

Piano Garden

Music reflects subjectivity and identity: that idea is now deeply ingrained in both musicology and popular media commentary. The study of music across cultures and practices often addresses the enactment of subjectivity "in" music – how music expresses or represents "an" individual or "a" group. However, a sense of selfhood is also formed and continually reformed through musical practices, not least performance. How does this take place? How might the work of practitioners reveal aspects of this process? In what sense is subjectivity performed in and through musical practices? This book explores these questions in relation to a range of artistic research involving contemporary musical practices, drawing on perspectives from performance studies, phenomenology, embodied cognition, and theories of gendered and cultural identity.

Sound art has long been resistant to its own definition. Emerging from a liminal space between movements of thought and practice in the twentieth century, sound art has often been described in terms of the things that it is understood to have left behind: a space between music, fine art, and performance. The Oxford Handbook of Sound Art surveys the practices, politics, and emerging frameworks of thought that now define this previously amorphous area of study. Throughout the Handbook, artists and thinkers explore the uses of sound in contemporary arts practice. Imbued with global perspectives, chapters are organized in six overarching themes of Space, Time, Things, Fabric, Senses and Relationality. Each theme represents a key area of development in the visual arts and music during the second half of the twentieth century from which sound art emerged. By offering a set of thematic frameworks through which to understand these themes, this Handbook situates constellations of disparate thought and practice into recognized centers of activity. (Southern Music). This collection of songs were written and arranged for Sir James Galway as concert pieces by David Overton, his longtime arranger. They are all based to some extent on traditional Irish Melodies. The first three are contrasting tunes: "Spinning Song," the beautiful slow melody "She moved through the fair," and the more up-tempo "Star of the County Down." These were so successful in the original flute and piano version, as printed here, that Overton was requested to write versions for strings and for orchestra, which were equally successful and have formed a regular part of Galway's concert repertoire. "Badinereelerie" is more light-hearted work, first written for Sir James Galway in 1984. Since then, he has played it countless times as printed here, and in a version for flute and orchestra. The surprising mixture of Bach (and Handel and others) with reels and Irish traditional tunes, and even a few English traditional tunes thrown in for good measure, has delighted audiences all over the world. The piece's rousing conclusion includes an optional switch to penny whistle, a practice that Galway writes, "I have always taken advantage of."

A board book from Nick Jr. based upon Allegra's Window.

Selected works from Secret Garden's five best-selling albums. Titles are: Nocturne * Song from a Secret Garden * Serenade to Spring * Papillion * Heartstrings * Adagio * Ode to Simplicity * Hymn to Hope * Reflection * Sanctuary * In Our Tears * Divertimento * Aquarell * You Raise Me Up * The Promise * Belonging * Once in a Red Moon * Elegie * Dreamcatcher * I've Dreamed of You.

Piano Solo

The three movements of North Dakota: The Peace Garden State capture the spirit of this northern state. In "The Meandering Missouri," an atmospheric piece in Dorian mode and 3/4 meter, the Missouri River is depicted by a gentle accompaniment and lingering melody, making the piece reminiscent of a "Gymnopédie." A contrasting middle section with unexpected harmonies and parallel-moving triads brings the movement to a majestic climax before the opening melody returns and the movement ends quietly. By contrast, "Black Gold Rag" is an upbeat ragtime number, which captures the excitement of the modern crude oil "gold rush" in the state. Lively syncopation and playful gestures in the melody evoke the booming population of the thriving region. To conclude the suite, "A Garden of Peace" paints a picture of the International Peace Garden on the border of the United States and Canada. Long, meditative melodies and descending arpeggios that weave between the hands contribute to this movement's serenity. Changing meters and changing key signatures provide students with musical challenges, while the pianistic patterns lay comfortably in the hands.

Little Bear discovers that it takes patience when learning to play the piano.

A suite of delightful piano music to accompany a child reciting the poems from Robert Louis Stevenson's collection "A Child's Garden of Verses".

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The Garden of Eden was originally published in its solo piano version in 1974. The four rags that make up the suite tell the story of the Fall in ragtime. Old Adam, a "Chicken Scratch" recalling the animal dances of the 1900s, contains a reminiscence of Chris Smith's teens hit "Ballin' the Jack." The Eternal Feminine has a harmonically devious third strain that calls up the Mystery of Woman. The Serpent's Kiss notably recalls the ragtime tradition of heel-stomping and knocking on the wood of the piano, and adds to this the clicking of tongues! Through Eden's Gates conjures the image of Adam and Eve calmly cakewalking their way out of Paradise. The latter two rags were arranged by the composer for Richard and John Contiguglia's 1994 Helicon recording, Grainger and Bolcom. The first two rags were arranged by the composer expressly for this publication.

(Educational Piano Library). Garden Treasures delights the senses with a variety of sounds, keyboard techniques and moods. From the peaceful tranquility of "The Healing Garden" to the whimsy of "Daffodil Caprice" or "Dandelion Wishes," this late-intermediate level collection is perfect for introducing students to impressionistic harmonies and keyboard choreography. Pieces include: Daffodil Caprice * Dandelion Wishes * The Healing Garden * Jasmine in the Mist * Water Lily Garden.

43 songs, including Four Songs, Op. 2, Six Songs, Op. 3, The Book of the Hanging Gardens, Op. 15, and four songs from

Gurrelieder.

Music makers who are fans of new instrumental duo Secret Garden will be delighted with the arrangements in this songbook, which make each track from their 2011 Winter Poem album playable on the piano. Transcriptions of key violin and vocal passages appear on additional staves above the piano part where appropriate, and chord symbols and complete lyrics are also included. The duo who brought us unforgettable songs like "You Raise Me Up" and "Nocturne" has created yet another masterpiece full of beautiful instrumental pieces and vocal features. Titles: Make a Wish * Song for a New Beginning * The Dream * Frozen in Time * Anticipation * Fionnuala's Cookie Jar * Mary's Lament * Song at the End of the Day * Lament for a Frozen Flower * Powered by Nature * Suite.

Is music a language of the emotions? How do recorded pop songs differ from works created for live performance? Is John Cage's silent piece, 4'33", music? Stephen Davies's new book collects some of his most important papers on central topics in the philosophy of music. As well as perennial questions, Davies addresses contemporary controversies, including the impact of modern technology on the presentation and reception of both new and old musical works. These essays, two of them new and previously unpublished, are self-standing but thematically connected, and will be of great interest to philosophers, aestheticians, and to theorists of music and art.

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