

Category Tonic Sol Fa Notation Imslp Petrucci Music

"Due to significant political and social changes over the last decade in their countries and worldwide, many scholars in the Nordic nations and in Southern Africa have been researching on 'music and identity' - an area with a paucity of literature. It is our hope that this book will be beneficial to scholars interested in the field of music and identity. This volume is the result of the Swedish South African Research Network (SSARN) project, funded from 2004-2006 by the Swedish International Development Cooperation Agency (SIDA) and the National Research Foundation (NRF) of South Africa, under the theme 'Music and Identity'. SSARN was founded by Stig-Magnus Thorsén of the University of Gothenburg, Sweden, in 2002 when he invited Nordic and Southern African scholars to participate in a research group focusing broadly on the topic 'Music and Identity'"--Publisher's website.

Why is classical music predominantly the preserve of the white middle classes? Contemporary associations between classical music and social class remain underexplored, with classical music primarily studied as a text rather than as a practice until recent years. In order to answer this question, this book outlines a new approach for a socio-cultural analysis of classical music, asking how musical institutions, practices, and aesthetics are shaped by wider conditions of economic inequality, and how music might enable and entrench such inequalities or work against them. This approach is put into practice through a richly detailed ethnography which locates classical music within one of the cultures that produces it - middle-class English youth - and foregrounds classical music as bodily practice of control and restraint. Drawing on the author's own background as a classical musician, this closely observed account examines youth orchestra and youth choir rehearsals as a space where young people learn the unspoken rules of this culture of weighty tradition and gendered control. It highlights how the middle-classes' habitual roles - boundary drawing around their protected spaces and reproducing their privilege through education - can be traced within the everyday spaces of classical music. These practices are camouflaged, however, by the ideology of 'autonomous art' that classical music carries. Rather than solely examining the social relations around the music, the book demonstrates how this reproductive work is facilitated by its very aesthetic, of 'controlled excitement', 'getting it right', precision, and detail. This book is of particular interest at the present moment, thanks to the worldwide proliferation of El Sistema-inspired programmes which teach classical music to children in disadvantaged areas. While such schemes demonstrate a resurgence in defending the value of classical music, there has been a lack of debate over the ways in which its socio-cultural heritage shapes its conventions today. This book locates these contestations within contemporary debates on class, gender and whiteness, making visible what is at stake in such programmes.

In nineteenth-century British society music and musicians were organized as they had never been before. This organization was manifested, in part, by the introduction of music into powerful institutions, both out of belief in music's inherently beneficial properties, and also to promote music occupations and professions in society at large. This book provides a representative and varied sample of the interactions between music and organizations in various locations in the nineteenth-century British Empire, exploring not only how and why music was institutionalized, but also how and why institutions became 'musicalized'. Individual essays explore amateur societies that promoted music-making; institutions that played host to music-making groups, both amateur and professional; music in diverse educational institutions; and

the relationships between music and what might be referred to as the 'institutions of state'. Through all of the essays runs the theme of the various ways in which institutions of varying formality and rigidity interacted with music and musicians, and the mutual benefit and exploitation that resulted from that interaction.

The present Reader is a selection of texts on South African music which are chosen not only for their importance or the frequency of citations, but with the express purpose of providing the reader with a deep understanding of the music itself. Consequently, there are readings that are chosen because they have been influential, but there are also many which, though published, have not enjoyed very wide circulation. There are those which are of obvious historic interest, and others which speak to contemporary issues. Among other things, the volume provides an excellent sense of the varying ideologies and approaches that determine the relationship between author and subject. The reader is indispensable to scholars and enthusiasts of South African music and it is of great interest to ethnomusicologists more generally. It is also an excellent resource for those who do not have immediate access to harder-to-find articles, and is perhaps most vital to those who are looking to find a way into the world of South African music.

Includes, beginning Sept. 15, 1954 (and on the 15th of each month, Sept.-May) a special section: School library journal, ISSN 0000-0035, (called Junior libraries, 1954-May 1961). Also issued separately.

Looks at choruses not only as a source of music, but as organizations that come together for aesthetic, social, political, and religious purposes. This volume discusses groups, including an East African chorus; groups from 19th century England, Germany, and America; early twentieth-century Russian Menonites; Soviet workers' clubs; and more.

The 1875 translation of Helmholtz's classic 1863 publication, which influenced composers and musicologists well into the twentieth century. The Tonic Sol-fa Advocate The Musical Herald and Tonic Sol-fa Reporter The Musical Times and Singing-class Circular Class, Control, and Classical Music Oxford University Press

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