

# Using the Kilgore College Library Online Resources

## Music



# Library Access 24/7

Did you know that you can do research without actually coming to the KC Library on campus?

You have access to our databases and ebooks:

- As long as you are currently enrolled at KC
- As long as you have Internet access

Randolph C. Watson Library  
Homepage

<https://library.kilgore.edu>

# Randolph C. Watson Library Homepage

The screenshot shows a web browser window with the URL <https://library.kilgore.edu>. The page features a dark blue header with the text "Borrow E-Books! OverDrive: Our audio and e-book collection for pleasure reading." and library hours: "Library Opens • 7:30 am Mon-Fri; 2:00 pm Sun" and "Closes • 9:00 pm Mon-Thu & 3:45 pm Fri; 5:00pm Sun". The main banner includes the "Randolph C Watson Library" logo and "KILGORE COLLEGE EMPHASIS EXCELLENCE • 19". A navigation menu contains links for HOME, ABOUT US, SERVICES, RESEARCH, CONTACT US, Jobs, and HELP. The central focus is a "Search Resources" box with the subtext "Books, E-books, Articles, Etc." and a search input field labeled "Enter Keyword". Below the search box are links for "Advanced Search", "Databases", and "\*NEW\* OverDrive".

OverDrive

Borrow



# Logging in from Off-Campus

When logging in from off-campus, you will need a username and password.

**Username:** Your 9-digit KC ID.

**Password:** Your AccessKC password.

Finding Resources

Books

Ebooks

Enter search terms in the Search Resources box. Click Search.



The image shows a library search interface with a dark blue background. At the top left, there is a white box with the text "Search Resources" and "Books, E-books, Articles, Etc." below it. Below this is a search input field containing the text "mozart" and a magnifying glass icon to its right. A white callout box with a blue border and a white arrow pointing to the search input field contains the text "Enter search terms here." Below the search input field is a white bar with three options: "Advanced Search" with a magnifying glass icon, "A-Z Databases" with an "A-Z" icon, and "\*NEW\* OverDrive" with a circular icon.

# Click on Kilgore College and Book to narrow the search.

The screenshot shows a library search interface with the following elements:

- Search Tools:**  Group related editions
- Selected Filters:**  Keep selections for next search:
  - Kilgore College, Watson Li...
  - Book[Reset](#)
- Library:**
  - Libraries Worldwide
  - Kilgore College, Watson Library
- Format:**
  - All Formats
  - Book (89)
  - Print book (66)
  - eBook (23)
- Databases:**
  - All Databases
  - WorldCat.org (89)
  - Opposing Viewpoints in Context (n)



On the right side, the search results are displayed, showing 89 results in K. The first three results are:



11. [Don Gi](#)
12. [Ornam](#)
13. [Consta](#)

Two blue arrows with the text "Click here" point to the checked checkboxes for "Kilgore College, Watson Library" and "Book (89)".




# Books and eBooks



 Cite  Link



6.  **Mozart, the 'Haydn' quartets**  
by [John Irving](#)  
 eBook ©1998 eBook

The six string quartets dedicated to his friend Joseph Haydn represent a turning point in Mozart's compositional development. In addition to providing a full synopsis of each quartet, the book includes a CD of the complete quartets.  
[More](#)

Held by Kilgore College, Watson Library

[View eBook](#) 

 Cite  Link

7.  **The letters of Mozart and his family.**  
by [Wolfgang Amadeus Mozart](#), [Leopold Mozart](#), [Emily Blamires](#), [Hyatt King](#)  
 Print Book 1966 Print book

"It is hardly necessary to point out that the main purpose of this book is to provide a complete collection of all the extant letters of Mozart himself and his family." — [Emily Blamires](#)

Held by Kilgore College, Watson Library

✓ v.1 Available [Watson Library Main Stacks](#) [ML410.M9 A187 1966](#)

Call number tells you where to find the book on the shelf


Click View eBook to read.

6.



### Mozart, the 'Haydn' quartets

by [John Irving](#)

 eBook ©1998

The six string quartets dedicated to his friend Haydn, marking a new stage in Mozart's compositional development. In addition to [More](#)

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# The Detailed Record can be used to create citations.

 Detailed Record

 PDF Full Text

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#### Related Information

 Table of Contents

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using SmartText Searching.

[◀ Result List](#) [Refine Search](#) [◀ 1 of 1 ▶](#)

## Mozart: The 'Haydn' Quartets

**Series:** [Cambridge Music Handbooks](#)

**Authors:** [Irving, John](#)

**Publication Information:** Cambridge : Cambridge University Press. 1998

**Resource Type:** eBook.

**Description:** The six string quartets dedicated to his friend Joseph Haydn represent a turning point in Mozart's compositional development. In addition to a full synopsis of each quartet this book examines the music in relation to Mozart's earlier quartets, considers the genesis of the six 'Haydn' quartets through close examination of the autograph revisions and looks at analytical models. John Irving also charts the reception of the quartets: Mozart's letters and diary entries, early newspaper reports, contemporary criticism and early biographies.

**Categories:** [MUSIC / Genres & Styles / Chamber](#)

**Related ISBNs:** 9780521584753. 9780511001420.

**OCLC:** 48139121

**Accession Number:** **54461**

**Publisher Permissions:** Print/E-mail/Save 100 Pages  
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# Click on Full Text to open the book.



← Result List | Refine Sea

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**Musical Genius :**

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Series: (

Authors: /

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Detailed Record

PDF Full Text

Click here

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# Click Search within to open the search.




The screenshot shows a digital library interface. At the top, there are three icons: a plus sign for 'Add to folder', a document icon for 'Save Pages', and an envelope icon for 'E-mail Pages'. Below these are three navigation tabs: '<< Contents', 'Search within' (highlighted in yellow), and 'My Notes'. A blue arrow points from the 'Search within' tab to the word 'The' in the book title 'Mozart: The Haydn Quartets', with the text 'Click here' above it. To the left of the title is a small book cover image. To the right of the title, the following information is displayed: 'Author: Irving, John', 'Date: 1998', a blue link for 'Detailed Record', 'Publisher Permissions: Print/E-mail/Save 100 Pages Unlimited Copy/Paste Unrestricted Download', and 'eBook Availability: 0 of 1 copies available'. At the bottom, there is a list of items with download icons: a dropdown arrow next to 'Cover', 'Cover' (highlighted in grey), and 'Mozart: The 'Haydn' Quartets'.

+ Add to folder    Save Pages    E-mail Pages

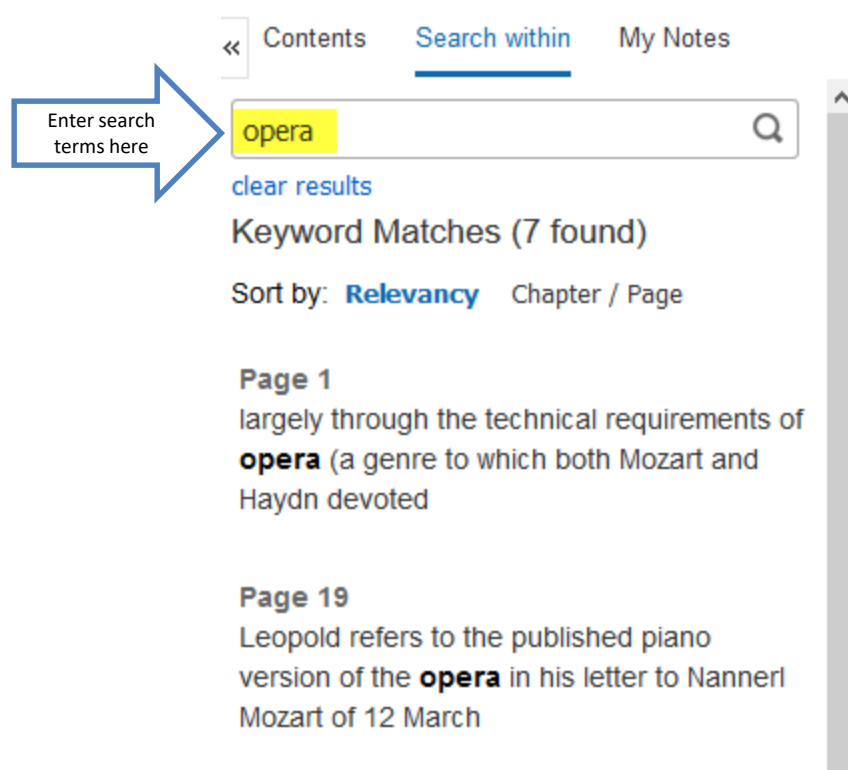
<< Contents    **Search within**    My Notes

Mozart: The **Click here** Quartets

 **Author:** Irving, John  
**Date:** 1998  
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**Cover**   
▶ Mozart: The 'Haydn' Quartets 

# Enter search terms



Enter search terms here

« Contents Search within My Notes

opera

clear results

Keyword Matches (7 found)

Sort by: **Relevancy** Chapter / Page

**Page 1**  
largely through the technical requirements of **opera** (a genre to which both Mozart and Haydn devoted

**Page 19**  
Leopold refers to the published piano version of the **opera** in his letter to Nannerl Mozart of 12 March

# Click on a page number to go to that page. Read.

The screenshot shows a search interface with a search bar containing the word "opera". Below the search bar, there are options for "clear results", "Keyword Matches (7 found)", and a sort-by menu set to "Relevancy". The search results list three items: "Page 1", "Page 19", and "Page 21". The "Page 19" result is highlighted in yellow. A blue arrow points from the text "Click here" to the "Page 19" result. The main content area displays the text of page 19, titled "3— Steps to Publication". A yellow box labeled "Page 19" is positioned at the top right of the main content area, with a blue arrow pointing from the text "Page number matches the one you clicked on the left." to it.

« Contents Search within My Notes

opera

clear results

Keyword Matches (7 found)

Sort by: Relevancy Chapter / Page

Page 1  
largely through the technical requirements of **opera** (a genre to which both Mozart and Haydn devoted

Page 19  
Leopold refers to the published piano version of the **opera** in his letter to Nannerl Mozart of 12 March

Page 21  
Principe d'Esterhazy && Dal Suo Amico W.A. MOZART **Opera** X In Vienna presso Artaria Comp. Mercanti ed.

3—  
**Steps to Publication**

By 1785, Mozart was a commercial success. Publishers were keen to market his recent works, and even some older pieces written while he was still in the employ of the Salzburg archbishop. This enviable public status must have been especially gratifying to Leopold Mozart, who spent some ten weeks with his son in Vienna during the spring of 1785 attending concerts at which Wolfgang played his own compositions.<sup>1</sup> Leopold could not fail to have noticed the significant exposure his son's printed works were receiving in the Viennese press. During the period 11 February–25 April 1785, when Leopold was in the capital, at least eight press announcements appeared advertising Mozart's works for sale, including the following placed by Artaria, announcing the three Piano Concertos, K.413–15:

At the art establishment of Artaria Comp . . . three Pianoforte Concertos by Herr Kapellmeister Mozart, in A maj., F maj., and C, have been engraved, and each is to be had at 2 fl. 30 kr.<sup>2</sup>

Also issued during Leopold's stay in Vienna was a keyboard arrangement of items from *Die Entführung aus dem Serail*, available in manuscript copy from the Court Theatre copyist Wenzel Sukowaty for 15 fl. (advertised in the *Wiener Zeitung* on 16 April),<sup>3</sup> and from the copyist and music-distributor, Lorenz Lausch, who published an itemised list of numbers from *Die Entführung* and prices in the *Provinzialnachrichten Wien* the following week. Leopold refers to the published piano version of the **opera** in his letter to Nannerl Mozart of 12 March:

As for the clavier arrangement of 'Die Entführung aus dem Serail', all that I can tell you is that a certain Torricella is engraving it. Your brother is arranging it, but it isn't quite finished yet. He may have only

Page 19

Page number matches the one you clicked on the left.

Click here

# Click Cite to get the citation.



Click  
here

---

 Add to folder  Save Pages  E-mail Pages  Print Pages  Cite  Dictionary ...

Theresa, had advised against hiring Wolfgang. She had found him charming when he was a little boy.



# Scroll down to select the format required by your instructor.

## Citation Format

NOTE: Review the instructions at [EBSCO Support Site](#) and make any necessary corrections before using. **Pay special attention to personal names, capitalization, and dates.** Always formatting and punctuation guidelines.

### **MLA** (Modern Language Assoc.)

#### Works Cited

Irving, John. *Mozart: The "Haydn" Quartets*. Cambridge University Press, 1998. *EBSCOhost*, search.ebscohost.com/login.aspx?direct=true&db=nlebk&AN=54461&site=ehost-live.

### **Vancouver/ICMJE**

#### References

Irving J. Mozart: The "Haydn" Quartets [Internet]. Cambridge: Cambridge University Press; 1998 [cited 2019 Aug 17]. (Cambridge Music Handbooks). Available from: <http://search.ebsco.db=nlebk&AN=54461&site=ehost-live>

# Books

- If you need something we do not have, you can request it through Interlibrary Loan.
- Interlibrary Loan takes time, so don't wait until the last minute!

# Why Use a Database?

Anyone can create an internet site.

- It can be true.
- It can be fake.

You have to verify internet information.

- Is the author an authority in the field?
- Does the site want to provide information, or sell something?
- When was the page last updated?

# Databases

- Provide thousands of articles from journals, newspapers, or books.
- The information is more accurate.
- Many articles are peer-reviewed.
- Your instructor may prefer database articles to internet sites.

# The Best Databases for Your Research

- Oxford Music Online
- Fine Arts & Music Collection
- JSTOR
- Also try:
  - Academic Search Complete
  - Academic OneFile


# Oxford Music Online Contains:




- The New Grove Dictionary of Music and Musicians
- The New Grove Dictionary of Opera
- The New Grove Dictionary of Jazz
- The Grove Dictionary of American Music
- The Grove Dictionary of Musical Instruments
- The Oxford Companion to Music
- The Oxford Dictionary of Music

# Click on Databases

The image shows a library search interface with a dark blue header. The main content area has a light background with a search bar and navigation links. A white arrow with a blue outline points from the bottom towards the 'Databases' link, which is highlighted in yellow.

**Search Resources**  
Books, E-books, Articles, Etc.

Enter Keyword 

 Advanced Search  **Databases**  OverDrive

Click here

# From the Subject list, select Arts, Humanities & Philosophy

## Database By Subject

### Key

 Acrobat |  Free Public Resource | FT Full

### Search Databases By Title (A-Z)

Click on the right arrow to expand. Click on the



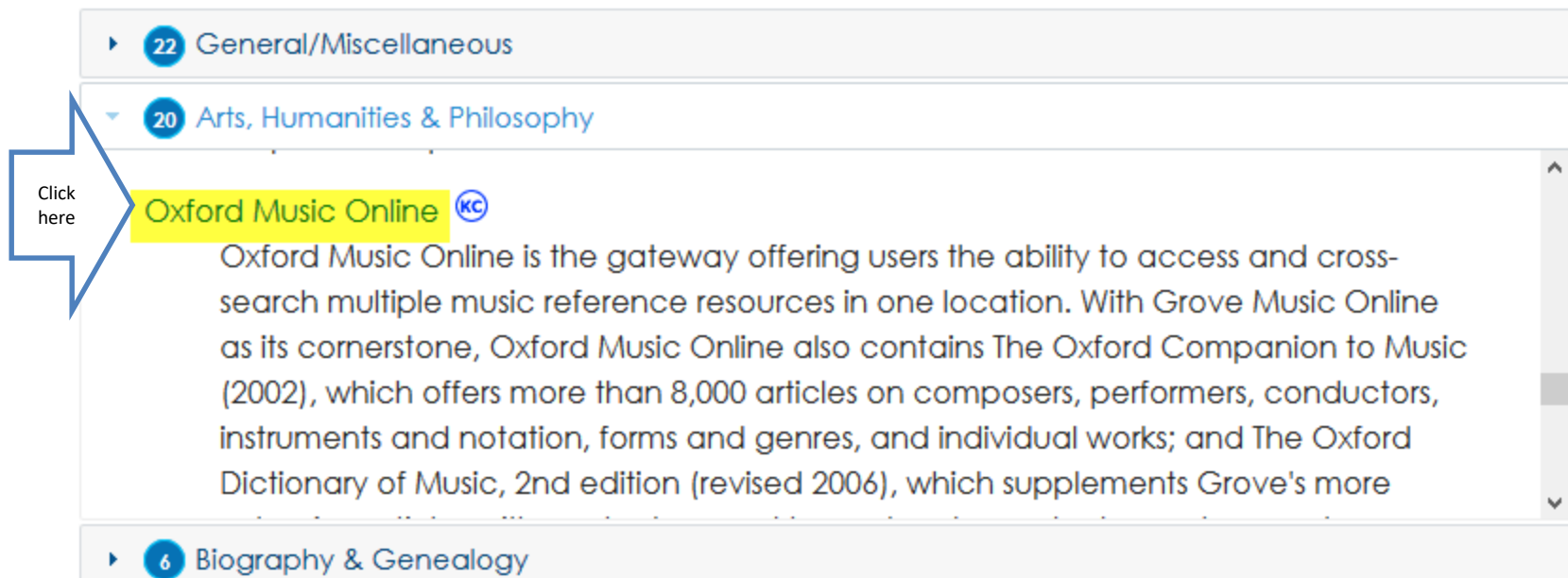
Click here

- ▶ **22** General/Miscellaneous
- ▶ **20** Arts, Humanities & Philosophy
- ▶ **6** Biography & Genealogy
- ▶ **5** Books & Book Reviews
- ▶ **26** Business & Economics
- ▶ **14** Education & K-12 Resources
- ▶ **35** Government, History, Law & Criminal Justice
- ▶ **19** Literature & Languages
- ▶ **24** Medicine & Health Sciences
- ▶ **9** News & Current Events
- ▶ **9** Professional & Vocational Development



# Scroll down and click Oxford Music Online


Click on the right ▶ arrow to expand. Click on the down ▼ arrow to collapse.



▶ 22 General/Miscellaneous

▼ 20 Arts, Humanities & Philosophy

Click here

**Oxford Music Online** 

Oxford Music Online is the gateway offering users the ability to access and cross-search multiple music reference resources in one location. With Grove Music Online as its cornerstone, Oxford Music Online also contains The Oxford Companion to Music (2002), which offers more than 8,000 articles on composers, performers, conductors, instruments and notation, forms and genres, and individual works; and The Oxford Dictionary of Music, 2nd edition (revised 2006), which supplements Grove's more

▶ 6 Biography & Genealogy

# Enter search terms and hit Enter.

Oxford Music Online  
GROVE MUSIC ONLINE

Topic Instrument Era Region Place Type Occupation

brahms

Kilgore College

Sign in to an additional subscriber account

## Welcome to Oxford Music Online

- The gateway to *Grove Music Online*, with access to search *Oxford Dictionary of Music* and *The Oxford Companion to Music*
- The authoritative resource for music research with over **52,000** articles written by nearly **9,000** scholars charting the diverse history and cultures of music around the globe

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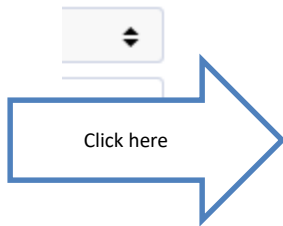
FEATURED  
**Changgo**

FEATURED  
**Johann Sebastian Bach**

Enter search terms here

Click the magnifying glass or hit the Enter key

# Click on a title to view.



Sort by relevance 1 2 3 4 5 6 7 ... 117 118 Article

## Brahms, Johannes

George S. Bozarth and Walter Frisch

**Published in print:** 20 January 2001

**Published online:** 2001

the **Brahms** Nachlass', **Brahms** 2, ed. M. Musgrave (Cambridge, 1987), 39–47 I. Fellingner: 'Brahms's "Way": a Composer's Self-view', **Brahms** 2, ed. M. Musgrave (Cambridge, 1987), 49–58 M. MacDonald: **Brahms** (London, 1990) P.F. Ostwald: 'Johannes **Brahms**, Solitary Altruist', **Brahms** and his World, ed. W. Frisch (Princeton, NJ, 1990), 23–35 N. Reich: 'Clara Schumann and Johannes **Brahms**', **Brahms** and his World, ed. W. Frisch (Princeton, NJ, 1990), 37–47 R. and K. Hofmann: Johannes **Brahms** in Baden-Baden (Karben, 1996) C. Floros: Johannes **Brahms** 'Frei

## Johannes Brahms

In [Brahms, Johannes](#)

Image



# Read the article.

Article Images

## Brahms, Johannes

George S. Bozarth and Walter Frisch

<https://doi.org/10.1093/gmo/9781561592630.article.51879>


**Published in print:** 20 January 2001 **Published online:** 2001

(*b* Hamburg, May 7, 1833; *d* Vienna, April 3, 1897). German composer. The successor to Beethoven and Schubert in the larger forms of chamber and orchestral music, to Schubert and Schumann in the miniature forms of piano pieces and songs, and to the Renaissance and Baroque polyphonists in choral music, Brahms creatively synthesized the practices of three centuries with folk and dance idioms and with the language of mid- and late 19th-century art music. His works of controlled passion, deemed reactionary and epigonal by some, progressive by others, became well accepted in his lifetime.

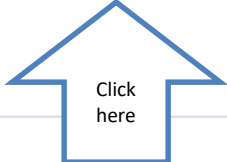


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Article Images



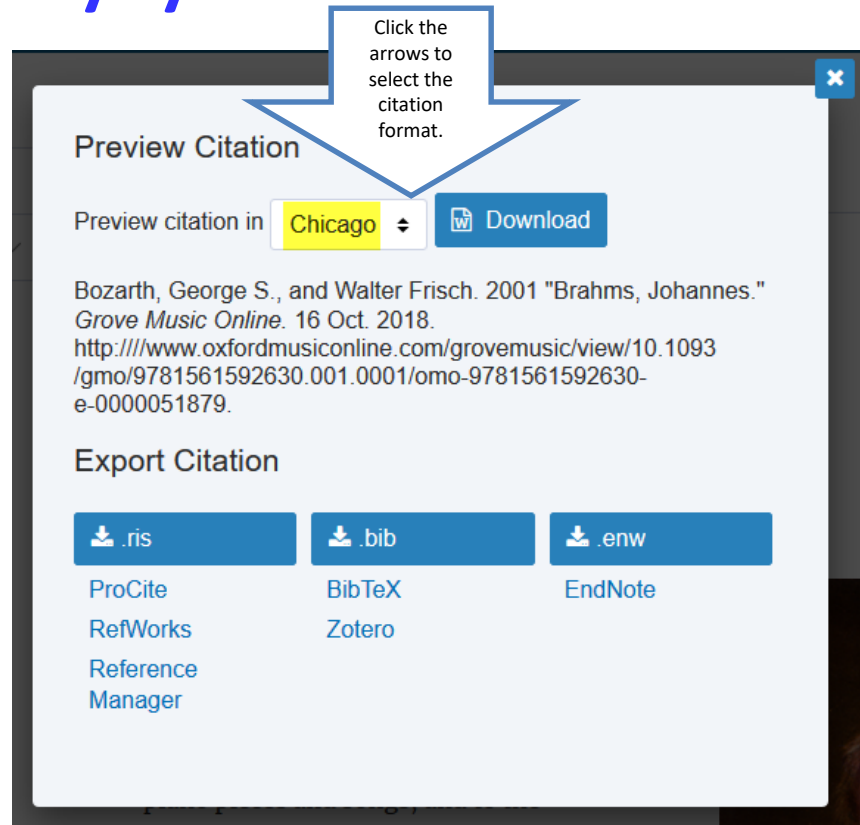
## Brahms, Johannes

George S. Bozarth and Walter Frisch

<https://doi.org/10.1093/gmo/9781561592630.article.51879>



**Published in print:** 20 January 2001 **Published online:** 2001

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Preview Citation

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Bozarth, George S., and Walter Frisch. 2001 "Brahms, Johannes." *Grove Music Online*. 16 Oct. 2018.  
<http://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000051879>.

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ProCite	BibTeX	EndNote
RefWorks	Zotero	
Reference Manager		

# Fine Arts & Music Collection

21 Arts, Humanities & Philosophy

Click here

Fine Arts & Music Collection FT 

Fine Arts and Music Collection provides access to scholarly journals and magazines that support research in areas including drama, music, art history, and film making. The database emphasizes full-text content for publications included in the Wilson Art Index and RILM bibliography.

Gale Virtual Reference Library FT 

# Enter search terms and hit Enter.

GALE ONEFILE Fine Arts

Enter search terms here

Cosi fan tutte (Opera)

SEARCH OPTIONS

[Advanced Search](#) [Subject Guide Search](#) [Publication Search](#) [Topic Finder](#)

## Subject Guide Search

MORE OPTIONS

Click here  Full Text Documents

Peer-Reviewed Journals

Publication date(s):

Before  On  After  Between

Click here is your instructor requires Peer-Reviewed articles



# Select Academic Journals.

Così fan tutte (Opera) Click here Advanced Search

SHOWING RESULTS FOR

[Magazines \(199\)](#) [Academic Journals \(15\)](#) [News \(6\)](#)

Search Alert Search History Get Link Highlights And Note

15 ACADEMIC JOURNALS sort by: Relevance

Search Terms: Basic Search: Così fan tutte (Opera)

Applied Filters: [With Full Text](#)

## Italian poetic meter and its use by Lorenzo Da Ponte in the Mozart Libretti

Author: David Adams

From: *Journal of Singing* (Vol. 63, Issue 3.) Peer-Reviewed

Jan. 1, 2007 9,511 words Critical essay

THIS ARTICLE ADDRESSES AN AREA OF TEXTUAL UNDERSTANDING that seldom is addressed in studying and learning vocal music, namely, poetic meter. Though from a practical point of view it is not nearly as crucial for the...

## Contributors to this issue

From: *Journal of the American Musicological Society* (Vol. 67, Issue 2.) Peer-Reviewed

## FILTER YOUR RESULTS

Subjects	Document Type	Publication Title
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- Peer-Reviewed Journals
- Document Contains Images




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Discover topics and results related to your search.

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# Click on a title to view


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15 ACADEMIC JOURNALS Sort by: Relevance ▾

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**Italian poetic meter and its use by Lorenzo Da Ponte in the Mozart Libretti**


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## Contributors to this issue

**From:** *Journal of the American Musicological Society* (Vol. 67, Issue 2.)  Peer-Reviewed

June 22, 2014 1,006 words Article

BENJAMIN BINDER is Assistant Professor of Music at Duquesne University. His research interests range widely within German Romanticism and Lied studies. Essays on Schubert, Schumann, and Wagner have

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Highlights And Notes (0)

## Italian poetic meter and its use by Lorenzo Da Ponte in the Mozart Libretti



Author: [David Adams](#)  
Date: Jan. 1, 2007



From: [Journal of Singing](#) (Vol. 63, Issue 3)  
Publisher: National Association of Teachers of Singing



Document Type: Critical essay  
Length: 9,511 words



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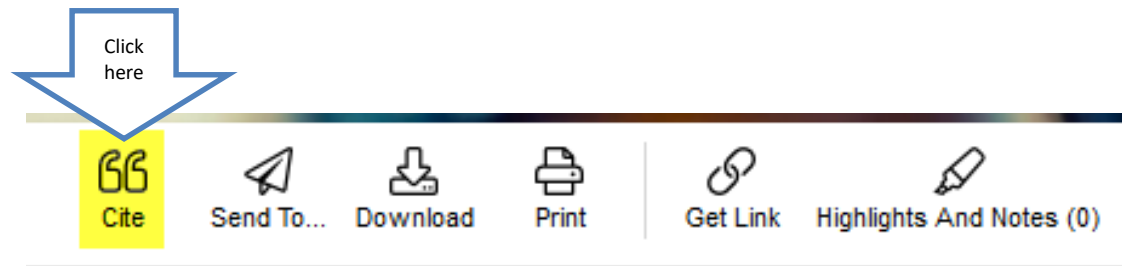
THIS ARTICLE ADDRESSES AN AREA OF TEXTUAL UNDERSTANDING that seldom is addressed in studying and learning vocal music, namely, poetic meter. Though from a practical point of view it is not nearly as crucial for the singer as linguistic knowledge, understanding something about meter, or versification, adds another dimension of appreciation for the overall art of vocal music. The specific context here is Italian. This article will describe and explain how poetic meter works in Italian, with reference to some features of it as employed by Lorenzo Da Ponte in his libretti for Mozart. It is hoped that some familiarity with the way this works in Italian will make singers and teachers more sensitive to the texts of Italian repertoire, how the meter helps to characterize the text, and how it influences the music written for it.

### ITALIAN POETIC METER


We may recall from English classes that poetic meter in English goes by names such as iambic pentameter and dactylic hexameter. These Greek names simply describe the prevailing "foot" (iamb, dactyl) and how

Related Subjects

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at the top of the page



onte in the Mozart Libretti

 Document Type: Critical essay

# Select the citation format required by your instructor.

**CITATION TOOLS** ✕

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...this works in Italian will make singers and teachers more sensitive to the texts of

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▼ 21 Arts, Humanities & Philosophy

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just search for **Klingon opera**

author: "Klingon opera"

title: "Klingon opera"

publication name: "Klingon opera"

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# Click on a title to open the article.

Showing 1-15 of 15 [Modify Search](#)

Sort by: Relevance ▾ |  Show snippets [Export Selected Citations](#)

JOURNAL ARTICLE

**Scoring Incredible Futures: Science-Fiction Screen Music, and "Postmodernism" as Romantic Epiphany**

[Jeremy Barham](#)

*The Musical Quarterly*, Vol. 91, No. 3/4 (Fall - Winter, 2008), pp. 240-274

**Topics:** [Musical aesthetics](#), [Film music](#), [Movies](#), [Science fiction](#), [Music scores](#), [Postmodern music](#), [Utopian fiction](#), [Metropolitan areas](#), [Avant garde music](#), [Modernist music](#)

JOURNAL ARTICLE

**Review: Weariness and Slackening in the Miserably Proliferating**

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JOURNAL ARTICLE

## Scoring Incredible Futures: Science-Fiction Screen Music, and "Postmodernism" as Romantic Epiphany

Jeremy Barham



*The Musical Quarterly*  
Vol. 91, No. 3/4 (Fall -  
Winter, 2008), pp. 240-274  
(35 pages)

Published by: [Oxford  
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1 of 35 pages

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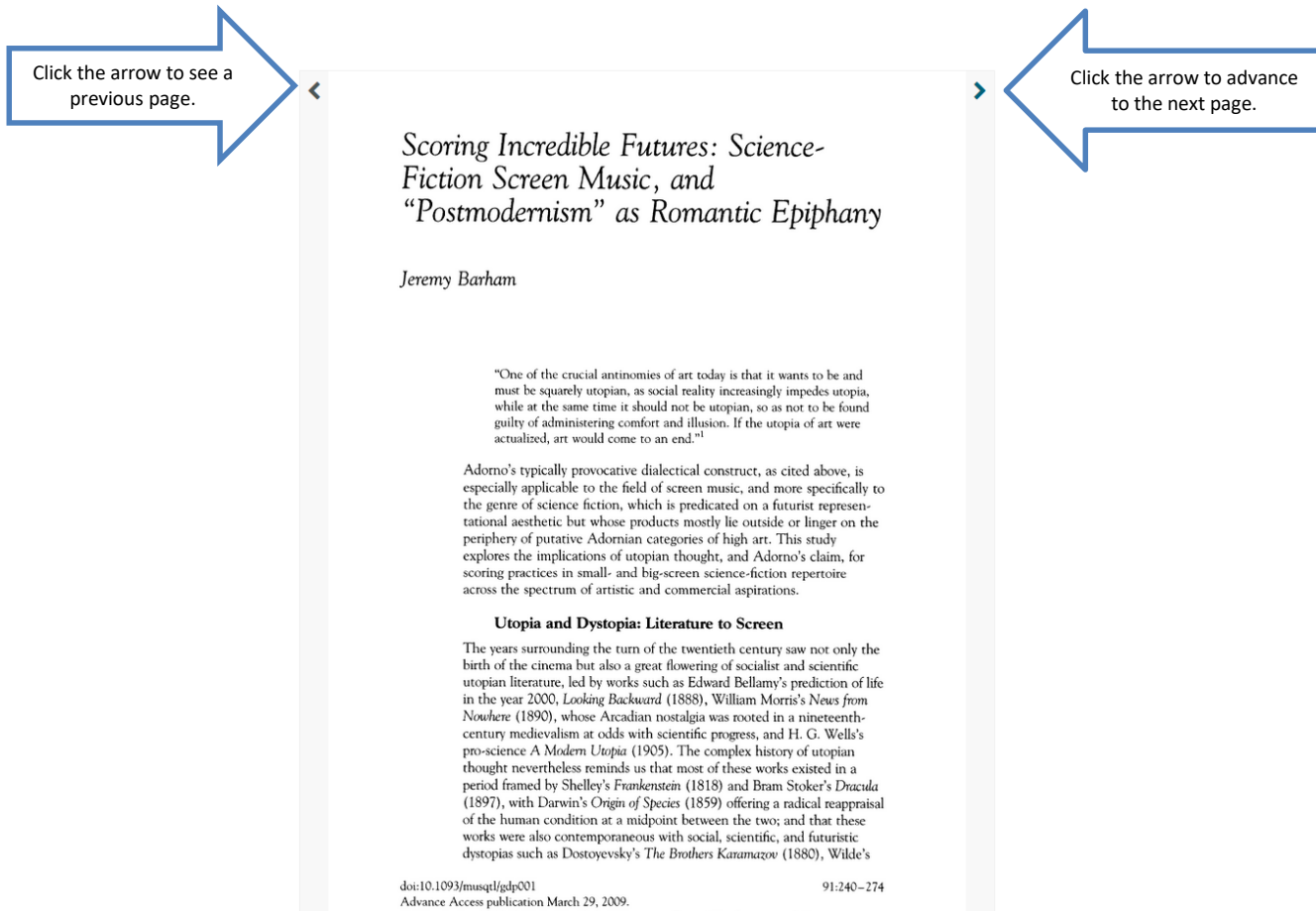
## Scoring Incredible Futures: Science- Fiction Screen Music, and "Postmodernism" as Romantic Epiphany

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"One of the crucial antinomies of art today is that it wants to be and must be squarely utopian, as social reality increasingly impedes utopia, while at the same time it should not be utopian, so as not to be found guilty of administering comfort and illusion. If the utopia of art were actualized, art would come to an end."<sup>1</sup>

Adorno's typically provocative dialectical construct, as cited above, is especially applicable to the field of screen music, and more specifically to

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## Scoring Incredible Futures: Science-Fiction Screen Music, and “Postmodernism” as Romantic Epiphany

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“One of the crucial antinomies of art today is that it wants to be and must be squarely utopian, as social reality increasingly impedes utopia, while at the same time it should not be utopian, so as not to be found guilty of administering comfort and illusion. If the utopia of art were actualized, art would come to an end.”<sup>1</sup>

Adorno’s typically provocative dialectical construct, as cited above, is especially applicable to the field of screen music, and more specifically to the genre of science fiction, which is predicated on a futurist representational aesthetic but whose products mostly lie outside or linger on the periphery of putative Adornian categories of high art. This study explores the implications of utopian thought, and Adorno’s claim, for scoring practices in small- and big-screen science-fiction repertoire across the spectrum of artistic and commercial aspirations.

### Utopia and Dystopia: Literature to Screen


The years surrounding the turn of the twentieth century saw not only the birth of the cinema but also a great flowering of socialist and scientific utopian literature, led by works such as Edward Bellamy’s prediction of life in the year 2000, *Looking Backward* (1888), William Morris’s *News from Nowhere* (1890), whose Arcadian nostalgia was rooted in a nineteenth-century medievalism at odds with scientific progress, and H. G. Wells’s pro-science *A Modern Utopia* (1905). The complex history of utopian thought nevertheless reminds us that most of these works existed in a period framed by Shelley’s *Frankenstein* (1818) and Bram Stoker’s *Dracula* (1897), with Darwin’s *Origin of Species* (1859) offering a radical reappraisal of the human condition at a midpoint between the two; and that these works were also contemporaneous with social, scientific, and futuristic dystopias such as Dostoyevsky’s *The Brothers Karamazov* (1880), Wilde’s



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JOURNAL ARTICLE

## Scoring Incredible Futures: Science-Fiction Screen Music, and "Postmodernism" as Romantic Epiphany

 Jeremy Barham



*The Musical Quarterly*  
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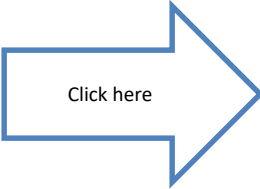
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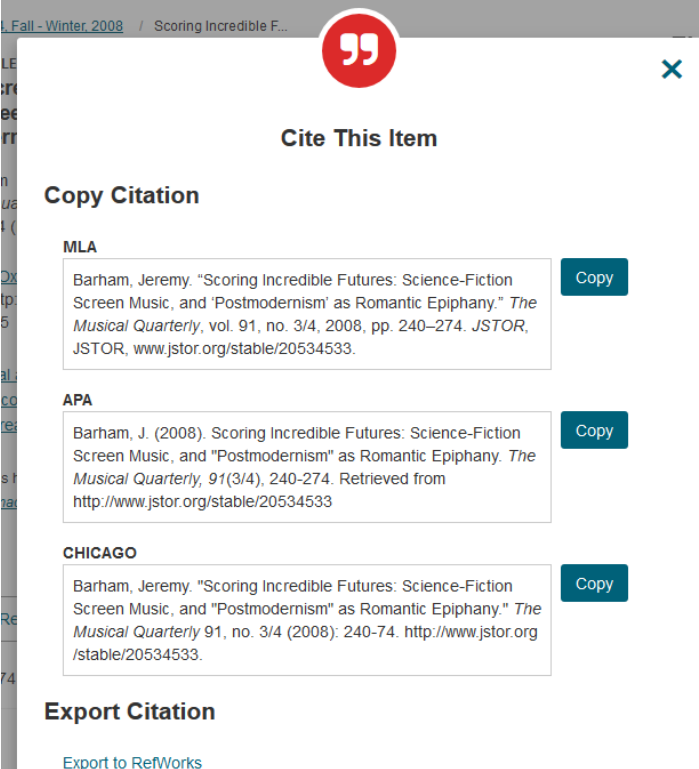
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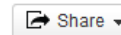
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## 1. Robert Schumann's Fourth Sonata in F minor.



Periodical

*Musical Opinion*. Oct-Dec2017, Issue 1513, p9-11. 3p. Abstract: The article offers information on the manuscripts of the sketches of **Robert Schumann's** Fourth Piano Sonata in F minor which were composed in February 1837. Topics discussed include sketches were in chronological order and it was clear to see where in the scheme of the sonata; and **Schumann's** musical ideas in the sketches are so beautifully integrated and stem out of one organic flow. (AN: 127026574)

**Subjects:** MUSICAL sketches; COMPOSITION (Musical composition); CHRONOLOGY; SONATA; **SCHUMANN, Robert**, 1810-1856

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## 2. Treading Robert Schumann's New Path: Understanding Declamation in the Late Lieder through Analysis and Recomposition.



Academic Journal

By: Krebs, Harald. *Music Theory Online*. Dec2014, Vol. 20 Issue 4, p1-13. 13p. Abstract: **Robert Schumann's** late songs (1849–52) are in some respects difficult to understand and to perform. Paradoxically, it is their apparent simplicity that poses a challenge for performers; harmonically, texturally, and metrically less adventurous than the songs of 1840, they may on first contact seem rather bland. Those who wish to explore **Schumann's** "second practice" of song writing must grapple with the questions: 1) What is interesting and expressive about the late songs? and 2) How can their interesting and expressive elements be communicated to listeners? One striking aspect of the songs is their manner of declaiming the texts; their vocal rhythms depart more drastically from the poetic rhythm than is ever the case in **Schumann's** earlier songs. Poetic feet, which would be approximately equivalent in duration in a normal recitation, are set to a wide variety of durations, producing irregular and unpredictable vocal rhythms. **Schumann's** new manner of declamation is a significant locus of expression in songs where other potentially expressive features are attenuated. Analysis and recomposition highlight **Schumann's** unorthodox but expressive declamation, and help performers to make decisions that enhance the song's expressive attributes. [ABSTRACT FROM AUTHOR] (AN: 100270315)

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## 3. Wenn in Time: Linguistic Moments in Robert Schumann's Dichterliebe.



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## Robert Schumann's Fourth Sonata in F minor

Reconstructed by Santiago Mantas

The distinguished composer, conductor and pianist explains his new completion of Schumann's unfinished Fourth Piano Sonata, which he has recently recorded for Claudio Records.

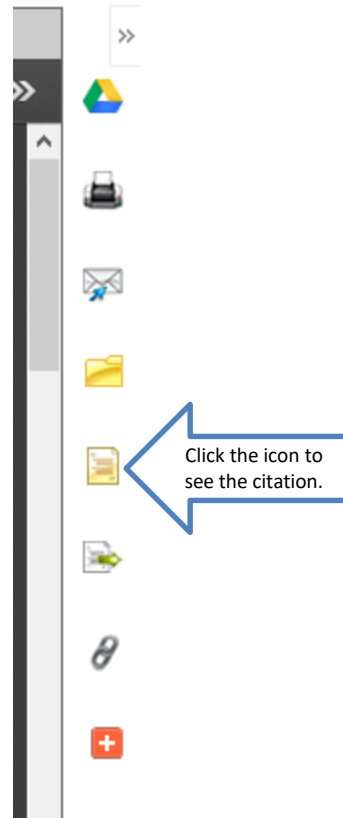
The original manuscripts to the six sketches of Robert Schumann's *Fourth Piano Sonata in F minor* offer a fascinating insight into his creative processes. These sketches were composed in February 1837 and consist of two sketches for a first movement, totalling 66 bars, and the remaining four sketches for the fourth movement – Finale, which totalled 166 bars: both movements were intended to be in sonata form.

I was struck by the immediacy of the first movement's opening which has an arresting and dramatic rising arpeggio,

A black and white portrait of Robert Schumann, showing him from the chest up, looking slightly to the right. He has long, dark hair and is wearing a dark coat over a white shirt.



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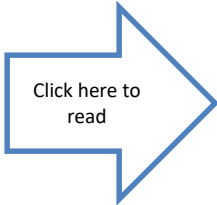
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## Rastafari Resurgence in Reggae's Roots Revival Generation Two Reggae Songs by Chronixx in Jamaican Patwa



Author: [Benjamin Hebblethwaite](#)  
Date: Mar. 22, 2019



From: [Delos: A Journal of Translation and World Literature](#) (Vol. 34, Issue 1.)  
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The study of Chronixx's songs introduces English readers to Jamaica's Patwa writing system, language, and culture of song in order to share information about them and to encourage more research in this vibrant area. The Patwa text and footnotes provide a synchronic snapshot of Jamaican Patwa, while this essay studies the lexical and ideological aspects of the songs.

Few **reggae** songs have received serious orthographic treatment, analysis of their lexical content, or close readings of their meanings in relation to the sources of Rastafari. The task is worthwhile because **reggae** songs provide a widely celebrated peoples' critique of colonial legacies.

One goal in this contribution is to increase the corpus of published Patwa texts with interpretations about them. Although websites like Genius Song Lyrics and Knowledge, AZ Lyrics, and Jah Lyrics include significant crowd-sourced databases of **reggae** lyrics, public knowledge of Jamaican Patwa's official spelling system, referred to as the "Cassidy-Jamaican Language Unit" spelling system, is woefully inadequate both on the Internet and in published sources. Most publicly accessible transcriptions of songs in Patwa make use of a spelling system inspired by Standard English that obscures the sound structure and meaning of **reggae** lyrics. The publications *Biesik Jumiekan* and *Di Jamiekan Nyuu Testament* (1) robustly illustrate Standard Jamaican Patwa's spelling system (although lingering differences like *Jumiekan*

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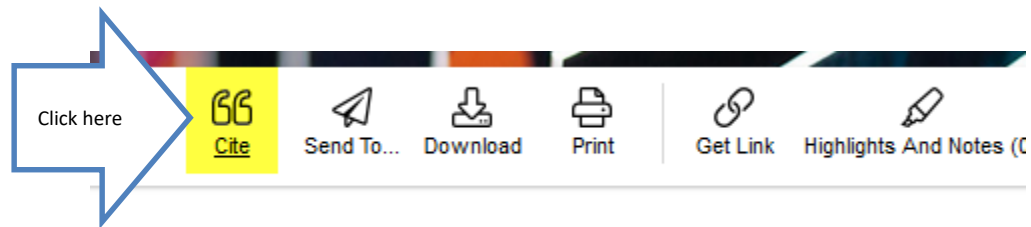
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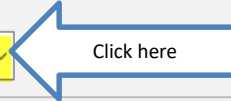
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