

# Melodic Id 50

WJ Hussar

**Journal of Rehabilitation Research & Development** ,2008

*Journal of Rehabilitation R & D* ,2008

**Musical Times and Singing-class Circular** ,1883

**Vaudeville Melodies** Nicholas Gebhardt,2017-03-22 If you enjoy popular music and culture today, you have vaudeville to thank. From the 1870s until the 1920s, vaudeville was the dominant context for popular entertainment in the United States, laying the groundwork for the music industry we know today. In *Vaudeville Melodies*, Nicholas Gebhardt introduces us to the performers, managers, and audiences who turned disjointed variety show acts into a phenomenally successful business. First introduced in the late nineteenth century, by 1915 vaudeville was being performed across the globe, incorporating thousands of performers from every branch of show business. Its astronomical success relied on a huge network of theatres, each part of a circuit and administered from centralized booking offices. Gebhardt shows us how vaudeville transformed relationships among performers, managers, and audiences, and argues that these changes affected popular music culture in ways we are still seeing today. Drawing on firsthand accounts, Gebhardt explores the practices by which vaudeville performers came to understand what it meant to entertain an audience, the conditions in which they worked, the institutions they relied upon, and the values they imagined were essential to their success.

The Musical Times and Singing-class Circular ,1913

*Whose Spain?* Samuel Llano,2013 English with excerpts in Spanish and French.

The American Musical and the Performance of Personal Identity Raymond Knapp,2010-06-21 The American musical has long provided an important vehicle through which writers, performers, and audiences reimagine who they are and how they might best interact with the world around them. Musicals are especially good at this because they provide not only an opportunity for us to enact dramatic versions of alternative identities, but also the material for performing such alternatives in the real world, through songs and the characters and attitudes those songs project. This book addresses a variety of specific themes in musicals that serve this general function: fairy tale and fantasy, idealism and inspiration, gender and sexuality, and relationships, among others. It also considers three overlapping genres that are central, in quite different ways, to the projection of personal identity: operetta, movie musicals, and operatic musicals. Among the musicals discussed are *Camelot*, *Candide*; *Chicago*; *Company*; *Evita*; *Gypsy*; *Into the Woods*; *Kiss Me, Kate*; *A Little Night Music*; *Man of La Mancha*; *Meet Me in St. Louis*; *The Merry Widow*; *Moulin Rouge*; *My Fair Lady*; *Passion*; *The Rocky Horror Picture Show*; *Singin' in the Rain*; *Stormy Weather*; *Sweeney Todd*; and *The Wizard of Oz*. Complementing the author's earlier work, *The American Musical and the Formation of National Identity*, this book completes a two-volume thematic history of the genre, designed for general audiences and specialists alike.

**The Musical Times & Singing-class Circular** ,1922

The Politics of Musical Identity Annegret Fauser,2017-07-05 This volume explores the way in which composers, performers, and critics shaped individual and collective identities in music from Europe and the United States from the 1860s to the 1950s. Selected essays and articles engage with works and their reception by Richard Wagner, Georges Bizet (in an American incarnation), Lili and Nadia Boulanger, William Grant Still, and Aaron Copland, and with performers such as Wanda Landowska and even Marilyn Monroe. Ranging in context from the opera house through the concert hall to the salon, and from establishment cultures to counter-cultural products, the main focus is how music permits new ways of considering issues of nationality, class, race, and gender. These essays - three presented for the first time in English translation - reflect the work in both musical and cultural studies of a distinguished scholar whose international career spans the Atlantic and beyond.

**Song, Landscape, and Identity in Medieval Northern France** Jennifer Saltzstein,2023-05-30 *Song, Landscape, and Identity in Medieval Northern France* offers a new perspective on how medieval song expressed relationships between people and their environments. Informed by environmental history and harnessing musicological and ecocritical approaches, author Jennifer Saltzstein draws connections between the nature imagery that pervades songs written by the trouvères of northern France to the physical terrain and climate of the lands on which their authors lived. In doing so, she analyzes the different ways in which composers' lived environments related to their songs and categorizes their use of nature imagery as realistic, aspirational, or nostalgic. Demonstrating a cycle of mutual impact between nature and culture, Saltzstein argues that trouvère songs influenced the ways particular groups of medieval people defined their identities, encouraging them to view themselves as belonging to specific landscapes. The book offers close readings of love songs, pastourelles, motets, and rondets from the likes of Gace Brulé, Adam de la Halle, Guillaume de Machaut, and many others. Saltzstein shows how their music-text relationships illuminate the ways in which song helped to foster identities tied to specific landscapes among the knightly classes, the clergy, aristocratic women, and peasants. By connecting social types to topographies, trouvère songs and the manuscripts in which they were preserved presented models of identity for later generations of songwriters, performers, listeners, patrons, and readers to emulate, thereby projecting into the future specific ways of being on the land. Written in the long thirteenth century during the last major era of climate change, trouvère songs, as Saltzstein demonstrates, shape our understanding of how identity formation has rested on relationships between nature, culture, and change.

*Kunkel's Musical Review* ,1904

**Wagner's Melodies** David Trippett,2013-05-02 Since the 1840s, critics have lambasted Wagner for lacking the ability to compose melody. But for him, melody was fundamental - 'music's only form'. This incongruity testifies to the surprising difficulties during the nineteenth century of conceptualizing melody. Despite its indispensable place in opera, contemporary theorists were unable even to agree on a definition for it. In *Wagner's Melodies*, David Trippett re-examines Wagner's central aesthetic claims, placing the composer's ideas about melody in the context of the scientific discourse of his age: from the emergence of the natural sciences and historical linguistics to sources about music's stimulation of the body and inventions for 'automatic' composition. Interweaving a rich variety of material from the history of science, music theory, music criticism, private correspondence and court reports, Trippett uncovers a new and controversial discourse that placed melody at the apex of artistic self-consciousness and generated problems of urgent dimensions for German music aesthetics.

**The Musical Herald** ,1904

**Puccini's La fanciulla del West and American Musical Identity** Kathryn M. Fenton,2019-08-30 On 10 December 1910, Giacomo Puccini's seventh opera, *La fanciulla del West*, had its premiere before a sold-out audience at New York City's Metropolitan Opera House. The performance was the Metropolitan Opera Company's first world premiere by any composer. By all accounts, the premiere was an unambiguous success and the event itself recognized as a major moment in New York cultural history. The initial public opinion matched Puccini's own evaluation of his opera. He called it the best he had ever written and expected it to become as popular as *La Bohème*. Yet the music reviews tell a different story. Marked by ambivalence, the reviews expose the New York City critics' struggle to reconcile the opera they expected to see with the one they actually saw, and the opera itself became embroiled in controversy over the essence of musical Americanness and the nativist perception that a uniquely American national opera tradition continued to elude both American- and foreign-born opera composers. This book seeks to account for the differences between Puccini's own assessments of the opera and those of its first audience. Offering transcriptions of the central reviews and of letters unavailable elsewhere, the book provides a historically informed understanding of *La fanciulla del West* and the reception of this European work as it intersected with both opera production and consumption in the United States and with the process of American musical identity formation during the very period that Americans actively sought to eradicate European cultural influences. As such, it offers a window into the development of

nativism and cosmopolitan nationalism in New York City’s musical life during the first decade of the twentieth century.

**Turbo-folk Music and Cultural Representations of National Identity in Former Yugoslavia** Uroš Čvoro,2016-03-03 Turbo-folk music is the most controversial form of popular culture in the new states of former Yugoslavia. Theoretically ambitious and innovative, this book is a new account of popular music that has been at the centre of national, political and cultural debates for over two decades. Beginning with 1970s Socialist Yugoslavia, Uroš Čvoro explores the cultural and political paradoxes of turbo-folk: described as ‘backward’ music, whose misogynist and Serb nationalist iconography represents a threat to cosmopolitanism, turbo-folk’s iconography is also perceived as a ‘genuinely Balkan’ form of resistance to the threat of neo-liberalism. Taking as its starting point turbo-folk’s popularity across national borders, Čvoro analyses key songs and performers in Serbia, Slovenia and Croatia. The book also examines the effects of turbo on the broader cultural sphere - including art, film, sculpture and architecture - twenty years after its inception and popularization. What is proposed is a new way of reading the relationship of contemporary popular music to processes of cultural, political and social change - and a new understanding of how fundamental turbo-folk is to the recent history of former Yugoslavia and its successor states.

**The Musical Record** ,1895

Bartók, Hungary, and the Renewal of Tradition David E. Schneider,2006-11-06 Publisher description

**Musical Observer** ,1928

*Music and Riddle Culture in the Renaissance* Katelijne Schiltz,Bonnie J. Blackburn,2015-04-23 The culture of the enigmatic from Classical Antiquity to the Renaissance -- Devising musical riddles in the Renaissance -- The reception of the enigmatic in music theory -- Riddles visualised.

**Popular Music: Music and identity** Simon Frith,2004

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