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ROBERT DONINGTON



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Baroque Music Robert Donington, 1982 The fruit of a lifetime's research into baroque performing practice The Oxford Handbook of Music Performance, Volume 1 Gary McPherson, 2021-12-24 The two volume Oxford Handbook of Music Performance provides the most comprehensive and authoritative resource for musicians educators and scholars currently available It is aimed primarily for practicing musicians particularly those who are preparing for a professional career as performers and are interested in practical implications of psychological and scientific research for their own music performance development educators with a specific interest or expertise in music psychology who will wish to apply the concepts and techniques surveyed in their own teaching undergraduate and postgraduate students who understand the potential of music psychology for informing music education and researchers in the area of music performance who consider it important for the results of their research to be practically useful for musicians and music educators **A Performer's Guide to Renaissance Music, Second Edition** Jeffery Kite-Powell, 2007-08-02 Vocal choral issues The solo voice in the Renaissance Ellen Hargis On singing and the vocal ensemble I Alexander Blachly On singing and the vocal ensemble II Alejandro Planchart Practical matters of vocal performance Anthony Rooley Wind string and percussion instruments Recorder Renaissance flute Herbert Myers Capped double reeds crumhorn Kortholt Schreierpfeif Jeffery Kite Powell Shawm and curtal Ross Duffin Racket rackets Rankett Ger cervelas Fr cervello It Jeffery Kite Powell Bagpipe Adam Knight Gilbert Cornett Douglas Kirk Sackbut Stewart Carter Bowed instruments Wendy Gillespie The violin David Douglass Plucked instruments Paul O Dette The harp Herbert Myers Early percussion Benjamin Harms Keyboard instruments Jack Ashworth Practical considerations instrumentation Proto continuo Jack Ashworth and Paul O Dette Mixed ensembles James Tyler Large ensembles Jeffery Kite Powell Rehearsal tips for directors Adam Knight Gilbert Performance editions Frederick Gable Performance practice Tuning and temperament Ross Duffin Pitch and transposition Herbert Myers Ornamentation in sixteenth century music Bruce Dickey Pronunciation guides Ross Duffin Aspects of theory Eight brief rules for composing a si placet altus ca 1470 1510 Adam Knight Gilbert Renaissance theory Sarah Mead Introduction to Renaissance dance Early Renaissance dance 1450 1520 Yvonne Kendall For the early music director Starting from scratch Jeffery Kite Powell *The Interpretation of Early Music* Robert Donington, 1974 **The Oxford Handbook of Music Performance** Gary McPherson, 2022 Takes an interdisciplinary approach that draws on the most authoritative insights from psychology performance science musicology psychology education science medicine and music education Includes leaders in the fields of music psychology performance science musicology psychology education music medicine science and music education over two volumes Within all chapters authors have selected the most important scientific and artistic material relevant to their topics Volume 1 includes parts on Development and Learning Proficiencies Performance Practices and Psychology Book jacket A Dictionary for the Modern Trumpet Player Elisa Koehler, 2015-03-01 Titles in Dictionaries for the Modern

Musician series offer both the novice and the advanced artist key information designed to convey the field of study and performance for a major instrument or instrument class as well as the workings of musicians in areas from conducting to composing. Unlike other encyclopedic works, contributions to this series focus primarily on the knowledge required by the contemporary musical student or performer. Each dictionary covers topics from instrument parts to playing technique and major works to key figures. A must have for any musician's personal library.

Trumpeters today perform a vast repertoire of musical material spanning 500 years, much of it in a variety of styles and even on a number of related instruments. In *A Dictionary for the Modern Trumpet Player*, scholar and performer Elisa Koehler has created a key reference work that addresses all of the instruments in the high brass family, providing ready answers to issues that trumpeters, conductors, and musicians commonly and sometimes not so commonly encounter. Drawing on a broad range of scholarly sources, *A Dictionary for the Modern Trumpet Player* includes entries on historic instruments like the cornetto, keyed bugle, and slide trumpet; jazz trumpet techniques, mutes, and accessories; and ancient ancestors of the trumpet and related non-Western instruments. In addition to its concise and detailed definitions, this work includes biographies of prominent performers, teachers, instrument makers, and composers; trumpet solo and ensemble literature often omitted from other musical references. Carefully labeled illustrations illuminate the inner workings of various valve mechanisms, allowing readers to visualize the more technical points of high brass instruments. Appendixes include a time line of trumpet history, a survey of valve mechanisms, a list of prominent excerpts from the orchestral and operatic repertoire, and an extensive bibliography. From quick definitions of confusing terms in a musical score to an in-depth overview of trumpet history, *A Dictionary for the Modern Trumpet Player* is an ideal reference for students, professionals, and music lovers.

Ornamentation and Improvisation in Mozart Frederick Neumann, 2019-01-15. This book is a sequel to Frederick Neumann's *Ornamentation in Baroque and Post Baroque Music: With Special Emphasis on J. S. Bach* (Princeton, 1978). In the present volume, the first work on this subject for Mozart's music, the author continues his important contributions to the search for historically correct performance practices and to the liberation of the performer from improperly conceived and overly restrictive interpretation of musical scores. The first part of this book attempts to free ornamentation in Mozart from rigorism that has resulted from confusing the pure abstraction of ornament tables with concrete musical situations. The second part deals with pitches that were not written in the score yet often intended to be added when Mozart left white spots in his notation. These additions range from single notes to lengthy cadenzas. The problem addressed is the question of where such additions are possible or necessary and how they might best be designed. Professor Neumann draws on an immense knowledge of the literature written during Mozart's time and on his own comprehension of the subtleties of Mozart's music and musical styles. Refusing to interpret the sources dogmatically, he frees performers of Mozart from the rigid principles too often imposed by modern scholars. Frederick Neumann is Professor of Music Emeritus at the University of Richmond. Originally published in 1986, The Princeton Legacy Library uses the latest

print on demand technology to again make available previously out of print books from the distinguished backlist of Princeton University Press. These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions. The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905.

The Natural Classical Guitar Lee F. Ryan, 1991

Performing French Classical Music Timothy Schultz, 2001 This book discusses what both early and modern sources say about French performance practice and offers solutions to performance problems in Francois Chauvon's *Premiere Suite* taken from *Tibides* 1717. Part one discusses relevant issues of historical performance practice and establishes a context.

Playing Bach on the Keyboard Richard Troeger, 2003-10 Amadeus In this concise and accessible volume a noted keyboard artist and Bach specialist takes a fresh look at the performance of J S Bach's keyboard music. Addressing the nonspecialist player Richard Troeger presents a wide range of historical information and discusses its musical applications. The author shares accounts of the musical styles Bach employed and the instruments he knew. In direct and pragmatic terms he clarifies the importance of notational and style details as guides to the composer's intentions, particularly emphasizing changes in notational norms between Bach's time and the present. Troeger offers core information on dynamics, articulation, tempo, rhythm, ornamentation, and accompaniment. He considers controversial issues as well, establishing the importance of the clavichord in Bach's milieu and examining the link between baroque music and rhetoric, a dramatic relationship that can bring great vitality to performance.

Principles of the Harpsichord by Monsieur de Saint Lambert St Lambert, 1984-03-15 Saint Lambert's *Principles of the Harpsichord* of 1702 was the first tutor for harpsichord to be published in France. It draws upon the dance-oriented harpsichord style developed during the reign of Louis XIV by such masters as Jacques Champion de Chambonnières, Louis Couperin, and Jean Henry d'Anglebert. In subject matter it ranges from the fundamentals of music through questions of meter and tempo to particulars of harpsichord technique and ornamentation. Because of its broad scope it is an important source of information about both late seventeenth century French performance practice and music theory. It provides a good complement to Francois Couperin's well known book *l'Art de toucher le clavecin* of 1717 in that it deals with the musical style of the generation preceding Couperin and includes subjects not discussed by him. Although nothing is known about Saint Lambert himself, it is clear from this work that as a teacher he was thorough, sympathetic, and open-minded. His book is deserving of a place on the shelf of anyone professional or amateur who is interested in the music of the Grand Siècle. For this first English edition Rebecca Harris Warrick has added a substantial introduction and full annotation throughout the text.

Performing Baroque Music Mary Cyr, 2017-07-05 Listeners, performers, students, and teachers will find here the analytical tools they need to understand and interpret musical evidence from the baroque era. Scores for eleven works, many reproduced in facsimile to illustrate the conventions of 17th and 18th century notation, are included for close study. Readers will find new

material on continuo playing as well as extensive treatment of singing and French music The book is also a concise guide to reference materials in the field of baroque performance practice with extensive annotated bibliographies of modern and baroque sources that guide the reader toward further study First published by Ashgate at that time known as Scholar Press in 1992 and having been out of print for some years this title is now available as a print on demand title A Performer's Guide to Transcribing, Editing, and Arranging Early Music Alon Schab, 2022 A Performer's Guide to Transcribing Editing and Arranging Early Music provides instruction on three important tasks that early music performers often undertake in order to make their work more noticeable and appealing to their audiences First the book provides instruction on using early sources manuscripts prints and treatises in score parts or tablature It then illuminates priorities behind basic editorial decisions determining what constitutes a version of a musical piece how to choose a version and how to choose the source for that version Lastly the book offers advice about arranging both early and new music for early instruments including how to consider instruments ranges and various registers how to exploit the unique characteristics of period instruments and how to produce convincing textures of accompaniment Drawing on methods based on early models for example how baroque composers arranged the music of their contemporaries Alon Schab pays tribute to the ideas and ideals promoted by the pioneers of the early music revival and examines how these could be implemented in an early music field revolutionized by technology and unprecedented artistic independence

Ornamentation in Baroque and Post-Baroque Music, with Special Emphasis on J.S. Bach Frederick Neumann, 2020-05-05 Ornaments play an enormous role in the music of the seventeenth and eighteenth centuries and ambiguities in their notation as well as their frequent omission in the score have left doubt as to how composers intended them to be interpreted Frederick Neumann himself a violinist and conductor questions the validity of the rigid principles applied to their performance In this controversial work available for the first time in paperback he argues that strict constraints are inconsistent with the freedom enjoyed by musicians of the period The author takes an entirely new look at ornamentation and particularly that of J S Bach He draws on extensive research in England France Germany Italy and the United States to show that prevailing interpretations are based on inadequate evidence These restrictive interpretations have been far reaching in their effect on style By questioning them this work continues to stimulate a reorientation in our understanding of Baroque and post Baroque music

The Flute Book Nancy Toff, 2012-08-02 Teachers and flutists at all levels have praised Nancy Toff's The Flute Book a unique one stop guide to the flute and its music The book is organized into four main parts The Instrument Performance The Music and Repertoire Catalog and in this Third Edition Toff has updated the book to reflect technological advancements new scholarship on baroque flutes recent developments like those of the contrabass flute quarter tone flute and various manufacturing refinements and experiments consumers purchase prices for flutes and an updated repertoire catalog index and appendices

The Flute Book Nancy Toff, 1996 Divides flute music into eras such as the baroque classic romantic and modern traces its

development in countries such as France Italy England Germany Spain the United States Great Britain by regions such as eastern and western Europe and in cities such as Paris and Vienna Includes appendices listing flute manufacturers repair shops sources for flute music and books and flute clubs and related organizations worldwide Baroque Music Victor Rangel-Ribeiro,2016-11-16 This clear accessible approach to the standard repertoire offers professional and amateur musicians practical advice for performing the music of Bach Handel Vivaldi Telemann and other composers of the Baroque era **The Music Forum** William Mitchell,Felix Salzer,2010-06-01 The Music Forum A Dictionary for the Modern Flutist Susan J. MacLagan,2019-05-15 The second edition of Susan J MacLagan s A Dictionary for the Modern Flutist presents clear and concise definitions of more than 1 600 common flute related terms that a player of the Boehm system or Baroque flute may encounter Fully illustrated with more than 150 images the entries describe flute types flute parts playing techniques acoustics articulations intonation common ornaments flute making and repairs flute history flute music books and many more topics Unique to the second edition are entries on beatbox techniques and muscles of the face and throat Entries now also feature bibliographic cross references for further research Carefully labeled illustrations for many flute types parts mechanisms and accessories help make definitions easier to visualize Appendixes provide further information on such subjects as flute classifications types of flutes and their parts key and tone hole names head joint options orchestra and opera audition excerpts and biographies of people mentioned in the definitions Contributed articles include An Easy Guide to Checking Your Flute Tuning and Scale by Trevor Wye Flute Clutches by David Shorey Early Music on Modern Flute by Barthold Kuijken and Crowns and Stoppers and Boehm Flute Scales from 1847 to the Present The Short Story by Gary Lewis MacLagan s A Dictionary for the Modern Flutist second edition is an essential reference volume for flutists of all levels and for libraries supporting student professional and amateur musicians *Baroque Music* Peter Walls,2017-07-05 Research in the 20th and 21st centuries into historical performance practice has changed not just the way performers approach music of the 17th and 18th centuries but eventually the way audiences listen to it This volume beginning with a 1915 Saint Sa lecture on the performance of old music sets out to capture musicological discussion that has actually changed the way Baroque music can sound The articles deal with historical instruments pitch tuning temperament the nexus between technique and style vibrato the performance implications of musical scores and some of the vexed questions relating to rhythmic alteration It closes with a section on the musicological challenges to the ideology of the early music movement mounted principally in the 1990s Leading writers on historical performance practice are represented Recognizing that significant developments in historically inspired performance have been led by instrument makers and performers the volume also contains representative essays by key practitioners

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