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Lucy Prichard

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Intro to Grad

Assignment #4

Luttmann, Stephen. *Paul Hindemith: A Research and Information Guide*. Florence: Taylor and Francis, 2013.

-This source is a good one as it is a general guide about Hindemith and will help me introduce Hindemith and understand him at any level of depth. It covers many aspects of his life and his compositions, and is a great place to start for the introduction.

Kemp, Ian. *Hindemith*. London ;: Oxford University Press, 1970.

-This is similar to the Luttmann as it is a general guide about Hindemith, providing me even further facts to back up any connections I make about Hindemith as a composer, to his 2 sonatas.

Hindemith, Paul, and Geoffrey. Skelton. *Selected Letters of Paul Hindemith* New Haven: Yale University Press, 1995.

-This source is from a trusted publisher and I believe it will also help in boosting the background knowledge I need on Hindemith to make a strong argument.

Breivik, Magnar. *Musical Functionalism : the Musical Thoughts of Arnold Schoenberg and Paul Hindemith* Hillsdale, NY: Pendragon Press, 2011.

-This source compares Schoenberg to Hindemith: two radical composers who altered music and its revolutionary styles. This will be crucial in helping me argue how Hindemith's writing is unique and revolutionary, backed up by other sources discussing how his past led to his compositional style. Then I can connect it to my own analysis and conclusion.

Neumeyer, David. *The Music of Paul Hindemith* New Haven: Yale University Press, 1986.

-This is a general guide to Hindemith's different works, it will be useful especially when writing about sonatas and his orchestral works, as I can draw the claims from this source to assist in helping me form my own claims.

Sessions, Roger. "Hindemith on Theory: 1937." In *Roger Sessions on Music: Collected Essays*, 241. Princeton University Press, 2015.

-This essay dives into the theory specifically of some of Hindemith's work. I believe it will serve as a crucial part in helping me understand the theory of Hindemith's music, as I try to analyze the two solo sonatas myself. I can use quotes from this source which might credit my own analysis.

Taruskin, Richard. "In Search of the 'Good' Hindemith Legacy." In *The Danger of Music and Other Anti-Utopian Essays*, 60–65. Berkeley: University of California Press, 2019.

-Taruskin is a well known writer in this field, so it is fair to say this his works are of great importance. This describes the legacy in which Hindemith has left behind. I believe this will help in my introduction of Hindemith and will tie well into the analysis portion, as this work covers both.

Finocchiaro, Francesco. "Paul Hindemith and the Cinematic Universe." In *Musical Modernism and German Cinema from 1913 to 1933*, 45–66. Cham: Springer International Publishing, 2017.

-This also gives more insight into Hindemith's background and composition style as a whole. This will be helpful in my background part of the paper.

Kater, Michael H. "Paul Hindemith The Reluctant Emigre." In *Composers of the Nazi Era*. New York: Oxford University Press, 2000.

-This source will help give background into Hindemith's past and how it led to his writing style, especially how his time composing under the Nazi regime shaped it. This was a crucial part of his life, and it is reflected in his works, as I plan to show.

Ordoñana, Jose A, and Ana Laucirica. "Lerdahl and Jackendoff's Grouping Structure Rules in the Performance of a Hindemith Sonata." *The Spanish journal of psychology* 13, no. 1 (2010): 101–111.

-This is a source I plan to use to look into how others have analyzed the 'structural rules' in which Hindemith performs and writes by. This will directly link to the two sonatas in which I plan to analyze.

Johnson, Sandra L. "Paul Hindemith's Philosophy of Music and the Role of The Four Temperaments." *College music symposium* 51 (2011).

-This is a good source because it actively talks about Hindemith's own laws and views regarding temperament, and it will help me with the analysis part of my paper.

Paul Hindemith. *Sonate, Op. 25 No. 1*. Published by Schott Music GmbH & Co. KG, Mainz. (1923).

-This source is an obvious one for my cause as it will actively present the score analysis which will be backed and compared to the background writings on Hindemith by other scholars.