpretation,

Turning Notes into

Music presents

musicians with a

comprehensive,

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illustrated guide to
the interpretative
problems that they
must address while
preparing a piece of
music for
performance.

Bibliography.

This extensive

Handbook

**addresses a range
of contemporary
issues related to
arts education**

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across the world. It
is divided into six
sections; Melody
Contextualising Arts
Education, Globally
and Locally; Arts
Education,
Curriculum, Policy
and Schooling; Arts
Education Across
the Life Span; Arts
Education for Social
Justice: Indigenous
and Community

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Wellbeing and Arts
Education and Arts-
Based and Research-
Informed Arts
Education. The
Handbook explores
global debates
within education in
the areas of dance,
drama, music, media
and visual arts.
Presenting wide-
ranging research

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from pedagogies of
adaptation
developed in
Uganda to
ethnomusicology in
Malaysia and
community
participatory arts to
wellbeing in Canada
the Handbook
highlights the
universal need for
arts education and
in particular the

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importance of
indigenous
(including both
traditional and
contemporary
practice) arts
education. With
contributions from
internationally
renowned scholars
and practitioners
and building on the
World Alliance for
Arts Education

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Global Summit in
2014, the Handbook
creates an essential
resource for arts
education practices
in and out of school
alongside
institutional,
traditional and
contemporary
contexts. Students,
teachers and
practitioners across
the arts disciplines

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will find the text
into The Nature Of
invaluabale for
developing further
opportunities to
promote and study
arts education.
Meyer makes a
valuable statement
on aesthetics,
criteria for
assessing great
works of music,
compositional
practices and

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theories of the
present day, and
predictions of the
future of Western
culture. His
postlude, written for
the book's twenty-
fifth anniversary,
looks back at his
thoughts on the
direction of music in
1967.

Providing a
distillation of

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Into The Nature Of
knowledge in the
various disciplines
of arts education
(dance, drama, and
music, literature and
poetry and visual
arts), this essential
handbook
synthesizes existing
research literature,
reflects on the past,
and contributes to
shaping the future
of the respective

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and integrated
disciplines of arts
education. While
research can at
times seem distant
from practice, the
Handbook aims to
maintain connection
with the live practice
of art and of
education, capturing
the vibrancy and
best thinking in the
field of theory and

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practice. The
Handbook is
organized into 13
sections, each
focusing on a major
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Through Creative
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A Mutual Regard
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Into Harmony,
Melody,
Counterpoint, Form,
by Ernst Toch

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1987. Routledge is

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& Francis, an
informa company.

Leonard Meyer
proposes a theory
of style and style
change that relates
the choices made
by composers to
the constraints of
psychology, cultural
context, and
musical traditions.
He explores why,

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out of the
abundance of
compositional
possibilities,
composers choose
to replicate some
patterns and
neglect others.
Meyer devotes the
latter part of his
book to a sketch-
history of
nineteenth-century
music. He shows

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explicitly how the
beliefs and attitudes
of Romanticism
influenced the
choices of
composers from
Beethoven to
Mahler and into our
own time. "A
monumental work. .
. . Most authors
concede the relation
of music to its
cultural milieu, but

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few have probed so
deeply in
demonstrating this
interaction."—Choice
"Probes the
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precisely at the
joints where theory
and history fold into
one another."—Kevin
Korsyn, Journal of
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Society "A

remarkably rich and
multifaceted, yet
unified argument. .

. No one else could
have brought off
this immense
project with
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Meyer's
command."—Robert
P. Morgan, Music
Perception "Anyone
who attempts to

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deal with
Into The Nature Of
Romanticism in
scholarly depth
must bring to the
task not only
musical and
historical expertise
but unquenchable
optimism. Because
Leonard B. Meyer
has those qualities
in abundance, he
has been able to
offer fresh insight

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into the Romantic
concept."—Donal
Henahan, New York
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and other wind
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Ernst Kurth as
Theorist and
Analyst
*Transdisciplinary and
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of the experience of
music Nowadays
musical semiotics no
longer ignores the
fundamental
challenges raised by
cognitive sciences,
ethology, or*

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linguistics. Creation,
action and
experience play an
increasing role in how
we understand
music, a sounding
structure impinging
upon our body, our
mind, and the world
we live in. Not
discarding music as a
closed system, an
integral experience of
music demands a

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*transdisciplinary
dialogue with other
domains as well.*
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*Experience brings
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intermedial
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*In order for musical
structure to be
understood and
appreciated as
coherent design, the
raw material must be
shaped and clarified*

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by the listener's
perceptual processes
of selection and
organization. Going
beyond the
boundaries of
traditional analytic
observation, Barbara
Barry explores the
concept of
experiential time in a
specifically musical
and philosophic
context, delving into

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*the aspects of
perceptual process
(the interrelationship
between subjective
and objective
perception of musical
compositions and
performance). A
wealth of published
experimental findings
and writings on music
theory and the
philosophy of time
are cited,*

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examples, here
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Schoenberg's

Program Notes and

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The fictional Dr.

Strabismus sets out

to write a new

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comprehensive
theory of music. But
music's tendency to
deconstruct itself
combined with the
complexities of
postmodernism
doom him to failure.
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that frames The
Sense of Music, a
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music theory that

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reinterprets the modern history of Western music in the terms of semiotics. Based on the assumption that music cannot be described without reference to its meaning, Raymond Monelle proposes that works of the Western classical

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Analysis of musical
scores, Monelle
argues that the
score does not
reveal music's
sense. That
sense--what a piece

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of music says and
signifies--can be
understood only
with reference to
history, culture, and
the other arts. Thus,
music is meaningful
in that it signifies
cultural
temporalities and
themes, from the
traditional manly
heroism of the hunt

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to military power to
postmodern
"polyvocality." This
theoretical
innovation allows
Monelle to describe
how the Classical
style of the
eighteenth
century--which he
reads as a balance
of lyric and
progressive

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time--gave way to
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the Romantic need
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realism. He argues
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eroded the
domination of
personal emotion in
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well as literature,
killing the

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composer's
subjectivity with
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suffering from the
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studied composition
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Chicago Symphony)
and orchestration
with Eric
DeLamarter, his
assistant. He earned
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University and was
associated with its
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director of the
Graduate Division
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1976. He has
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provides the
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diverse as Bach,
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music and ideas
of composer
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Schoenberg are

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central to many
of the essays
presented here.

Schoenberg's oft
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masterpiece,
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of an entire
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book. Four
notable

Schoenberg

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generation
revisit this
seminal work on
the eve of its
centenary in
order to reflect
not only upon
the work itself,
but also upon
the prodigious
discourse that
has surrounded

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*it since nearly
the date of its
composition.*

*More broadly,
Schoenberg's
compositional
and analytical
concerns*

*resonate through
many of the
other essays
presented here,
too. His*

concepts of "The

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and “Developing
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*places the music
of these
composers within
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context of
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music, but
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sociology,
Western concepts
of art and
taste, and*

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composer, who
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*compositional
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style, and the
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the composer's
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opera stage director,
who joined this
immense migration
beginning in the 1930s.
Some in this group were
famous when they fled
Europe, others would
gain recognition in the
young musical culture of
Los Angeles, and still
others struggled to
establish themselves in
an environment often
resistant to musical

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innovation. Emphasizing
individual voices,

Crawford presents short
portraits of Igor

Stravinsky, Arnold

Schoenberg, and the
other musicians while

also considering their
influence as a group—in

the film industry, in

music institutions in and

around Los Angeles, and

as teachers who trained

the next generation. The

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