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The Tubular Belle

Looking at such websites we notice, however, that in most cases Woolf 's essay is mentioned as an example of a time when there was a ... more so than the performance arts of theater and music, is by ...

The subject of this study has two distinct but not unrelated aspects: first, an investigation into the sociology of music as an autonomous and specialized discipline; and second, an examination of certain fundamental facts that may be considered within the purview of the sociology of music itself. If an analysis and study even a preliminary one of these facts is to be properly focused and fruitful, we must first try to determine the subject and methods of the sociology of music, its position and boundaries in respect to musicology, and, most especially, its relation to the aesthetics of music and music history. It is equally indispensable to ascertain what the sociology of music as a separate scholarly discipline embraces, where its investigation leads, and, finally, to establish its position vis-a-vis sociology in general. (From the Author's Introduction.)

The notion of semiotics as a universal language that can encompass any object of perception makes it the focus of a revolutionary field of inquiry, the semiotics of art. This volume represents a unique gathering of semiotic approaches to art, from Saussurian linguistics to transformational grammar, from Prague School aesthetics to Peircean pragmatism, from structuralism to poststructuralism. Though concerned specifically with the semiotics of music and literature, the essays reveal the breadth of semiotics ' interdisciplinary appeal, involving specialists in musicology, ethnomusicology, jazz performance, literary criticism, poetics, aesthetics, rhetoric, linguistics, dance, and film. The diversity of authorial training and approach makes this collection a dramatic demonstration of the on-going debates in the field. In many ways the semiotics of art is the testing ground of sign theory as a whole, and work in this subject is as vital to the interests of theoretical semioticians as to students of the arts. It is to both these interests that this volume is addressed.

In Statistics in Music Education Research, author Joshua Russell offers a new course book that explains the process of using a range of statistical analyses from inception to research design to data entry to final analysis using understandable descriptions and examples from extant music education research. This book, the first on the topic for graduate students in music education courses, explores four main aspects of music education research: understanding logical concepts of statistical procedures and their outcomes; critiquing the use of different procedures in extant and developing research; applying the correct statistical model for not only any given dataset, but also the correct logic determining which model to employ; reporting the results of a given statistical procedure clearly and in a way that provides adequate information for the reader to determine if the data analysis is accurate and interpretable. Written in a manner that neither intimidates nor condescends music educators in graduate school, Statistics in Music Education Research gives readers a functioning understanding of the statistical procedure discussed in the chapter as well as the tools needed to identify the correctness of use and the ability to apply the statistical procedure in their own research. While it is written predominately for graduate students in music education courses, Statistics in Music Education Research will also help music education researchers and teachers of music educators gain a better understanding of how parametric statistics are employed and interpreted in the socialscience field of music education.

Through musical analysis of compositions written between the mid-twelfth to late nineteenth centuries, this volume celebrates the achievements of eight composers, all women: Hildegard of Bingen, Maddalena Casulana, Barbara Strozzi, Élisabeth Jacquet de la Guerre, Marianne Martines, Josephine Lang, Fanny Hensel, Clara Schumann, and Amy Beach. Written by outstanding music theorists and musicologists, the essays provide fascinating in-depth critical-analytic explorations of representative compositions, often linking analytical observations with questions of meaning and sociohistorical context. Each essay is introduced by a brief biographical sketch of the composer by the editors. The collection--Volume 1 in an unprecedented four-volume series of analytical studies on music by women composers--is designed to challenge and stimulate a wide range of readers. For academics, these thoughtful analytical essays can open new paths into unexplored research areas in the fields of music theory and musicology. Post-secondary instructors may be inspired by the insights offered in these essays to include new works in music theory and history courses at both graduate and upper-level undergraduate levels, or in courses on women and music. Finally, for soloists, ensembles, conductors, and music broadcasters, these detailed analyses can offer enriched understandings of this repertoire and suggest fresh, new programming possibilities to share with listeners.

This book describes the many ways in which music was used in Italian theatrical performances between the late fifteenth and early seventeenth centuries. In particular, it concentrates on Polizano's Orfeo, Machiavelli's comedies, the Florentine intermed and early operas, and the first operas in Venice.

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