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Then Thomas Forrest Kelly

Thomas Forrest Kelly is professor of music at Harvard University. The author of The Role of the Scroll, Capturing Music, and Music Then and Now, he lives in Cambridge, Massachusetts. Prime members enjoy fast & free shipping, unlimited streaming of movies and TV shows with Prime Video and many more exclusive benefits.

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Thomas Forrest Kelly is the Morton B. Knafel Professor of Music at Harvard University. He is the author of numerous books, including Early Music: A Very Short Introduction, The Beneventan Chant, and...

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A “you are there” guide to masterpieces of Western music., Music Then and Now, Thomas Forrest Kelly, 9780393929881

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Thomas Forrest Kelly. Thomas Forrest Kelly (born 1943) is an American musicologist, musician, and scholar. He is the Morton B. Knafel Professor of Music at Harvard University. His most recent books include: The Role of the Scroll (2019), Capturing Music: The Story of Notation (2014), and Music Then and Now (2012).

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Music Then and Now by Kelly, Thomas Forrest (ebook)

Thomas Forrest Kelly is professor of music at Harvard University. The author of *The Role of the Scroll*, *Capturing Music*, and *Music Then and Now*, he lives in Cambridge, Massachusetts. Product details

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Classical music is a music of poetry instead of a music of prose (or rhetoric), as characteristic of the Baroque Tuneful phrases with forms based on key areas and multiple moods and themes Disappearance of basso continuo; texture consists of a simpler melody with accompaniment and varied rhythms

Music Then and Now Chapter Outlines - Thomas Forrest Kelly

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Thomas Forrest Kelly is professor of music at Harvard University. The author of *The Role of the Scroll*, *Capturing Music*, and *Music Then and Now*, he lives in Cambridge, Massachusetts. "About this title" may belong to another edition of this title. Customers who bought this item also bought.

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Thomas Forrest Kelly is professor of music at Harvard University. He studied musicology and chant on a Fulbright in France, and he has taught at Wellesley, Smith, Amherst, and Oberlin Colleges. His previous books include *First Nights: Five Musical Premieres* and *First Nights at the Opera*.

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Kelly calls the creation of musical notation - "a celebration of mankind's technical achievements of the Middle Ages." However, this reader believes the real achievement is the writer's ability to discuss a complex subject in an understandable, easy manner. You don't need to know anything about music notation to enjoy Capturing Music.

A "you are there" guide to masterpieces of Western music. Music Then and Now offers a vivid introduction to Western music by focusing on 28 works in-depth. Its "you are there" approach--demonstrated by each chapter's rich historical and cultural context--engages students in the excitement of hearing the music as original audiences did when the music was first performed. Covering all historical periods and genres, the book gives students all the tools they need for close listening. And with Total Access, every new copy of the book includes access to the ebook, streaming music, dynamic Author Videos, and other online listening tools.

This lively book takes us back to the first performances of five famous musical compositions: Monteverdi's Orfeo in 1607, Handel's Messiah in 1742, Beethoven's Ninth Symphony in 1824, Berlioz's Symphonie fantastique in 1830, and Stravinsky's Sacre du printemps in 1913. Thomas Forrest Kelly sets the scene for each of these premieres, describing the cities in which they took place, the concert halls, audiences, conductors, and musicians, the sound of the music when it was first performed (often with instruments now extinct), and the popular and critical responses. He explores how performance styles and conditions have changed over the centuries and what music can reveal about the societies that produce it. Kelly tells us, for example, that Handel recruited musicians he didn't know to perform Messiah in a newly built hall in Dublin; that Beethoven's Ninth Symphony was performed with a mixture of professional and amateur musicians after only three rehearsals; and that Berlioz was still buying strings for the violas and mutes for the violins on the day his symphony was first played. Kelly's narrative, which is enhanced by extracts from contemporary letters, press reports, account books, and other sources, as well as by a rich selection of illustrations, gives us a fresh appreciation of these five masterworks, encouraging us to sort out our own late twentieth-century expectations from what is inherent in the music.

An accessible history of how musicians learned to record music discusses the work of five centuries of religious scholars while demonstrating how people developed methods for measuring rhythm, melody and precise pitch, leading to the technological systems of notation in today's world.

A renowned music scholar narrates the social history of European opera during its golden age in the 18th and 19th centuries by taking readers behind the scenes at the premiere performances of five extraordinary and influential operas. 88 illustrations.

Spanning a millennium of musical history, this monumental volume brings together nearly forty leading authorities to survey the music of Western Europe in the

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Middle Ages. All of the major aspects of medieval music are considered, making use of the latest research and thinking to discuss everything from the earliest genres of chant, through the music of the liturgy, to the riches of the vernacular song of the *trouvères* and *troubadours*. Alongside this account of the core repertory of monophony, *The Cambridge History of Medieval Music* tells the story of the birth of polyphonic music, and studies the genres of organum, conductus, motet and polyphonic song. Key composers of the period are introduced, such as Leoninus, Perotinus, Adam de la Halle, Philippe de Vitry and Guillaume de Machaut, and other chapters examine topics ranging from musical theory and performance to institutions, culture and collections.

A beautifully illustrated, full-color guide to scrolls and their uses in medieval life. Scrolls have always been shrouded by a kind of aura, a quality of somehow standing outside of time. They hold our attention with their age, beauty, and perplexing format. Beginning in the fourth century, the codex—or book—became the preferred medium for long texts. Why, then, did some people in the Middle Ages continue to make scrolls? In *The Role of the Scroll*, music professor and historian Thomas Forrest Kelly brings to life the most interesting scrolls in medieval history, placing them in the context of those who made, commissioned, and used them, and reveals their remarkably varied uses. Scrolls were the best way to keep ever-expanding lists, for example, those of debtors, knights, and the dead, the names of whom were added to existing rolls of parchment through the process of “enrollment.” While useful for keeping public records, scrolls could also be extremely private. Forgetful stage performers relied on them to recall their lines—indeed, “role” comes from the French word for scroll—and those looking for luck carried either blessings or magic spells, depending on their personal beliefs. Finally, scrolls could convey ceremonial importance, a purpose that lives on with academic diplomas. In these colorful pages, Kelly explores the scroll’s incredible diversity and invites us to examine showy court documents for empresses and tiny amulets for pregnant women. A recipe for turning everyday metal into gold offers a glimpse into medieval alchemy, and a log of gifts for Queen Elizabeth I showcases royal flattery and patronage. Climb William the Conqueror’s family tree and take a journey to the Holy Land using a pilgrimage map marked with such obligatory destinations as Jaffa, where Peter resurrected Tabitha, and Ramada, the city of Saint Joseph’s birth. A lively and accessible guide, *The Role of the Scroll* is essential reading—and viewing—for anyone interested in how people keep record of life through the ages.

From Gregorian chant to Bach's Brandenburg Concerti, the music of the Medieval, Renaissance, and Baroque periods is both beautiful and intriguing, expanding our horizons as it nourishes our souls. In this Very Short Introduction, Thomas Forrest Kelly provides not only a compact overview of the music itself, but also a lively look at the many attempts over the last two centuries to revive it. Kelly shows that the early-music revival has long been grounded in the idea of spontaneity, of excitement, and of recapturing experiences otherwise lost to us—either the rediscovery of little-known repertoires or the recovery of lost performing styles, with the conviction that, with the right performance, the music will come to life anew. Blending musical and social history, he shows how the Early Music movement in the 1960s took on political overtones, fueled by a rebellion against received wisdom and enforced conformity. Kelly also discusses ongoing debates about authenticity, the desirability of period instruments, and the relationship of mainstream opera companies and symphony orchestras to music that they often ignore, or play in modern fashion.

The Exultet rolls of southern Italy are parchment scrolls containing text and music for the blessing of the great Easter candle; they contain magnificent illustrations, often turned upside down with respect to the text, *The Exultet in Southern Italy* provides a broad perspective on this phenomenon that has long attracted the interest of those interested in medieval art, liturgy, and music. This book considers these documents in the cultural and liturgical context in which they were made, and provides a perspective on all aspects of this particularly southern Italian practice. While previous studies have concentrated on the illustrations in these rolls, Kelly's book also looks at the particular place of the Exultet in changing ceremonial practices, provides background on the texts and music used in southern Italy,

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and inquires into the manufacture and purpose of the Exultets--why they were made, who owned them, and how they were used.

Thomas Kelly's major study of the Beneventan chant reinstates one of the oldest surviving bodies of Western music: the Latin church music of southern Italy as it existed before the spread of Gregorian chant.

"A fascinating and genuinely accessible guide....Educating, enjoyable, and delightfully unscary."—Classical Music What if Bach and Mozart heard richer, more dramatic chords than we hear in music today? What sonorities and moods have we lost in playing music in "equal temperament"—the equal division of the octave into twelve notes that has become our standard tuning method? Thanks to *How Equal Temperament Ruined Harmony*, "we may soon be able to hear for ourselves what Beethoven really meant when he called B minor 'black'" (Wall Street Journal). In this "comprehensive plea for more variety in tuning methods" (Kirkus Reviews), Ross W. Duffin presents "a serious and well-argued case" (Goldberg Magazine) that "should make any contemporary musician think differently about tuning" (Saturday Guardian). Some images in the ebook are not displayed owing to permissions issues.

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