

# Unicum Music 10

William Holmes

Heinrich Scheidemann's Keyboard Music Pieter Dirksen, 2017-07-05 One of the most remarkable tales of recent resurrections in the field of early keyboard music concerns the music of Heinrich Scheidemann (c. 1595-1663). Long considered a minor master overshadowed by such figures as his teacher Jan Pieterszoon Sweelinck or his fellow student Samuel Scheidt, a number of major source discoveries made in the second half of the twentieth century – the most important one being the discovery of the Zellerfield tablatures – have gradually raised his stature towards what it should now be, namely that of the paramount figure in North German organ music of the first half of the seventeenth century, equalled only by Buxtehude in the second half. Pieter Dirksen, one of the leading scholars on early German keyboard music, shows how Scheidemann was a central personality in the rich musical life of Hamburg and stood on friendly terms with colleagues such as Jacob and Johannes Praetorius, Ulrich Cernitz, Thomas Selle, Johann Schop and Johann Rist. The sources for Scheidemann are for the most part contemporary and stem from all periods of his career, and beyond that until one or two decades after his death. His keyboard music was never published in his lifetime but circulated widely within professional circles. Dirksen considers the transmission of Scheidemann's music as a whole in Part One, where each source is analyzed individually, and the repertoire itself is examined in Part Two. A number of specialized studies, including a detailed investigation into the background of one of the sources as well as addressing questions of organology (an account of the famous Catharinen organ as it was during Scheidemann's era) and performance practice (a study of the fingering indications and observations on registration practice) form Part Three. A wealth of

appendices also detail a relative chronology of the music; a geographic overview of the transmission and two hitherto unpublished, fragmentarily transmitted Scheidemann pieces. The book will therefore a

**Music as Social and Cultural Practice** Melania Bucciarelli, Berta Joncus, 2007  
The linking theme of the essays collected here is the intersection of musical work with social and cultural practice. Inspired by Professor Strohm's ideas, as is fitting in a volume in his honour, leading scholars in the field explore diverse conceptualizations of the 'work' within the contexts of a specific repertory, over four main sections. Music in Theory and Practice studies the link between treatises and musical practice, and analyses how historical writings can reveal period views on the 'work' in music before 1800. Art and Social Process: Music in Court and Urban Societies looks at the social and cultural practices informing composition from the late Renaissance until the mid-eighteenth century, and interrogates current notions of canon formation and the exchange between local and foreign traditions. Creating an Opera Industry focuses on how genre and artistic autonomy were defined in operas from diverse eras and countries, explaining the role of literature and politics in this process. Finally, The Crisis of Modernity treats nineteenth-century music, offering new models for 'work' and 'context' to challenge reigning theories of the meaning of these terms.--Publisher's website.

**Sponsorship Culture in the German University Popular Music Festival Market** Dominik Nösner, 2023-02-28  
Music festivals have become important events for people to experience music collectively and take a break from their everyday lives. Companies and institutions like to use music festivals as opportunities for advertising their products and services through sponsorship. Dominik Nösner examines professional stakeholder's assessments

of the market as well as patterns of existing procedural elements of sponsorship culture, factors determining existing communication and decision-making culture and interrelations between sponsors and audience with emphasis on university popular music festivals. Building on that, he further explores motivational constructs for popular music festival attendance via a survey study.

*Music Theory in Mamluk Cairo* Owen Wright, 2016-04-29 The *ḡāyat al-maṭlūb fī 'ilm al-adwār wa-'l-ḡurūb* by Ibn Kurr is the only theoretical text of any substance that can be considered representative of musicological discourse in Cairo during the first half of the fourteenth century CE. Indeed, nothing comparable survives from the whole Mamluk period, which extends from 1260 until the Ottoman invasion and conquest of Egypt in 1516. But its value does not derive merely from its fortuitous isolation: it is important, rather, because of the richness of the information it provides with regard to modal and rhythmic structures, and also because of the extent to which the definitions it offers differ from those set forth in an interrelated series of major theoretical works in both Arabic and Persian that span the period from the middle of the thirteenth century to the late fifteenth. Alongside the presumption of transregional uniformity these texts suggest, it consequently asserts the significance of local particularism. Owen Wright provides a critical edition of the text itself, together with a glossary, prefaced by an introduction and a detailed commentary and analysis. The introduction provides immediate context, situating the work in relation to the dominant theoretical tradition of the period and providing biographical information about the author, active in Cairo during the first half of the fourteenth century.

Jean-Baptiste Lully and the Music of the French Baroque James R.

Anthony, 1989-02-09 This volume of essays on Jean-Baptiste Lully and his musical legacy honours the distinguished French baroque scholar James R. Anthony. Jean-Baptiste Lully, court composer to Louis XIV, served as the principal architect of what would become known as the French style of music in the baroque era. The style he created strongly influenced the great musical figures in England (Purcell and Handel) and Germany (Bach and Telemann), but Lully's music itself has received little attention. Recently, through the efforts of scholars and musicians concerned with the performance practices of Lully's time, Lully's own music has begun to come alive in performance and recording. These essays, all by important baroque specialists, cover significant aspects of Lully's life and works and the French tradition he influenced. They constitute the first post-war collection of studies centred on Lully and form a fitting tribute to Professor Anthony whose own French baroque music provided a stimulus for the work of an emerging generation of scholars.

*Patterns in Play* Graeme MacDonald Boone, 1999-01-01 The relationship between text and music is a central issue in fifteenth-century music studies. Decades of research and performance have failed to provide clear answers to the most basic questions, such as which notes go with which syllables and why. *Patterns in Play* focuses on the early French songs of Guillaume Dufay and proposes a basis for determining some rules of common procedure for interpreting both underlay and style. Graeme M. Boone examines questions of rhythm and declamation, considering mensuration, linguistic and poetic prosody, and prosody in song. The first three chapters comprise a set of discussions preliminary to close rhythmic analysis of Dufay's texted song

melodies. Beginning with mensural rhythm and proceeding to poetics and the relationship between Dufay's poetic and musical rhythms and musical declamation, Boone examines the musical features of rhythm, melody, tonal organization, counterpoint, text setting, and text expression. Offering fresh insight into the issues he raises, Boone clarifies the relationship between underlay and style and provides a better understanding of the technical and aesthetic issues that Dufay and other composers faced in weaving their patterns of song.

**Music and history** ,1963

**The Scientia artis musice of Héliel Salomon: Teaching Music in the Late Thirteenth Century** Joseph Dyer,2018-01-12 Héliel Salomon's *Scientia artis musice* (1274), is a practical manual devoted to basic concepts, psalmody, vocal pedagogy, the musical hand in singing, clefs as indicators of the tone (mode) to which a piece belongs, and practical instruction in the singing of four-voice parallel organum. Joseph Dyer presents the first, much-needed, modern edition of Salomon's treatise, accompanied by a full English translation, comprehensive introduction and commentary. This edition corrects errors in the 1784 edition of Martin Gerbert, includes the music of chants omitted by Gerbert from the tonary, and makes available reproductions in colour of the eight illustrations in the treatise.

**The Sense of Sound** Emma Dillon,2012-04-27 *The Sense of Sound* is a radical recontextualization of French song, 1260-1330. Situating musical sound against sonorities of the city, madness, charivari, and prayer, it argues that the effect of verbal confusion popular in music abounds with audible associations, and that there was meaning in what is often heard as nonsensical.

Queen Isabel I of Castile Barbara F. Weissberger, 2008 The Queen who shaped the music, literature, architecture, and painting of late medieval Spain. This multidisciplinary volume was inspired by the quincentenary of the death of Queen Isabel I of Castile, early modern Europe's first powerful queen regnant. Comprising work by distinguished art historians, musicologists, historians, and literary scholars from England, Spain, and the United States, it begins with a theoretical examination of medieval queenship itself that argues - against the grain of the volume - for its inseparability from kingship. Several essays examine the complex ways in which the Queen and her advisers shaped the music, literature, architecture, and painting of fifteenth-century Spain and how these in turn shaped the sovereign's power and persona. Others analyze influences on Isabel's reign from Aragón, Portugal, and northern Europe. A third group deals with issues of periodization, arguing from a variety of perspectives for the modernity of Isabelline culture. The evolving construction of Isabel's image from the mid-fifteenth to the late-twentieth century is also studied. BARBARA WEISSBERGER is Associate Professor Emerita of Spanish and Portuguese at the University of Minnesota. OTHER CONTRIBUTORS: Rafael Domínguez Casas, Theresa Earenfight, Michael Gerli, Chiyo Ishikawa, Tess Knighton, Kenneth Kreitner, Elizabeth A. Lehfelddt, Nancy F. Marino, William D. Phillips, Jr., Emilio Ros-Fábregas, Ronald E. Surtz

*Music Education and the Art of Performance in the German Baroque* John Butt, 1994-05-26 In considering the role of practical music in education this book explores the art of performance in Germany during the Baroque period. The author examines the large number of surviving treatises and instruction manuals used in the Lutheran schools during the period 1530-1800 and builds

up a picture of the function and status of music in both school and church. This understanding of music as a functional art--musica practica--in turn gives us insight into contemporary performance of the sacred work of Praetorius, Schütz, Buxtehude or Bach.

**The Church Music of Fifteenth-century Spain** Kenneth Kreitner, 2004 He moves on from this to set Penalosa's work, written in a more mature, northern-oriented style which influenced Iberian composers for generations after his death.--BOOK JACKET.

**Early Music History** Iain Fenlon, 2009-03-19 Early Music History is devoted to the study of music from the early Middle Ages to the end of the seventeenth century. It demands the highest standards of scholarship from its contributors, all of whom are leading academics in their fields. It gives preference to studies pursuing interdisciplinary approaches and to those developing novel methodological ideas. The scope is exceptionally broad and includes manuscript studies, textual criticism, iconography, studies of the relationship between words and music and the relationship between music and society. Articles in volume one include: A lost guide to Tinctoris's teachings recovered; two English motets on Simon de Montfort; the Mary Magdalene scene in the Visitatio sepulchri ceremonies; and European politics and the distribution of music in the early fifteenth century.

Networks of Music and Culture in the Late Sixteenth and Early Seventeenth Centuries David J. Smith, Rachelle Taylor, 2016-04-29 Peter Philips (c.1560-1628) was an English organist, composer, priest and spy. He was embroiled in multifarious intersecting musical, social, religious and political networks linking him with some of the key international players in these spheres. Despite the undeniable quality of his music, Philips does not



fit easily into an overarching, progressive view of music history in which developments taking place in centres judged by historians to be of importance are given precedence over developments elsewhere, which are dismissed as peripheral. These principal loci of musical development are given prominence over secondary ones because of their perceived significance in terms of later music. However, a consideration of the networks in which Philips was involved suggests that he was anything but at the periphery of the musical, cultural, religious and political life of his day. In this book, Philips's life and music serve as a touchstone for a discussion of various kinds of network in the late sixteenth and early seventeenth centuries. The study of networks enriches our appreciation and understanding of musicians and the context in which they worked. The wider implication of this approach is a constructive challenge to orthodox historiographies of Western art music in the Early Modern Period.

**Sound to Sense, Sense to Sound** Pietro Polotti, 2008 Since the 1950s, Sound and Music Computing (SMC) research has had a profound impact on the development of culture and technology in our post-industrial society. SMC research approaches the whole sound and music communication chain from a multidisciplinary point of view. By combining scientific, technological and artistic methodologies it aims at understanding, modeling, representing and producing sound and music using computational approaches. This book, by describing the state of the art in SMC research, gives hints of future developments, whose general purpose will be to bridge the semantic gap, the hiatus that currently separates sound from sense and sense from sound.

**Rick Steves Budapest** Rick Steves, Cameron Hewitt, 2023-11-21 Now more than ever, you can count on Rick Steves to tell you what you really need to know

when traveling through Budapest. Admire opulent Golden Age architecture, soak in a thermal bath, and wander the winding streets of old villages: with Rick Steves, Budapest is yours to discover! Inside Rick Steves Budapest you'll find: Fully updated comprehensive coverage of Budapest, as well as day trips to Gödöllő Palace, Lázár Lovaspark, Holókö, the Danube Bend, Szentendre, Visegrád, Esztergom, and more Rick's strategic advice on how to get the most out of your time and money, with rankings of his must-see favorites Top sights and hidden gems, from the ornate Parliament building and the Széchnyi Baths to local unicum distilleries (Hungary's favorite spirit!) How to connect with local culture: Catch a world-class opera performance, dive into a bowl of goulash, or sample paprika at the Great Market Hall Beat the crowds, skip the lines, and avoid tourist traps with Rick's candid, humorous insight The best places to eat, sleep, and relax with a glass of pálinka Self-guided walking tours of lively neighborhoods and historic museums Detailed neighborhood maps for exploring on the go Useful resources including a packing list, a Hungarian phrase book, a historical overview, and recommended reading Over 500 bible-thin pages include everything worth seeing without weighing you down Make the most of every day and every dollar with Rick Steves Budapest. Expanding your trip? Try Rick Steves Eastern Europe.

**Musical Culture in the World of Adam de la Halle**, 2019-05-20 Musical Culture in the World of Adam de la Halle explores the 13th-century composer's music, drama, and poetry in the context of his urban environment. The authors use approaches from musicology, history, art history, and literary studies.

**Discovering Medieval Song** Mark Everist, 2018-08-16 Comprehensive survey of the conductus over a period of more than one hundred years, demonstrating how music and poetry interact.

Music Observed William Holmes, 2004 A collection of essays in memory of William C. Holmes (1928-1999), a distinguished scholar of seventeenth-century music and of the works of Verdi, who for many years was Professor of Music at the University of California at Irvine. The volume contains studies by friends, colleagues, and former students ranging in subject matter from fifteenth-century dance, to the music of Rossini, Verdi, and Stravinsky, to the performance practice and patronage of seventeenth-century opera, all reflective of Holmes's wide-ranging interests.

Music and Culture in the Middle Ages and Beyond Benjamin Brand, David J. Rothenberg, 2016-10-27 It has become widely accepted among musicologists that medieval music is most profitably studied from interdisciplinary perspectives that situate it within broad cultural contexts. The origins of this consensus lie in a decisive reorientation of the field that began approximately four decades ago. For much of the twentieth century, research on medieval music had focused on the discovery and evaluation of musical and theoretical sources. The 1970s and 1980s, by contrast, witnessed calls for broader methodologies and more fully contextual approaches that in turn anticipated the emergence of the so-called 'New Musicology'. The fifteen essays in the present collection explore three interrelated areas of inquiry that proved particularly significant: the liturgy, sources (musical and archival), and musical symbolism. In so doing, these essays not only acknowledge past achievements but also illustrate how this broad, interdisciplinary approach remains a source for scholarly innovation.

Adopting the Beat of Expression: An Psychological Symphony within **Unicum**

## Music 10

In a world consumed by screens and the ceaseless chatter of immediate interaction, the melodic elegance and psychological symphony produced by the prepared word usually fade into the background, eclipsed by the constant sound and disturbances that permeate our lives. Nevertheless, set within the pages of **Unicum Music 10** an enchanting literary prize filled with fresh thoughts, lies an immersive symphony waiting to be embraced. Constructed by an elegant musician of language, that interesting masterpiece conducts viewers on a psychological trip, well unraveling the concealed tunes and profound impact resonating within each cautiously constructed phrase. Within the depths of this touching assessment, we can explore the book is central harmonies, analyze its enthralling publishing fashion, and surrender ourselves to the profound resonance that echoes in the depths of readers souls.

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