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Macklin Smith,Aurko Joshi

Dimensions of Public Speaking Shane Gunderson,2014-04-15

The World of Music David Willoughby,1999 The World of Music is a music listening book designed for the growing number of teachers who want to focus on listening to music as it exists in the real world of their students. Expanding the traditional repertoire used for music study, this popular text begins with American folk, religious, jazz, popular, and ethnic music before introducing some world music and concluding with a thorough overview of Western classical music. The approach captures the essence of each repertoire, and equips students to recognize different styles, appreciate their different functions, and possess a solid foundation for a lifetime of musical appreciation. The text also introduces students to the many styles of music currently enjoyed by people in the United States and helps them to appreciate the diverse roots of these styles. In addition, the text encourages its readers to appreciate different cultures around the world through an encounter with their music.

Introduction to Church Music ,2012-05-29

Survey of Historic Costume Phyllis G. Tortora,Keith Eubank,2009-06-08 In the Preface of the 5th Edition of Survey of Historic Costume, Tortora and Eubank conclude with the following: In the history of dress at the beginning of the 21st century, costume might be compared to a constantly moving river. This river divides into many narrower channels that separate, cross, come together, and separate again, and yet that river continually moves on. Building on the previous editions, the authors update their analysis of Western dress to 2008. Survey of Historic Costume has, from its beginnings, taken seriously the need to accompany the text with appropriate illustrations and the major change in the 5th Edition is the move to full color throughout the book to enrich the text and the concepts. Perfect for anyone interested in historic costume, fashion, textiles, drama, and design, this beautifully illustrated book is full of interesting facts and commentary.New to this Edition:-- Over 500 four-color photographs and illustrations-- Updated text to 2008-- Additional influences from one period or civilization to another, including influences from other cultures-- Index - updated and organized to be utilized as glossary with terms defined and page numbers printed in boldface-- Instructor's Guide provides sources for visuals, websites, teaching

strategies and evaluation techniques-- PowerPoint® Presentation contains interactive visual presentation with links to Internet

English Fundamentals 2 BarCharts, Inc.,2009-05-31 Covers basic rules for sentence construction, including punctuation and capitalization. Concise, easy-to-understand explanations are reinforced by clear, straightforward examples.

Community College Journal ,2006

Workbook t/a Music in Theory and Practice, Volume I Bruce Benward,Marilyn Saker,2014-03-24 This best-selling text gives music majors and minors a solid foundation in the theory of music. Music in Theory and Practice strengthens their musical intuition, builds technical skills, and helps them gain interpretive insights. The goal of this text is to instruct readers on the practical application of knowledge. The analytical techniques presented are carefully designed to be clear, uncomplicated, and readily applicable to any repertoire. The two-volume format ensures exhaustive coverage and maximum support for students and faculty alike. Volume I covers topics from basic elements through diatonic harmony, while Volume II covers chromatic harmony along with elements of styles and forms from Gregorian chants through the present day. The supplemental instructor's materials provide clear-cut solutions to assignment materials. Music in Theory and Practice is a well-rounded textbook that integrates the various components of musical structure and makes them accessible to students at the undergraduate level--

Music on the Move Danielle Fosler-Lussier,2020-06-10 Music is a mobile art. When people move to faraway places, whether by choice or by force, they bring their music along. Music creates a meaningful point of contact for individuals and for groups; it can encourage curiosity and foster understanding; and it can preserve a sense of identity and comfort in an unfamiliar or hostile environment. As music crosses cultural, linguistic, and political boundaries, it continually changes. While human mobility and mediation have always shaped music-making, our current era of digital connectedness introduces new creative opportunities and inspiration even as it extends concerns about issues such as copyright infringement and cultural appropriation. With its innovative multimodal approach, *Music on the Move* invites readers to listen and engage with many different types of music as they read. The text introduces a variety of concepts related to music's travels—with or without its makers—including colonialism, migration, diaspora, mediation, propaganda, copyright, and hybridity. The case studies represent a variety of musical genres and styles, Western and non-Western, concert music, traditional music, and popular music. Highly accessible, jargon-free, and media-rich, *Music on the Move* is suitable for students as well as general-interest readers.

Rhymes in the Flow Macklin Smith,Aurko Joshi,2020-07-16 Despite its global popularity, rap has received little scholarly attention in terms of its poetic features. *Rhymes in the Flow* systematically analyzes the poetics (rap beats, rhythms, rhymes, verse and song structures) of many notable rap songs to provide new insights on rap artistry and

performance. Defining and describing the features of what rappers commonly call flow, the authors establish a theory of the rap line as they trace rap's deepest roots and stylistic evolution—from Anglo-Saxon poetry to Lil Wayne—and contextualize its complex poetics. *Rhymes in the Flow* helps explain rap's wide appeal by focusing primarily on its rhythmic and thematic power, while also claiming its historical, cultural, musical, and poetic importance.

World Music Michael B. Bakan, Heidi Senungetuk, Stephanie Shonekan, 2022-10 *World Music: Traditions and Transformations*, fourth edition, is an introductory-level survey of diverse musics from around the world. It assumes no prior formal training or education in music, and with one brief exception avoids the use of Western music notation entirely. It is written primarily for undergraduate nonmusic majors but is equally appropriate for music majors, and is therefore ideal for courses enrolling music and nonmusic students alike--

The Art of Mbira Paul F. Berliner, 2020-01-31 Growing out of the collaborative research of an American ethnomusicologist and Zimbabwean musician, Paul F. Berliner's *The Art of Mbira* documents the repertory for a keyboard instrument known generally as mbira. At the heart of this work lies the analysis of the improvisatory processes that propel mbira music's magnificent creativity. In this book, Berliner provides insight into the communities of study, performance, and worship that surround mbira. He chronicles how master player Cosmas Magaya and his associates have developed their repertory and practices over more than four decades, shaped by musical interaction, social and political dynamics in Zimbabwe, and the global economy of the music industry. At once a detailed exposition of the music's forms and practices, it is also an indispensable historical and cultural guide to mbira in a changing world. Together with Berliner and Magaya's compendium of mbira compositions, *Mbira's Restless Dance*, *The Art of Mbira* breaks new ground in the depth and specificity of its exploration of an African musical tradition, and in the entwining of the authors' collaborative voices. It is a testament to the powerful relationship between music and social life—and the rewards of lifelong musical study, performance, and friendship.

Record Cultures Kyle Barnett, 2020 The 1920s was a crucial decade for the recording industry. Large record companies existed, but across the nation there were dozens of small, independently owned and regionally-oriented labels like Black Swan, Champion, Paramount, Gennett, Starr, Okeh, and others which catered to specific genres and audiences that were at the time outside the commercial mainstream: jazz, race records, old time or hillbilly music, local religious music traditions, and exotica from abroad that the metropolitan record companies did not-yet-see as profitable. Kyle Barnett's book seeks to tell the story of the first big wave of consolidation of the record industry, when larger labels began to take an interest in what the smaller labels were doing, the growing pains that resulted in mainstream companies having to adapt their culture to promoting artists from the margins—poor or working class hillbillies, African-Americans—and how the coming of the Depression threatened to turn back the clock of the industry's growth. In hindsight, the evolution of the recording industry toward

consolidation looks inevitable, but there is no good, synthetic history of this crucial period that gives due credit to the development of the industry, both commercially and culturally--

Mbira's Restless Dance Paul F. Berliner, Cosmas Magaya, 2020-11-13 Growing out of the collaborative research of an American ethnomusicologist and Zimbabwean musician, Paul F. Berliner and Cosmas Magaya's *Mbira's Restless Dance* documents the repertory for a keyboard instrument known generally as mbira. At the heart of this work lies the analysis of the improvisatory processes that propel mbira music's magnificent creativity. *Mbira's Restless Dance* is written to be played. This two-volume, spiral-bound set features musical transcriptions of thirty-nine compositions and variations, annotated with the master player's advice on technique and performance, his notes and observations, and commentary by Berliner. Enhanced with extensive website audiovisuals, *Mbira's Restless Dance* is in effect a series of masterclasses with Magaya, suitable for experienced mbira players and those learning the fundamentals. Together with Berliner's *The Art of Mbira*, in which he provides an indispensable historical and cultural guide to mbira in a changing world, *Mbira's Restless Dance* breaks new ground in the depth and specificity of its exploration of an African musical tradition, and in the entwining of the authors' collaborative voices. It is a testament to the powerful relationship between music and social life—and the rewards of lifelong musical study, performance, and friendship.

Der sterbende Jesu (1785) Antonio Rosetti, 2019-01-01 During the second half of the eighteenth century a new type of Passion oratorio with roots in the *Empfindsamkeit* literary movement gained popularity in Germany. In this style, dramatic narrative was replaced with a lyric and contemplative text. Rather than unfolding the events of the biblical drama, the librettist assumed the listener's familiarity with the story and concentrated instead on the expression of emotions evoked by the narrative. Details of this style are described in an essay published in Johann Georg Sulzer's *Allgemeine Theorie der schönen Künste* (Leipzig, 1771–74). As a model, Sulzer cites Karl Wilhelm Ramler's libretto for *Der Tod Jesu* (1754), a text that is perhaps best known today through Carl Heinrich Graun's 1755 setting. In the decades that followed, several Passion oratorios appeared in Germany that were influenced to some degree by *Der Tod Jesu*. Within this group, Rosetti's *Der sterbende Jesus*, completed in March 1785 and performed on Good Friday of that year, won special approval among the audiences of southern Germany. The numerous printed and manuscript copies preserved today in archives and collections throughout Europe attest to its enormous contemporary appeal. In addition to the complete work, individual movements were performed outside the context of the oratorio, keyboard arrangements were made, and portions of the work were freely adapted into parodies. Even Mozart, a musician of especially discriminating taste, included a copy of Rosetti's oratorio in his personal library. This edition, based on the manuscript parts used in the work's first performance, presents *Der sterbende Jesus* for the first time in a modern edition.

Listening to China Thomas Irvine, 2020-05-08 From bell ringing to fireworks, gongs to cannon salutes, a dazzling

variety of sounds and soundscapes marked the China encountered by the West around 1800. These sounds were gathered by diplomats, trade officials, missionaries, and other travelers and transmitted back to Europe, where they were reconstructed in the imaginations of writers, philosophers, and music historians such as Jean-Philippe Rameau, Johann Nikolaus Forkel, and Charles Burney. Thomas Irvine gathers these stories in *Listening to China*, exploring how the sonic encounter with China shaped perceptions of Europe's own musical development. Through these stories, Irvine not only investigates how the Sino-Western encounter sounded, but also traces the West's shifting response to China. As the trading relationships between China and the West broke down, travelers and music theorists abandoned the vision of shared musical approaches, focusing instead on China's noisiness and sonic disorder and finding less to like in its music. At the same time, Irvine reconsiders the idea of a specifically Western music history, revealing that it was comparison with China, the great "other," that helped this idea emerge. Ultimately, Irvine draws attention to the ways Western ears were implicated in the colonial and imperial project in China, as well as to China's importance to the construction of musical knowledge during and after the European Enlightenment. Timely and original, *Listening to China* is a must-read for music scholars and historians of China alike.

Singing Sappho Melina Esse, 2021-04-06 From the theatrical stage to the literary salon, the figure of Sappho—the ancient poet and inspiring icon of feminine creativity—played a major role in the intertwining histories of improvisation, text, and performance throughout the nineteenth century. Exploring the connections between operatic and poetic improvisation in Italy and beyond, *Singing Sappho* combines earwitness accounts of famous female improviser-virtuosi with erudite analysis of musical and literary practices. Melina Esse demonstrates that performance played a much larger role in conceptions of musical authorship than previously recognized, arguing that discourses of spontaneity—specifically those surrounding the improvvisatrice, or female poetic improviser—were paradoxically used to carve out a new authority for opera composers just as improvisation itself was falling into decline. With this novel and nuanced book, Esse persuasively reclaims the agency of performers and their crucial role in constituting Italian opera as a genre in the nineteenth century.

Tonal Harmony Stefan M. Kostka, 2017-08-06

Music: The Art of Listening Loose Leaf Larry Worster, Jean Ferris, 2013-01-07 With *Music: The Art of Listening*, students practice engaging with music critically, and with an appreciative ear. Presenting music within a broadened cultural and historical context, *The Art of Listening* encourages students to draw on the relationships between: music and the other arts; musical characteristics of different periods; as well as Western music and various non-Western musics and concepts. Learning to appreciate music is a skill. Together with McGraw-Hill's *Connect Music*, *The Art of Listening* helps students develop that skill by encouraging them to be active and thoughtful participants in their own listening experience. Whether listening through headphones or at a live performance, *The Art of Listening* will develop students' ability to hone the skills required to listen to, reflect upon, and write about music.

America's musical landscape Jean Ferris, In this book America's Musical Landscape, 9e, basic musical terms and concepts is introduced using selected examples of outstanding American music--
Experience Music Katherine Charlton,2018

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