German for Musicians: Josephine Bacher 1993: "There can be no doubt that German for Musicians will prove a real asset to every young singer and instrumentalist who want to become acquainted with the German language, written or spoken." – Dietrich Fischer-Dieskau German for Musicians is an intensive course for beginners, a refresher for those with some German, and a reader for those who need to practice translating musical texts.

German and German National Identity: Colin Applegate 2002. It is merely a coincidence that the three “Ils” of classical music—Bach, Beethoven, Bruckner—are all German composers. Why do concert halls all over the world feature mostly the works of a German and Austrian composers as their standard repertoire? Over the past three centuries, supporters of German music ranging from music scholars to politicians have nurtured the notion that the German-speaking world possesses a peculiar strength through its music. As a result, the allure of 19th century music has continued to be a major driving force for the promotion of German music. In shaping the image of Germans as a nation, music comes to be regarded as the “people’s music,” and how music can be developed as “the most German Art.” Examining the influence of composers in German history, the essay assembled here examine philosophy, literature, politics, and social currents, as well as the creation and performance of folk music, art music, church music, jazz, and pop to explore the ways in which music has continued to play a central role in the German national imagination and in shaping German identity.

English and German Dictions for Singers: Amanda Johnston 2011-01-01 Often underestimated is the importance of diacticon to a powerful performance. It is through lyric diction that singers are able to communicate the wishes and desires of the poet, as well as the composer. Amanda Johnston takes a modernized approach in English and German Diction for Singers, making German increasing accessible through the recognition that English and German are related languages, and thus have many things in common with regard to lyric diction. This comprehensive resource includes a thorough analysis of the German and English languages, as well as lists, tables, charts, musical examples, and even tempo teasers, designed for both undergraduate and graduate courses in German and English lyric diction, this book is an invaluable resource for classical singers, vocal coaches, and voice teachers alike.

Music in the German Renaissance: John Kretz 1994-12-08 This 1994 collection explores the musical culture of the German-Speaking realm in the age of Gutenberg, Dietrich and Luther.

The Great German Composers: George Titou Ferris 1895

Jazz & the Germans: Michael J. Budd 2002 Twelve essays focus on American jazz influences in Germany, where this musical expression was popular for much of the past century both in popular culture and in the arts. Contributions by American and German musicologists and scholars discuss how the sounds of navpot, spirituals, the blues.

Masters of German Music: John Alexander Fuller-Maitland 1894

German Pop Music: Uwe Schütte 2017-11-01 The development of German pop music represents a fascinating cultural mirror to the history of post-war Germany, reflecting sociological changes and political developments. While film studies is an already established discipline, German pop music is currently emerging as a new field of academic study. This pioneering companion is the first volume to provide a cutting-edge, comprehensive overview of the subject, charting the development of German pop music from the post-war period ‘Schilder’ to the present ‘Dis Kirkoroth’. Written by acknowledged experts from Germany, the UK and the US, these chapters provide overviews of particular genres as well as focusing on major bands such as CAN, Kraftwerk or Rammstein. This book will be of interest to both general and academic readers and will also be an invaluable resource for students. The essays deal with topics ranging from the importance of the music and its protagonists. Moreover, these analyses deal with topics ranging from the importance of the music and its protagonists.

German Pop Music: Michael Ahlers 2016-11-25 In this book, native popular musicologists focus on their own popular music cultures from Germany, Austria and Switzerland. While the first chapter looks at the diverse subcultures of German culture, the next chapter explores the music of the German-speaking world and its history. The book concludes with a discussion of the role of music in German society, and in particular the music of the German-speaking world.

German Court Music: Michael Robertson 2016-04-28 This companion volume to The Court Consort Suite in German-Speaking Europe surveys an area of music neglected by modern scholars. The consort suite and dance music by younger composers were important in the development of the dance music of the seventeenth century. The text reflects the influence of the German court, and its position as a cultural centre. The book also contains a detailed examination of the music of the German-speaking world, and its influence on the development of the consort suite.

Music at German Courts, 1715-1760: Elisabeth Stokvis 2018-01-01 This book provides a detailed account of the music of the German courts, and the influence of German music on the development of the consort suite.

Music in the Identification of Music: Celia Applegate 2017-05-08 In The Necessity of Music, Celia Applegate explores the many ways that Germans thought about and made music through the experiences of listeners, performers, and institutions. The Necessity of Music demonstrates that playing, experiencing, and interpreting music was a powerful factor that shaped German collective life.

Consort Suites and Dance Music by Town Musicians in German-Speaking Europe, 1648-1700: Michael Robertson 2016-04-28 This companion volume to The Court Consort Suite in German-Speaking Europe surveys an area of music neglected by modern scholars. The consort suite and dance music by younger composers were important in the development of the dance music of the seventeenth century. The text reflects the influence of the German court, and its position as a cultural centre. The book also contains a detailed examination of the music of the German-speaking world, and its influence on the development of the consort suite.

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The Routledge Handbook of German Music: Michael Robertson 2021-08-02 This handbook offers an overview of the music of the German-speaking world, from the medieval to the contemporary period. The book is divided into three parts: the first part looks at the music of the German-speaking world, the second part looks at the music of Germany, and the third part looks at the music of the German-speaking world in the United States. The book is intended for students, teachers, and scholars of German music, as well as for music lovers and general readers.

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The Golden Age of German Music and Its Origins—Grace O'Brien 1993

The Return of Jazz—Andrew Wright Hurley 2011-02-01 The Return of Jazz. Andrew Wright Hurley has admirably demonstrated Berston’s influence upon the emerging jazz scene of the early Federal Republic. Hurley shows how Cold War politics and rejection of the National Socialist past heightened Berston’s sense of mission. For Berston, Jazz was more than an avocation; it was a program for social and cultural reform. In it he saw a means of creating a new people’s culture. He believed that jazz would develop over time, and that eventually it would be the music of the Western world.

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Masters of German Music—John Alexander Fuller-Maitland 2013 This historic book may have numerous typos and missing text. Purchasers can usually download a free scanned copy of the original book (without typos) from the publisher. Not indexed. Not illustrated. 1895 edition. Excerpt: In this innovative study of various cultural practices (such as music journalism and scholarship, singing instruction, and concerts), David Gramit examines how German musicians, there has gradually sprung up a feeling of toleration on each side, not for the other, but for...