

Debussy In Proportion A Musical Analysis

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Satie the Bohemian - Steven Moore Whiting
1999-02-18

Erik Satie (1866-1925) came of age in the bohemian subculture of Montmartre, with its artists' cabarets and cafés-concerts. Yet apologists have all too often downplayed this background as potentially harmful to the reputation of a composer whom they regarded as the progenitor of modern French music. Whiting argues, on the contrary, that Satie's two decades in and around Montmartre decisively shaped his aesthetic priorities and compositional strategies. He gives the fullest account to date of Satie's professional activities as a popular musician, and of how he transferred the parodic techniques and musical idioms of cabaret entertainment to works

for concert hall. From the esoteric *Gymnopédies* to the bizarre suites of the 1910s and avant-garde ballets of the 1920s (not to mention music journalism and playwriting), Satie's output may be daunting in its sheer diversity and heterodoxy; but his radical transvaluation of received artistic values makes far better sense once placed in the fascinating context of bohemian Montmartre.

**The Classical Music Lover's Companion to
Orchestral Music - Robert Philip** 2018-01-01

An invaluable guide for lovers of classical music designed to enhance their enjoyment of the core orchestral repertoire from 1700 to 1950 Robert Philip, scholar, broadcaster, and musician, has compiled an essential handbook for lovers of classical music, designed to enhance their

listening experience to the full. Covering four hundred works by sixty-eight composers from Corelli to Shostakovich, this engaging companion explores and unpacks the most frequently performed works, including symphonies, concertos, overtures, suites, and ballet scores. It offers intriguing details about each piece while avoiding technical terminology that might frustrate the non-specialist reader. Philip identifies key features in each work, as well as subtleties and surprises that await the attentive listener, and he includes enough background and biographical information to illuminate the composer's intentions. Organized alphabetically from Bach to Webern, this compendium will be indispensable for classical music enthusiasts, whether in the concert hall or enjoying recordings at home.

Interart Poetics - Ulla Britta Lagerroth 1997

An anthology containing 28 essays devoted to the interrelations between the arts and media.

Contributions promote interdisciplinary strategies in the study of such traditional arts as dance, literature, music, and theater, as well as more modern media such as film, television, and computer-generated art. Annotation copyrighted by Book News, Inc., Portland, OR

Douze Études - Claude Debussy 2015-02-24

Claude Debussy's *Douze Études* (Twelve Studies) for piano were written during the summer of 1915, a period in the composer's life filled with intense creativity. This scholarly edition, edited by

Dr. Stewart Gordon, has been carefully researched from autographs and first editions. Discrepancies between sources are mentioned in footnotes. In prefatory matter, Dr. Gordon discusses Debussy's playing, pedaling considerations, and articulation issues. Also provided are detailed analyses of each study's structure, a chart of metronome marks corresponding with recorded performances of the *Études* by famous pianists, and a glossary of the French terms used throughout the *Études*.

Additionally, valuable performance recommendations, helpful fingering, and pedaling suggestions are offered in this comprehensive edition. Titles: * I (pour les "cinq doigts" d'après Monsieur Czerny) * II (pour les tierces) * III (pour les quartes) * IV (pour les sixtes) * V (pour les octaves) * VI (pour les huit doigts) * VII (pour les degrés chromatiques) * VIII (pour les agréments) * IX (pour les notes répétées) * X (pour les sonorités opposées) * XI (pour les arpèges composés) * XII (pour les accords)

On Musical Self-similarity - Gabriel Pareyón 2011

Debussy and the Theatre - Robert Orledge 1982-12-16

Debussy and the Theatre means, in effect, 'Debussy and Pellias et Milisande', the opera both established Debussy's mature style and changed the course of operatic history.

Claude Debussy - David J. Code 2010-08-15

French composer Claude Debussy (1862–1918) created music that was revolutionary, with a distinctly modern sound that highlighted the intersection of art and life. Here, in this unique biography, David J. Code explores the important moments in the development of Debussy's literary interests that shaped his music—and in the process brings to life Debussy's sardonic personality. Claude Debussy presents an in-depth look at how Debussy's love for poetry influenced his musical compositions. Code explores both Debussy's earlier years, filled with student cantatas inspired by Verlaine and Baudelaire, as well as his later works, dominated by nationalistic pieces inspired by French Renaissance poets and composed in the lead-up to World War I. Along the way, Code looks at Debussy's orchestral compositions and operas, inspired by Stéphane Mallarmé and Maurice Maeterlinck. This book will give readers a fresh way of listening to Debussy's classic music by offering the most up-to-date critical analysis of the intersection of Debussy's literary interests and musical compositions and will appeal to any reader with a love of Debussy, as well as modern music, literature, and the arts.

From Music to Mathematics - Gareth E. Roberts

2016-02-15

A guided tour of the mathematical principles inherent in music. Taking a "music first" approach, Gareth E. Roberts's *From Music to Mathematics* will inspire students to learn

important, interesting, and at times advanced mathematics. Ranging from a discussion of the geometric sequences and series found in the rhythmic structure of music to the phase-shifting techniques of composer Steve Reich, the musical concepts and examples in the book motivate a deeper study of mathematics. Comprehensive and clearly written, *From Music to Mathematics* is designed to appeal to readers without specialized knowledge of mathematics or music. Students are taught the relevant concepts from music theory (notation, scales, intervals, the circle of fifths, tonality, etc.), with the pertinent mathematics developed alongside the related musical topic. The mathematics advances in level of difficulty from calculating with fractions, to manipulating trigonometric formulas, to constructing group multiplication tables and proving a number is irrational. Topics discussed in the book include • Rhythm • Introductory music theory • The science of sound • Tuning and temperament • Symmetry in music • The Bartók controversy • Change ringing • Twelve-tone music • Mathematical modern music • The Hemachandra–Fibonacci numbers and the golden ratio • Magic squares • Phase shifting Featuring numerous musical excerpts, including several from jazz and popular music, each topic is presented in a clear and in-depth fashion. Sample problems are included as part of the exposition, with carefully written solutions provided to assist

the reader. The book also contains more than 200 exercises designed to help develop students' analytical skills and reinforce the material in the text. From the first chapter through the last, readers eager to learn more about the connections between mathematics and music will find a comprehensive textbook designed to satisfy their natural curiosity.

The Future of Modern Music - James L. McHard
2006

Claude Debussy - François Lesure 2019

English translation and revised edition of the most comprehensive and reliable biography of Claude Debussy.

Debussy in Proportion - Roy Howat 1983

An analysis that accounts precisely for the nature of Debussy's musical forms and how forms of different works are related. Geometric systems found here throw new light on Debussy's intense interest in the other arts and provide links with artists he admired in other fields.

Debussy Studies - Richard Langham Smith
1997-04-10

A collection of essays on Debussy exploring his working methods, visual tastes and his performance practice.

Debussy Redux - Matthew Brown 2012

"In a study that is both scholarly and highly entertaining, Matthew Brown explores pop culture's appropriations of Debussy's music in

everything from '30s swing tunes, '40s movie scores, '50s lounge/exotica, '70s rock and animation, '80s action films, and Muzak. The book, however, is far more than a compendium of fascinating borrowings. The author uses these musical transfers to tackle some of the most fundamental aesthetic issues relevant to the music of all composers, not just Debussy." David Grayson -- Book jacket.

Music and the Crises of the Modern Subject -
Michael L. Klein 2015-07-06

Departing from the traditional German school of music theorists, Michael Klein injects a unique French critical theory perspective into the framework of music and meaning. Using primarily Lacanian notions of the symptom, that unnamable jouissance located in the unconscious, and the registers of subjectivity (the Imaginary, the Symbolic Order, and the Real), Klein explores how we understand music as both an artistic form created by "the subject" and an artistic expression of a culture that imposes its history on this modern subject. By creatively navigating from critical theory to music, film, fiction, and back to music, Klein distills the kinds of meaning that we have been missing when we perform, listen to, think about, and write about music without the insights of Lacan and others into formulations of modern subjectivity.

Debussy in Proportion. A Musical Analysis. [Mit Noten.] (1. Publ.) - Roy Howat 1983

Materials and Techniques of Post-Tonal Music -

Stefan Kostka 2018-03-13

Materials and Techniques of Post-Tonal Music, Fifth Edition provides the most comprehensive introduction to post-tonal music and its analysis available. Covering music from the end of the nineteenth century through the beginning of the twenty-first, it offers students a clear guide to understanding the diverse and innovative compositional strategies that emerged in the post-tonal era, from Impressionism to computer music.

This updated fifth edition features: chapters revised throughout to include new examples from recent music and insights from the latest scholarship; the introduction of several new concepts and topics, including parsimonious voice-leading, scalar transformations, the New Complexity, and set theory in less chromatic contexts; expanded discussions of spectralism and electronic music; timelines in each chapter, grounding the music discussed in its chronological context; a companion website that provides students with links to recordings of musical examples discussed in the text and provides instructors with an instructor's manual that covers all of the exercises in each chapter. Offering accessible explanations of complex concepts, *Materials and Techniques of Post-Tonal Music*, Fifth Edition is an essential text for all students of post-tonal music theory.

Historical Dictionary of Modern and Contemporary

Classical Music - Nicole V. Gagné 2019-07-17

This second edition of *Historical Dictionary of Modern and Contemporary Classical Music* contains a chronology, an introduction, and an extensive bibliography. The dictionary section has over 500 cross-referenced entries on the most important composers, musicians, methods, styles, and media in modernist and postmodern classical music.

The Roberto Gerhard Companion - Monty Adkins 2016-02-24

More than forty years after the composer's death, the music of Roberto Gerhard (1896-1970) continues to be recorded and performed and to attract international scholarly interest. The *Roberto Gerhard Companion* is the first full length scholarly work on this composer noted for his sharp intellect and original, exploring mind. This book builds on the outcomes of two recent international conferences and includes contributions by scholars from Spain, the USA and UK. The essays collected here explore themes and trends within Gerhard's work, using individual or groups of works as case studies. Among the themes presented are the way Gerhard's work was shaped by his Catalan heritage, his education under Pedrell and Schoenberg, and his very individual reaction to the latter's teaching and methods, notably Gerhard's very distinctive approach to serialism. The influence of these and other cultural and

literary figures is an important underlying theme that ties essays together. Exiled from Catalonia from 1939, Gerhard spent the remainder of his life in Cambridge, England, composing a string of often ground-breaking compositions, notably the symphonies and concertos composed in the 1950s and 1960s. A particular focus in this book is Gerhard's electronic music. He was a pioneer in this genre and the book will contain the first rigorous studies of this music as well as the first accurate catalogue of this electronic output. His ground-breaking output of incidental music for radio and the stage is also given detailed consideration.

Interpreting Popular Music - Associate Professor of Music David Brackett 1995-11-30

A study of American popular music, focusing on genre and cultural contexts. Individual chapters treat particular artists and the different genres and styles that they exemplify. Copyright © Libri GmbH. All rights reserved.

Centre and Periphery, Roots and Exile - Friedemann Sallis 2012-08-06

This book examines the impact place and displacement can have on the composition and interpretation of Western art music, using as its primary objects of study the work of István Anhalt (1919–2012), György Kurtág (1926–), and Sándor Veress (1907–92). Although all three composers are of Hungarian origin, their careers followed radically different paths. Whereas, Kurtág

remained in Budapest for most of his career, Anhalt and Veress left: the former in 1946 and immigrated to Canada and the latter in 1948 and settled in Switzerland. All three composers have had an extraordinary impact in the cultural environments within which their work took place. In the first section, “Place and Displacement,” contributors examine what happens when composers and their music migrate in the culturally complex world of the late twentieth century. The past one hundred years produced record numbers of refugees, and this fact is now beginning to resonate in the study of music. As Anhalt himself forcefully asserts, however, not all composers who emigrate should be understood as exiles. The first chapters of this book explore some of the problems and questions surrounding this issue. Essays in the second section, “Perspectives on Reception, Analysis, and Interpretation,” look at how performing acts of interpretation on music implies bringing the time, place, and identity of the musician, the analyst, and the teacher to bear on the object of study. Like Kodály, Kurtág considers his work to be “naturally” embedded in Hungarian culture, but he is also a quintessentially European artist. Much of his production—he is one of the twentieth century’s most prolific composers of vocal music—involves the setting of Hungarian texts, but in the late 1970s his cultural horizons expanded to include texts in Russian, German, French,

English, and ancient Greek. The book explores how musicologists' divergent cultural perspectives impinge on the interpretation of this work. The final section, "The Presence of the Past and Memory in Contemporary Music," examines the impact time and memory can have on notions of place and identity in music. All living art taps into the personal and collective past in one way or another. The final four chapters look at various aspects of this relationship.

Analyses of Nineteenth- and Twentieth-Century Music, 1940-2000 - D. J. Hoek 2007-02-15

This new volume incorporates all entries from the previous editions by Arthur Wenk, expanding to cover writings drawn from periodicals, theses, dissertations, books, and Festschriften from 1940 to 2000. Over 9,000 references to analyses of works by over 1,000 composers of the nineteenth and twentieth centuries are included.

Echoes from the East - Kiyoshi Tamagawa 2019-12-15

One of the most admired qualities of Claude Debussy's music has been its seemingly effortless evocation and assimilation of exotic musical strains. He was the first great European composer to discern the possibilities inherent in the gamelan, the ensemble consisting mainly of tuned percussion instruments that originated in Java. *Echoes from the East: The Javanese Gamelan and its Influence on the Music of Claude Debussy* argues Debussy's encounter

with the gamelan in 1889 at the Paris Exposition Universelle had a far more profound effect on his work and style than can be grasped by simply looking for passages and pieces in his output that sound "Asian" or "like a gamelan." Kiyoshi Tamagawa recounts Debussy's individual experience with the music of Java and traces its echoes through his entire compositional career. *Echoes from the East* adds a commentary on the modern-day issue of cultural appropriation and a survey of Debussy's contemporaries and successors who have also attempted to merge the sounds of the gamelan with their own distinctive musical styles.

The Art of French Piano Music - Roy Howat 2009-08-11

An essential resource for scholars and performers, this study by a world-renowned specialist illuminates the piano music of four major French composers, in comparative and reciprocal context. Howat explores the musical language and artistic ethos of this repertoire, juxtaposing structural analysis with editorial and performing issues. He also relates his four composers historically and stylistically to such predecessors as Chopin, Schumann, Liszt, the French harpsichord school, and Russian and Spanish music. Challenging long-held assumptions about performance practice, Howat elucidates the rhythmic vitality and invention inherent in French music. In granting Fauré and

Chabrier equal consideration with Debussy and Ravel, he redresses a historic imbalance and reshapes our perceptions of this entire musical tradition. Outstanding historical documentation and analysis are supported by Howat's direct references to performing traditions shaped by the composers themselves. The book balances accessibility with scholarly and analytic rigor, combining a lifetime's scholarship with practical experience of teaching and the concert platform

The Pulse of Modernism - Robert Michael Brain
2015-05-01

Robert Brain traces the origins of artistic modernism to specific technologies of perception developed in late-nineteenth-century laboratories. Brain argues that the thriving fin-de-siècle field of "physiological aesthetics," which sought physiological explanations for the capacity to appreciate beauty and art, changed the way poets, artists, and musicians worked and brought a dramatic transformation to the idea of art itself.

Coherence in New Music: Experience, Aesthetics, Analysis - Mark Hutchinson 2016-06-10

What does it mean to talk about musical coherence at the end of a century characterised by fragmentation and discontinuity? How can the diverse influences which stand behind the works of many late twentieth-century composers be reconciled with the singular immediacy of the experiences that they can create? How might an awareness of the distinctive ways in which these

experiences are generated and controlled affect the way we listen to, reflect upon and write about this music? Mark Hutchinson outlines a novel concept of coherence within Western art music from the 1980s to the turn of the millennium as a means of understanding the work of a number of contemporary composers, including Thomas Adès, Kaija Saariaho, Tōru Takemitsu and György Kurtág, whose music cannot be fitted easily into a particular compositional school or analytical framework. Coherence is understood as a multi-layered phenomenon experienced, above all, in the act of listening, but reliant upon a variety of other aspects of musical experience, including compositional statements, analysis, and connections of aesthetic, as well as listeners' own, imaginative conceptualisations. Accordingly, the approach taken here is similarly multi-faceted: close analytical readings of a number of specific works are combined with insights drawn from philosophy and aesthetics, music perception, and critical theory, with a particular openness to novel metaphorical presentations of basic musical ideas about form, language and time.

Mallarmé and Debussy - Elizabeth McCombie
2003

An interdisciplinary study of music and poetry which examines a series of encounters between Mallarmé and Debussy. In a fresh reading of the lecture "La musique et les lettres", it argues that Mallarmé's poetic theory creates an architecture

for the cohabitation of music and letters.

The Cambridge Companion to Debussy - Simon

Trezise 2003-06-19

Often considered the father of twentieth-century music, Debussy was a visionary whose influence is still felt. This book offers a wide-ranging series of essays on Debussy the man, the musician and composer. It contains insights into his character, his relationship to his Parisian environment and his musical works across all genres, with challenging views on the roles of nature and eroticism in his life and music. His music is considered through the characteristic themes of sonority, rhythm, tonality and form, with closing chapters considering the performance and reception of his music in the first years of the new century and our view of Debussy today as a major force in Western culture. This comprehensive view of Debussy is written by a team of specialists for students and informed music lovers.

The Piano - Susan Tomes 2021-07-13

A fascinating history of the piano explored through 100 pieces chosen by one of the UK's most renowned concert pianists. An astonishingly versatile instrument, the piano allows just two hands to play music of great complexity and subtlety. For more than two hundred years, it has brought solo and collaborative music into homes and concert halls and has inspired composers in every musical genre—from classical to jazz and

light music. Charting the development of the piano from the late eighteenth century to the present day, pianist and writer Susan Tomes takes the reader with her on a personal journey through 100 pieces including solo works, chamber music, concertos, and jazz. Her choices include composers such as Bach, Mozart, Beethoven, Robert Schumann, Tchaikovsky, Debussy, Gershwin, and Philip Glass. Looking at this history from a modern performer's perspective, she acknowledges neglected women composers and players including Fanny Mendelssohn, Maria Szymanowska, Clara Schumann, and Amy Beach.

A History of Twentieth-Century Music in a Theoretic-Analytical Context - Elliott Antokoletz

2014-03-14

A History of Twentieth-Century Music in a Theoretic-Analytical Context is an integrated account of the genres and concepts of twentieth-century art music, organized topically according to aesthetic, stylistic, technical, and geographic categories, and set within the larger political, social, economic, and cultural framework. While the organization is topical, it is historical within that framework. Musical issues interwoven with political, cultural, and social conditions have had a significant impact on the course of twentieth-century musical tendencies and styles. The goal of this book is to provide a theoretic-analytical basis that will appeal to those instructors who

want to incorporate into student learning an analysis of the musical works that have reflected cultural influences on the major musical phenomena of the twentieth century. Focusing on the wide variety of theoretical issues spawned by twentieth-century music, *A History of Twentieth-Century Music in a Theoretic-Analytical Context* reflects the theoretical/analytical essence of musical structure and design.

Experiencing Debussy - Teresa Davidian

2018-12-15

Blending history and musical analysis, Davidian reveals the genius of Debussy's major works. As Davidian looks beneath the surface of the music to explain its power, she contextualizes them within Debussy's life and nineteenth-century Paris.

Details of Consequence - Gurminder Kaur Bhogal

2013-10

Details of Consequence examines a trait that is rarely questioned in fin-de-siècle French music: ornamental extravagance. In re-evaluating the status of ornament for French culture, this book investigates how musical and visual expressions of decorative detail shaped widespread discussions on identity, style, and aesthetics.

The Rhythm of Thought - Jessica Wiskus

2015-03-05

Between present and past, visible and invisible, and sensation and idea, there is resonance—so philosopher Maurice Merleau-Ponty argued and

so Jessica Wiskus explores in *The Rhythm of Thought*. Holding the poetry of Stéphane Mallarmé, the paintings of Paul Cézanne, the prose of Marcel Proust, and the music of Claude Debussy under Merleau-Ponty's phenomenological light, she offers innovative interpretations of some of these artists' masterworks, in turn articulating a new perspective on Merleau-Ponty's philosophy. More than merely recovering Merleau-Ponty's thought, Wiskus thinks according to it. First examining these artists in relation to noncoincidence—as silence in poetry, depth in painting, memory in literature, and rhythm in music—she moves through an array of their artworks toward some of Merleau-Ponty's most exciting themes: our bodily relationship to the world and the dynamic process of expression. She closes with an examination of synesthesia as an intertwining of internal and external realms and a call, finally, for philosophical inquiry as a mode of artistic expression. Structured like a piece of music itself, *The Rhythm of Thought* offers new contexts in which to approach art, philosophy, and the resonance between them.

Musical Symbolism in the Operas of Debussy and Bartok - Elliott Antokoletz 2004-07-22

The authors explore the means by which two early 20th-century operas - Debussy's 'Pelléas et Mélisande' (1902) and Bartók's 'Duke Bluebeard's Castle' (1911) - transformed the harmonic

structures of the traditional major/minor scale system into a new musical language.

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).

Debussy and the Veil of Tonality - Mark DeVoto

2004

This new book on Debussy's music comprises analytical studies of individual works not widely examined previously, including the *Fantaisie* for piano and orchestra, *La demoiselle élue*, *Nuages*, and *Gigues*. A discussion of the tonal structure of the first movement of *La mer* finds new relevance in the overused term symphonic in relation to Debussy's position in the history of French orchestral music. An extensive essay documents Debussy's aural images in his propensity for recycling his own musical ideas and quoting the

music of other composers. A final lighthearted chapter, *Debussy and Ravel: How to Tell Them Apart*, systematically addresses this century-old critics' conundrum.

Composing Ambiguity: The Early Music of Morton

Feldman - Alistair Noble 2016-05-23

American composer Morton Feldman is increasingly seen to have been one of the key figures in late-twentieth-century music, with his work exerting a powerful influence into the twenty-first century. At the same time, much about his music remains enigmatic, largely due to long-standing myths about supposedly intuitive or aleatoric working practices. In *Composing Ambiguity*, Alistair Noble reveals key aspects of Feldman's musical language as it developed during a crucial period in the early 1950s. Drawing models from primary sources, including Feldman's musical sketches, he shows that Feldman worked deliberately within a two-dimensional frame, allowing a focus upon the fundamental materials of sounding pitch in time. Beyond this, Feldman's work is revealed to be essentially concerned with the 12-tone chromatic field, and with the delineation of complexes of simple proportions in 'crystalline' forms. Through close reading of several important works from the early 1950s, Noble shows that there is a remarkable consistency of compositional method, despite the varied experimental notations used by Feldman at this time. Not only are there direct

relations to be found between staff-notated works and grid scores, but much of the language developed by Feldman in this period was still in use even in his late works of the 1980s.

Gabriel Faure - Edward R. Phillips 2011-04-14

First published in 2011. Routledge is an imprint of Taylor & Francis, an informa company.

Debussy's Resonance - François De Médicis 2018

Some of Debussy's most beloved pieces, as well as lesser-known ones from his early years, set in a rich cultural context by leading experts from the English- and French-speaking worlds.

Foundations in Music Bibliography - Richard D Green 2012-12-06

As more and more music literature is published each year, librarians, scholars, and bibliographers are turning to music bibliography to retain control over the flood of information. Based on the Conference of Music Bibliography, this timely book provides vital information on the most important aspects of the scholarly practice of music bibliography. *Foundations in Music Bibliography* provides librarians with great insight into bibliographic issues they face every day including bibliographic control of primary and secondary sources, the emergence of enumerative and analytical bibliography, bibliographic instruction, and bibliographic lacunae. *Foundations in Music Bibliography* features the perspectives of prominent scholars and music librarians on contemporary issues in

music bibliography often encountered by music librarians. It offers practical insights and includes chapters on teaching students how to use microcomputer programs to search music bibliographies, organizing a graduate course in music bibliography, and researching film music bibliography. The book also provides a supplement to Steven D. Westcott's *A Comprehensive Bibliography of Music for Film and Television*. This insightful volume demonstrates the many ways that bibliography relates music publications to each other and endows grander meaning to individual scholarly observations. Some of the fascinating topics covered by *Foundations in Music Bibliography* include: the history of thematic catalogs indexing Gregorian chant manuscripts general principles of bibliographic instruction analyses of Debussy discographies musical ephemera and their importance in various types of musicological research bibliographical lacunae (i.e. lack of access to visual sources, failure to control primary sources, and lack of communication with the rest of the performing arts) *Foundations in Music Bibliography* shows librarians how bibliography can be used to help music students and researchers find the information they need among the innumerable available sources. It is an indispensable asset to the shelves of all music reference libraries that wish to provide their patrons with the latest bibliographic tools.

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.