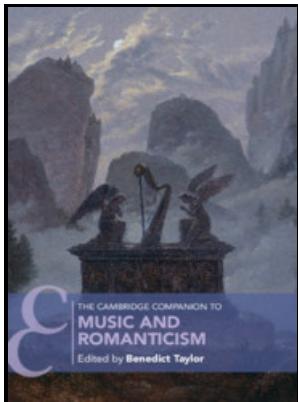


The Cambridge companion to singing

Cambridge - Cambridge Companions to Music: The Cambridge Companion to Singing (Paperback)



Description: -

-
Performance practice (Music)
Vocal music -- History and criticism
Choral singing -- History
Singing -- History
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The Cambridge Companion to the Musical by William A. Everett

Throughout most of the young republic, the German composer most admired was not one of the ones emulated in Bethlehem. So forceful was his personality that as long as he lived the alto parts of these pieces were not incorporated in The Sacred Harp, and living composers who contributed to the book wrote in three voices as White did. This direct link between generations revealed further connections.

The Cambridge Companion to the Singer

The operatic contralto from then on would as a rule be paid less than the soprano and tenor leads.

The Cambridge Companion to the Singer

He also sings with Red Byrd, The Dowland Project, the Gavin Bryars Ensemble and German group The Sound and the Fury.

The Cambridge Companion to the Musical

It must not be assumed that the original compositions of New England amateurs constituted the entirety of sacred choral music in the United States at the end of the eighteenth century. But it was nearly always the lyric element in English poetry which appealed to composers rather than the more challenging forms of epic verse or Romanticism. Favourite intervals include both major and minor sevenths and various species of seconds.

The Cambridge Companion to Singing

Swing is both of the body and of the mind: for singers it means a uniquely vibrant way of enunciating text, a way of obliquely relating syllables to underlying pulse in an almost physical way while communicating in a purely cerebral fashion with fellow musicians. With a few notable exceptions, such as Spoonie Gee and Lovebug Starski, the majority of early rappers worked in groups, alternating lines, adding comment to solos, contrasting individual vocal styles and personality traits, using call and response, all rapping together for choruses.

The Cambridge companion to singing (2000 edition)

Begins Variations on an Original Theme. Over time the practice expanded; hymn texts were lined-out as well as psalms, and song leaders not necessarily the parish clerk chanted the lines instead of reading them. Nevertheless, some early music singers have often found themselves closer to the cutting edge than their more heavyweight colleagues.

The Cambridge companion to singing (2000 edition)

Many strands of twentieth-century popular music have been driven by AfroAmerican innovations, and towards the end of the century we have seen African, Indian and Arabic singers making a serious impact in the West. Falstaff; Polonia 1992 Vol.

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