

*Musical Structure and Performance [Wallace Berry] on racedaydvl.com *FREE* shipping on qualifying offers.*

Dance forms, a continuation of a tradition unbroken since the beginnings of recorded music history, were most characteristically composed in pairs, although single dances as well as embryonic suites of three or more dances appeared. The pairs usually consisted of pieces in contrasting Principles of musical form Music exists in time; as an aesthetician, Susanne K. The frustration or fulfillment of such expectations and the resulting tensions and releases are basic to most musical works. Musical form depends, therefore, on the disposition of certain structural units successively in time. The basic principles can be discerned from a brief consideration of melody, which may be defined as an organized succession of musical tones. This succession of tones consists of component parts, structural units, the principal of which is the phrase "a complete musical utterance, roughly corresponding to what can be sung or played in one breath or played with a single stroke of the bow. A melody, then, ordinarily consists of a succession of phrases, in which there may occur repetition the same phrase repeated, contrast a completely different phrase, or variation the phrase altered, but in such a way that its identity remains perceptible. The relation between these component phrases is important for form. Some writers, pressing the analogy between music and language, also distinguish larger groupings of phrases: Most musical forms are thus not only additive but also hierarchical: A melodic entity that functions as an element in a larger whole is called a theme. Coherence may be produced by the use of a motive or figure, i. But whereas the motive is usually characterized by a striking interval or rhythmic arrangement, the figure consists of entirely conventional elements a scale segment, notes of a chord, etc. Finally, coherence may also be achieved by the consistent use of a rhythmic pattern. A few examples will serve to illustrate these points. The various phrases have been identified by slurs phrase marks and by lowercase letters the exponential numbers designate variations, whereas larger groupings are designated by capital letters. This four-phase arrangement with statement, repetition here with variation at the cadence, contrast, and restatement is extremely common in the traditional and art music of the West. Other schemes based on repetition and contrast abound. Here the scheme is: This common arrangement is known as three-part form. The phrase structure here is a b c d, so that there is no repetitive plan. Such a melody is said to be through-composed. In some through-composed melodies a rhythmic pattern may appear throughout to promote coherence. Other elements contribute to formal organization in music. Among those having solely to do with pitch are range or register "whether most of the activity is high, low, or in the middle, or combinations of these, and whether the range of pitches used is large or small; types of melodic motion, whether conjunct i. Among the harmonic aspects, there is key, or tonality set of interrelated notes and chords, based on a major or minor scale, whereby the reassertion of a key following the intervention of other keys may produce an effect akin to the restatement of a phrase after a contrasting one has been heard; in this respect, cadences sections giving the impression of conclusion are of crucial importance in defining key. Still other factors include the use of dynamics loud and soft; timbre, or tone colour, especially in the employment of unusual instruments or combinations of instruments; texture, whether monophonic consisting of a single melodic line or polyphonic many-voiced, be it contrapuntal having simultaneous independent melodic lines or homophonic one voice leading melodically, supported by chordal procedures; and, in vocal music, whether the text is set syllabically one note to a syllable or melismatically many notes to a syllable. Formal types Four basic types of musical forms are distinguished in ethnomusicology: The following discussion deals first with Western and then with non-Western music. Iterative and reverting types Iterative types, not common in Western music, may be found in the recitation tones of Gregorian chant, in which, for example, each line of a psalm is sung to the same melodic formula. Far more common, however, are reverting types. In the Middle Ages there existed the fixed forms used in songs, such as the French ballade a a b, virelai A b b a A, and rondeau A B a A a b A B, the Italian ballata A b b a A and the German bar form a a b, where the patterns of repetition and contrast correspond to poetic forms. In the representations of the reverting types in songs, lowercase letters refer to the same music set to different words, while capital letters indicate that both text and

music are the same. Since the Baroque period c. A variety of binary form particularly prominent in the dances of the 18th century is the rounded binary form, the two sections of which are a and b a i. Binary The rounded binary form took on great importance in the late 18th century, when it was expanded and elaborated into what is known as sonata form also called sonata-allegro or first movement form , which may be represented thus: Ordinarily, in the exposition the principal musical themes are stated; in the development they are subjected to a process of working out and variation; and, finally, in the recapitulation they are restated. Sometimes the scheme is enlarged by adding a slow introduction before the exposition or a coda concluding passage at the end, or both. This formal principle, usually treated with a certain freedom, has been of basic importance in Western instrumental music since the mid-18th century. The da capo principle also appears in the instrumental minuet and scherzo with trio. Rondo On a larger scale are refrain schemes, in which contrasting episodes appear between statements of the refrain. In instrumental music this is found most often in a five-part arrangement, the rondo, frequently a b a c a b a; but many departures from the form occur, most common being the replacement of c by a development passage, usually based on the rondo theme. This important variant, known as the sonata-rondo, is particularly associated with Joseph Haydn. The refrain principle also appears in the rondeau of 18th-century French harpsichord music, in which there is no set limit to the number of episodes. The third movements of concertos, with the reversions of the tutti or ritornello passage for full orchestra and the intervening episodes for the solo instrument or instruments, are also of this type, as occasionally are large operatic arias. Strophic types The strophic type is seen in hymns and traditional ballads, in which different poetic strophes are set to the same melody. Thus, while the melody of a single stanza may accord with one of the reverting types, the hymn or ballad as a whole is strophic; this also applies to the fixed forms of medieval music and to many other types of song, simple and complex. The instrumental equivalent of the strophic type is variation or theme and variation form, in which a musical theme , often a complete melody with a harmonic accompaniment , is stated and then repeated a number of times, but with variations. A clear example of the relation between variation and strophic form is the chorale-partita of the Baroque era, a keyboard piece based on a hymn, with each varied statement of the hymn tune corresponding to a strophe of the hymn text. But the structure is more common in independent instrumental compositions , often of considerable dimensions e. In the 19th century Brahms made impressive use of the ostinato finales of the Variations on a Theme by Haydn and the Symphony No. Progressive types The progressive type is common in songs and instrumental pieces of the 19th and 20th centuries but is also found in earlier music e. Polyphonic forms using a cantus firmus or basic melody often a plainchant excerpt also belong to the progressive type and include the liturgical organum , the early motet, and the conductus from the medieval era, as well as many chorale-preludes for organ of the Baroque. If, however, the cantus firmus itself is in one of the reverting forms, then the polyphonic setting will frequently follow suit. The most important forms of Renaissance polyphony also belong to the progressive type, since the characteristic procedure was to give each line of the text its own musical phrase, as in the Renaissance motet and other types of secular polyphonic music. The same applies to the instrumental contrapuntal forms of the late Renaissance and Baroque: Other progressive types include intonations, preludes, toccatas, and fantasias for lute and keyboard of the 16th, 17th, and early 18th centuries, in which the thematic material consists primarily of figurative elements scale passages, arpeggiated chords, trills, turns, and the like ; in larger works of this kindâ€”by Bach for instanceâ€”passages in fugal style are often also present. Finally, there is simple binary form a b , often found in early dances and in large operatic arias of the Classical period Mozart and Beethoven. Western compound forms Early history With the larger forms of instrumental music there are extended musical pieces, usually called movements , which in their succession and totality make up a larger whole. An important unifying factor is key: This idea goes back at least to the Baroque, when two formal types were established: The other type is the sonata da chiesa, or church sonata , which consists of four movements, again all in the same key, in a slowâ€”fastâ€”slowâ€”fast succession. Other large forms of Baroque music are the two types of overture: The instrumental concerto after usually employed the same scheme as the Italian overture. The sonata Around a combination of these types produced the forms most common in the standard repertory of concert music. The sonata became a piece for either a keyboard instrument or a solo instrument accompanied by keyboard. It

ordinarily consisted either of three movements in the arrangement fast–slow–fast or of four, with a minuet inserted between the slow movement and the finale; but there are examples of two-movement sonatas, notably by Beethoven, and even of one-movement sonatas. Usually all movements except the slow one and sometimes the trio, as well as the finale, are in the same key. The first movement typically is cast in the sonata form, the slow movement in one of the reverting schemes often ternary, and the finale either in sonata or rondo form; but variation form may appear in any of these movements. This large form is also used in chamber music, particularly the string quartet, and in the large form of orchestral music, the symphony, both of which ordinarily have four movements. The concerto, on the other hand, adheres more to the older three-movement form. The various kinds of late 18th-century entertainment music cassation, divertimento, nocturne, serenade, and the like may employ any of a number of arrangements, ranging from three movements all the way to six or more.

Cyclic form Some authorities believe that since the 18th century such sonata-form compositions have been organized by the use of a few musical thematic motives, often submitted to considerable variation throughout. Compositions organized in such a way are said to be in cyclic form. While this becomes important in the 19th century, the extent to which it characterizes the Classical period is a matter of some controversy at present.

Fantasias and program music Simultaneously a much freer form was cultivated, beginning in the late 18th century, the fantasia, primarily for keyboard, notably in the hands of Carl Philipp Emanuel Bach. Consisting of an indefinite number of highly contrasting sections, surprise and expression were of prime significance. The fantasia, along with the overture to a play or opera, was the precursor of the large forms of orchestral program music of the 19th century, in which an extramusical content usually a narrative of some kind, called the program, is expressed in the composition. There are two main types: Some 19th-century concert overtures by German composers such as Felix Mendelssohn and Robert Schumann belong to this type of composition. Important here is the association of musical themes with aspects of the program, the themes being used throughout the work, often in varied forms. Another arrangement is called the suite, which no longer consists exclusively of dances but also of instrumental pieces of all kinds. Usually some common element runs throughout: Opera and oratorio Among the large forms of vocal music, opera and oratorio are the most significant. Both are extended works in which a narrative is set to music. While an opera is performed in a theatre, an oratorio is a concert piece. Both may be either sacred or secular. The cantata may be regarded as a smaller form of oratorio. Operas and oratorios ordinarily consist of several musical genres: Opera often includes ballets and large sectional finales at the ends of acts. With respect to the oratorio, Handel greatly increased the role of the chorus in his work with this genre especially *Israel in Egypt*, an example seized upon by his successors. Oratorios also differ from operas in that they frequently make use of a *testo* narrator, who relates the events of the action, usually set in recitative style. Whereas operas are usually composed as a series of enclosed musical forms, the German composer Richard Wagner devised a special kind, known as music drama, in which the music is continuous and in which the distinction between recitative, aria, and ensemble is largely eliminated. The mass Another large vocal form is the mass, the earliest polyphonic settings of which date from the 14th century. At first the mass was set in *cantus firmus* style, each movement built on the appropriate Gregorian chant melody, as in the mass of the French composer Guillaume de Machaut. In the 15th century a Burgundian composer, Guillaume Dufay, and his contemporaries developed the cyclic mass, in which a single *cantus firmus* was employed throughout. This idea was extended in the parody mass, built by elaborating thematic material taken from an existing polyphonic work, usually a motet or chanson; most 16th-century masses are of this kind. In the Baroque mass, each segment of the text is treated as an independent composition aria, duet, chorus, similar to the procedure in a cantata or oratorio, except that no recitatives are used. In the 16th and 17th centuries, Monteverdi and others grouped madrigals into a kind of cycle around a particular subject; should a dramatic text be involved, the form is known as a madrigal comedy.

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Bring fact-checked results to the top of your browser search. Musical structure In Africa it is unrealistic to separate music from dance or from bodily movement. This is one reason African music is less amenable to notation than Western music; for analytical purposes, sound filming rather than just sound recording is essential. In Africa music making is very often collective, involving organized collaboration in which performers contribute not identical, but complementary, constituents. The Ghanaian musicologist J. African systems of timing are generally based on at least four fundamental concepts: Wesleyan University Virtual Instrument Museum www. These so-called elementary pulses serve as a basic orientation screen; they are two or three times faster than the beat rate, or gross pulse. Musical form is organized so that recurring patterns and themes are timed against a regular number of elementary pulses—usually 8, 12, 16, 24, or their multiples more rarely, 9, 18, or 24. The recurring sequences are called strophes or cycles; the number of pulses they contain are referred to as their form numbers or cycle numbers. Such strophes or cycles are often divisible in more than one way, allowing simultaneous combinations of contradictory metrical units. For example, 12 pulses—12 is the most important form number in African music—can be divided by 2, 3, 4, and 6. Interlocking Interlocking techniques are a prominent feature of many instrumental styles in East and southeastern Africa. The drumming in the ngwayi dance of northeastern Zambia, the timbrh lamellaphone music of the Vute people of central Cameroon, and many other traditions also use interlocking techniques. A basic characteristic of interlocking is the absence of a common guide pulse to be taken as a reference point by all players. They may even beat their feet to mark it. While there are many traditional African musics in which such a common reference pulse does exist, in several others the musicians in a group relate their parts to individual reference pulses, which can stand in various relations to one another. This type of interlocking occurs, for example, in the music of the amadinda and embaire xylophones of southern Uganda. A special type of notation is now used for these xylophones, consisting of numbers and periods. A number indicates that a player strikes a note; the number refers to the note in the scale, as 5, for example, the fifth note of the scale. An underlined number should be read an octave down; in other words, 5 is an octave below 5. A period indicates that no note is struck. Numbers and periods both occupy one elementary pulse. The following is an example of interlocking as played on the amadinda. The melodies are actually played in parallel octaves; that is, each melody is played at the notated pitch and also at the pitch an octave below: The effect is such that both series of equally spaced notes seem to interlock like the teeth of a cogwheel. In some compositions by two virtuoso players, each musician interlocks with the right hand only. The left hands play different rhythm patterns superimposed over the interlocking pattern. Triple interlocking is another type, used, for instance, in Zambia in drum music and also in southern Uganda in the music of the akadinda xylophone. Here a group of three musicians plays a short pattern of equally spaced notes in parallel octaves. In numerical notation it looks like this: Interlocking techniques allow African instrumentalists to produce resultant patterns—overall patterns formed by all the players—that are unbelievably rapid. The resultant pattern of the above akadinda musical example is: This series of 24 notes, when played by expert musicians, is at a speed of approximately 24 notes per minute. But each musician, for himself, plays one-third that fast. Time-line patterns In certain areas there is yet another principle of timing, known as time-line patterns. They are percussive patterns, produced either by hand clapping or on some musical instrument of penetrating sound quality, such as a bell, a high-pitched drum, the rim or body of a drum, a bottle, an ax blade, a calabash, a percussion beam, concussion sticks, or a high-pitched xylophone key. Time-line patterns are a regulative element in many kinds of African music, especially dance music along the West African coast, in western central Africa, and in a broad belt along the Zambezi River valley from Zambia into Mozambique. Broadly speaking, they are found in those parts of Africa covered by the Kwa and Benue-Congo subgroups of the Niger-Congo group of languages

with the notable exception that they are not found in most areas of East Africa or in southern Africa. A time-line pattern represents the structural core of a musical piece, something like a condensed and extremely concentrated representation of the rhythmic and motional possibilities open to the musicians and dancers. Singers, drummers, and dancers in the group find their bearings by listening to the strokes of the time-line pattern, which is repeated at a steady tempo throughout the performance. The following are some of the most important time-line patterns: The pulse seven-stroke pattern Version a mainly West African Version b mainly central African The pulse five-stroke pattern A pulse time-line pattern The distribution of the pulse seven-stroke pattern is mostly along the West African coast—for example, in the music of the Yoruba, Fon, and Ewe—but also in Congo Kinshasa, Angola, and Zambia. The distribution of a pulse time-line pattern occurs mostly in southern Congo Kinshasa, Angola, and northwestern Zambia with an isolated occurrence in xylophone music on the Kenyan coast. The longest time-line pattern is found among the Pygmy peoples of the upper Sangha River in the Central African Republic. It is a pulse pattern of the following structure: This pattern is struck on a percussion beam, and the dance style accompanying it emphasizes motions of the pelvis. The asymmetrical time-line patterns of African music are, no doubt, an ancient cultural heritage along the Guinea Coast and in western central Africa. They were most likely invented by peoples who spoke ancestral forms of Niger-Congo languages. It is likely that the area of origin was the Guinea Coast. One explanation for the absence of time-line patterns in the northern half of East Africa is that they were unknown among the first wave of Bantu-language speakers moving eastward from the Cross River area in eastern Nigeria along the fringes of the equatorial forest toward the East African lakes region circa 1000 bce. Another explanation could be the influence in East Africa of Nilotic cultures. The knowledge of time-line patterns might have been brought to western central Africa with a second migration of Benue-Congo speakers from eastern Nigeria during the early Iron Age, a time when time-line patterns had already spread eastward across the Niger River. This second migration could have been responsible for the introduction into western central Africa of a set of cultural traits that include asymmetrical time-line patterns, the single and double bells, masked dancing, secret societies, and certain initiation ceremonies. With the beginning of the later Iron Age in central Africa c. 500. With the third Bantu dispersal, this time from southern Congo and carrying with it trade connections, the practice of time-line patterns could have reached the Zambezi valley and the Nyasa-Ruvuma culture area of Tanzania, Malawi, and Mozambique—the only areas in the eastern part of the continent where time-line patterns are prominent today. Inherent note patterns Closely associated with interlocking techniques but not necessarily depending on them is the composition of inherent note patterns. These are rhythmic and melodic patterns that emerge when series of notes in distinct intervals are played at high speed. As a result, the hearing tends to pick out and regroup the material, forming several melodic-rhythmic patterns that seem independent of one another. Thus, the heard image of the music differs from the pattern of notes actually played. In a series of notes that are large intervals apart, for example, the ear picks out the notes of about the same pitch level and perceives them as a group. This psychological perception of a gestalt—an inherent note pattern—is an important element in listening to and composing some kinds of African instrumental music, particularly in central and East Africa. Inherent note patterns are not accidental or coincidental; they are recognized and consciously employed by African musicians. In southern Uganda there are even specific terms referring to them. The main function of inherent note patterns is to suggest words—text passages of a song that is outlined by instrumental accompaniment. Thus, in the music of the ennanga harp of Uganda, the inherent note patterns suggest certain phrases of the vocal part. Muyinda often introduces a new phrase of text by first accentuating the corresponding inherent rhythm on the ennanga. Once the melody is firmly established as a gestalt, it is sung. By slight accentuation or melodic variation during performance, the harpist may bring one or another of the already existing inherent patterns into prominence. Tone systems and multipart patterns Tone systems and multipart patterns have a functional interrelationship in African music. In other words, the kind of multipart pattern occurring in singing or instrumental music is conditional on the type of tone system, and vice versa. The tonal material used in African musical traditions varies considerably from region to region. Tonal organization, tuning procedures, and intervallic structure depend upon a broad range of human experience. Several factors have determined the shape of tone systems actually in use. One factor mentioned above see

Musical instruments is language, especially with regard to the semantic and grammatical importance of speech tone. Another is the principle of equidistance, the measuring of space or time in equal steps. In addition, in some cross-perceptual associations, such as from aural to visual and vice versa, pitch may be graded in terms of magnitude or altitude. Kadongo with the diminutive prefix ka- is a high-tuned lamellaphone, while gadongo with the augmentative prefix ga- is a bass instrument. Finally, tonal structure may be influenced by the human experience of sound in nature and the discovery of acoustics. Broadly speaking, African tone systems may be divided into the following families and subfamilies: Equi-tonal systems Two varieties are found: These tone systems, with either five or seven notes per octave, differ radically from the two Western equal-interval scales, namely the chromatic scale of 12 semitones to the octave which is equi-dodecatonic and the whole-tone scale which is equi-hexatonic. Each step in the whole-tone scale involves an interval of cents a cent is a measure of frequency, with each semitone in the Western scale equal to cents. In equi-pentatonic systems, on the other hand, the recurrent interval is theoretically cents i . In practice, the intervals in African equi-tonal systems are only approximately equal. For example, there is evidence that the tonal basis of music in southern Uganda, although equi-pentatonic in principle, accommodates a relatively wide deviation from the ideal equidistant interval of cents. The term pen-equidistant has been coined for such a system. The cause of deviation is the presence in the music of that region of certain consonance principles, based on the recognition of simple ratios of fourths and fifths. Thus, the southern Ugandan tone system seems to have two disparate roots, accommodating both the principle of equidistance and the experience of simple ratios. Consequently, seconds cents, in contrast to fourths cents, are avoided to a great extent in interlocking composition. Similarly, in equi-heptatonic systems the desire for harmonic sound may dictate constant adjustments of intonation away from the theoretical interval of cents. One of the most impressive areas in Africa in which a pen-equidistant heptatonic scale is combined with a distinctively harmonic style based on singing in intervals of thirds plus fifths, or thirds plus fourths, is the eastern Angolan culture area. This music is heptatonic and non-modal; i . In principle all the thirds are neutral, but in practice the thirds rendered by the singers often approximate natural major thirds cents, especially at points of rest. In this manner, the principles of equidistance and harmonic euphony are accommodated within one tonal-harmonic system. For the notation of such music, a seven-line staff is most appropriate, with each horizontal line representing one pitch level. Monophonic systems These tonal systems, based on octaves, fifths, and fourths i . There are also many pentatonic systems of this kind in the Sahel zone and on the Guinea Coast such as those of the Fon and Oyo- Yoruba peoples, where no simultaneous sounds occur except octaves. Systems based on instrumental harmonics These tone systems may be divided into two subfamilies:

Chapter 3 : Beran , Mazzola : Analyzing Musical Structure and Performance A Statistical Approach

Musical Structure and Performance by Wallace Berry by proposing a process model of assessing musical performance that identifies some of the main elements that affect a judge's assessment in.

Development of musical theatre The antecedents of musical theatre in Europe can be traced back to the theatre of ancient Greece , where music and dance were included in stage comedies and tragedies during the 5th century BCE. Groups of actors would use outdoor Pageant wagons stages on wheels to tell each part of the story. Poetic forms sometimes alternated with the prose dialogues, and liturgical chants gave way to new melodies. These influenced a brief period of English opera [28] by composers such as John Blow [29] and Henry Purcell. It would take almost a century afterwards before any play broke performances, but the record soon reached in the late s. Colonial America did not have a significant theatre presence until , when London entrepreneur William Hallam sent a company of actors to the colonies managed by his brother Lewis. Barnum was operating an entertainment complex in lower Manhattan. The spectacular production, famous for its skimpy costumes, ran for a record-breaking performances. They starred high quality singers Lillian Russell , Vivienne Segal and Fay Templeton instead of the ladies of questionable repute who had starred in earlier musical forms. As transportation improved, poverty in London and New York diminished, and street lighting made for safer travel at night, the number of patrons for the growing number of theatres increased enormously. Plays ran longer, leading to better profits and improved production values, and men began to bring their families to the theatre. The first musical theatre piece to exceed consecutive performances was the French operetta *The Chimes of Normandy* in Pinafore and *The Mikado* A Trip to Coontown was the first musical comedy entirely produced and performed by African Americans on Broadway largely inspired by the routines of the minstrel shows , followed by ragtime -tinged shows. Cohan , who worked to create an American style distinct from the Gilbert and Sullivan works. The most successful New York shows were often followed by extensive national tours. He experimented with a modern-dress, family-friendly musical theatre style, with breezy, popular songs, snappy, romantic banter, and stylish spectacle at the Gaiety and his other theatres. These drew on the traditions of comic opera and used elements of burlesque and of the Harrigan and Hart pieces. He replaced the bawdy women of burlesque with his "respectable" corps of Gaiety Girls to complete the musical and visual fun. The success of the first of these, *In Town* and *A Gaiety Girl* set the style for the next three decades. The plots were generally light, romantic "poor maiden loves aristocrat and wins him against all odds" shows, with music by Ivan Caryll , Sidney Jones and Lionel Monckton. These shows were immediately widely copied in America, and Edwardian musical comedy swept away the earlier musical forms of comic opera and operetta. *The Geisha* was one of the most successful in the s, running for more than two years and achieving great international success. The British musical comedy *Florodora* was a popular success on both sides of the Atlantic, as was *A Chinese Honeymoon* , which ran for a record-setting 1, performances in London and in New York. After the turn of the 20th century, Seymour Hicks joined forces with Edwardes and American producer Charles Frohman to create another decade of popular shows. In the s, the team of P. These shows built and polished the mold from which almost all later major musical comedies evolved. The characters and situations were, within the limitations of musical comedy license, believable and the humor came from the situations or the nature of the characters. The Princess Theatre musicals brought about a change in approach. Wodehouse, the most observant, literate and witty lyricist of his day, and the team of Bolton, Wodehouse and Kern had an influence felt to this day. The hit musical *Irene* ran for performances, a Broadway record that held until Its run of 2, performances was more than twice as long as any previous musical, setting a record that stood for nearly forty years. Many shows were revues , series of sketches and songs with little or no connection between them. The best-known of these were the annual *Ziegfeld Follies* , spectacular song-and-dance revues on Broadway featuring extravagant sets, elaborate costumes and beautiful chorus girls. Musical theatre writer Andrew Lamb notes, "The operatic and theatrical styles of nineteenth-century social structures were replaced by a musical style more aptly suited to twentieth-century society and its vernacular idiom. It was from America that the more direct style emerged, and in America that

it was able to flourish in a developing society less hidebound by nineteenth-century tradition. One historian wrote, "Here we come to a completely new genre – the musical play as distinguished from musical comedy. Coward and Novello continued to deliver old fashioned, sentimental musicals, such as *The Dancing Years* , while Rodgers and Hart returned from Hollywood to create a series of successful Broadway shows, including *On Your Toes* , with Ray Bolger , the first Broadway musical to make dramatic use of classical dance , *Babes in Arms* and *The Boys from Syracuse* . Porter added *DuBarry Was a Lady* . The longest-running piece of musical theatre of the s was *Hellzapoppin* , a revue with audience participation, which played for 1, performances, setting a new Broadway record. *The Cradle Will Rock* , directed by Orson Welles , was a highly political pro- union piece that, despite the controversy surrounding it, ran for performances. Cohan as President Franklin D. The motion picture mounted a challenge to the stage. Silent films had presented only limited competition, but by the end of the s, films like *The Jazz Singer* could be presented with synchronized sound. In fact, it continued to evolve thematically beyond the gags and showgirls musicals of the Gay Nineties and Roaring Twenties and the sentimental romance of operetta, adding technical expertise and the fast-paced staging and naturalistic dialogue style led by director George Abbott. It drew rave reviews, set off a box-office frenzy and received a Pulitzer Prize. Everett and Paul R. Laird wrote that this was a "show, that, like *Show Boat*, became a milestone, so that later historians writing about important moments in twentieth-century theatre would begin to identify eras according to their relationship to *Oklahoma!* The examples they set in creating vital plays, often rich with social thought, provided the necessary encouragement for other gifted writers to create musical plays of their own". Some of these musicals treat more serious subject matter than most earlier shows: *The story* is set during wartime and concerns three sailors who are on a shore leave in New York City, during which each falls in love. The show also gives the impression of a country with an uncertain future, as the sailors and their women also have. The formula for the Golden Age musicals reflected one or more of four widely held perceptions of the "American dream":

Chapter 4 : Musical Theatre: Elements of a Musical by on Prezi

*The Musical Novel: Imitation of Musical Structure, Performance, and Reception in Contemporary Fiction (European Studies in North American Literature and Culture) [Emily Petermann] on racedaydvl.com *FREE* shipping on qualifying offers.*

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Chapter 6 : Wallace Berry - Wikipedia

Performance is the key to understanding the music's role and meanings: the music's abstract structure can have meaning only through its re-creation in performance, and it is the performers who, in response to the environment, control the articulation of such meaning.

Chapter 7 : African music - Musical structure | racedaydvl.com

Musical performance theory and the theory of musical structure in general is a rapidly developing field of musicology that has wide practical implications. Due to the complex nature of music, statistics is likely to play an important role.

Chapter 8 : Musical theatre - Wikipedia

Is musical structure relevant to the meanings of musical performance? Music for a stick-dance performed annually in Bhaktapur, Nepal, articulates a variety of meanings through its performance in the context of the GÄ•Ä«jÄ•trÄ• festival. The musical structure provides an enabling framework through.