

STOLEN TIME

The History of Tempo Rubato



RICHARD HUDSON



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Stolen Time The History Of Tempo Rubato

Liz Garnett



Stolen Time The History Of Tempo Rubato:

Stolen Time Richard Hudson, 1994 The text is illustrated throughout by nearly 140 music examples and a number of illustrations

Critical Perspectives on Michael Finnissy Ian Pace, Nigel McBride, 2019-05-24 The composer and pianist Michael Finnissy b 1946 is an unmistakable presence in the British and international new music scene both for his immeasurable generosity as prolific composer for many different types of musicians major advocate for the works of others and performer and conductor who has also been a driving force behind ensembles he was also President of the International Society for Contemporary Music from 1990 to 1996 His vast and enormously varied output confounds those who seek easy categorisations once associated strongly with the new complexity Finnissy is equally known as composer regularly engaged with many different folk musics for working with amateur and community musicians for a long term engagement with sacred music or as an advocate of Anglo American experimental music Twenty years ago a large scale volume entitled *Uncommon Ground The Music of Michael Finnissy* gave the first major overview of the output of any complex composer This new volume brings a greater plurality of perspectives and critical sensibility to bear upon an output which is almost twice as large as it was when the earlier book was published A range of leading contributors musicologists composers performers and others each grapple with particular questions relating to Finnissy's music often in ways which raise questions relating more widely to new music and provide theoretical foundations for further of study both of Finnissy and other composers

The Impact of the British Oboist Léon Goossens Jonathan Tobutt, 2023-06-28 In this study of L on Goossens musical life the author reassesses the current limited and fragmented perspectives of L on's contribution to British oboe playing through his interpretative and performance strategies his orchestral and solo careers the people who influenced and were influenced by him his character as reported by those who studied and worked with him and significantly his pivotal role as a catalyst for new compositions that created a considerable library of British oboe music addressing a paucity in the repertoire To place L on's impact in the context of the oboe's history in Britain factors concerning the influence of the French School on the British style of oboe playing are explored as well as the entrenched polarised attitudes towards the instrument and a solo compositional vacuum prevalent in the late nineteenth and early twentieth centuries that ultimately provided a platform for a restoration of the instrument's status

The British Barbershopper Liz Garnett, 2017-07-05 Barbershop singing is a distinctive and under documented facet of Britain's musical landscape Imported from the USA in the 1960s it has developed into an active and highly organized musical community characterized by strong social support structures and a proselytizing passion for its particular style This style is defined within the community in largely music theoretical terms and is both highly prescriptive and continually contested but there is also a host of performance traditions that articulate barbershop's identity as a distinct and specific genre Liz Garnett documents and analyses the social and musical practices of this specialized community of music makers and extends this analysis to theorize the relationship between music and self identity The book

engages with a range of sociological and musicological theoretical frameworks in order to explore the role of harmony ritual sexual politics performance styles and tag singing in barbershop This analysis shows how musical style and cultural discourses can be seen to interact in the formation of identity Garnett provides the first in depth scholarly insight into the British barbershop community and contributes to ongoing debates in the semiotics and the sociology of music

Interpreting Mozart Eva Badura-Skoda, Paul Badura-Skoda, 2018-12-07 Originally published in German as *Interpreting Mozart on the Keyboard* in 1957 this definitive work on the performance of Mozart's works has greatly influenced students and scholars of keyboard literature and of Mozart Now in a completely updated and revised edition this book includes the last half century of scholarship on Mozart's music addressing the elements of performance and problems that may occur in performing Mozart's works on modern instruments

A New Look at Segovia, His Life, His Music, Volume 2 Graham Wade, Gerard Garno, 2018-09-26 This second comprehensive and scholarly volume of over 500 pages on the life and work of Andres Segovia contains a biography of the years 1958-1987 and focuses on Segovia's rendition of Spanish Romantic and Contemporary Neo Classical masterpieces by Tregua Albeniz Granados Llobet and Ponce A special appendix in each volume presents the original scores for the Segovia editions discussed in the text some of which have never been published as well as modern editions of these pieces Includes access to an online audio recording by Gerard Garno

Stolen Time Richard Hudson, 1994 The history of tempo rubato stolen time is as old as music itself composers and performers ever introducing expressive fluctuation of the tempo contrary to music's precise notation The technique has been variously described by theorists and composers as an honest theft a pernicious nuisance even seductive by Franz Liszt yet it remains integral to the performance and history of music Professor Hudson's book is the first to present the complex history of this device He identifies and traces the development of two main types of rubato an earlier one in which note values in a melody are altered while the accompaniment keeps strict time and a later more familiar one in which the tempo of the entire musical substance fluctuates In the course of his narrative he ranges widely over western music from Gregorian Chant to Chopin from C P E Bach to jazz quoting extensively from the writings of theorists composers and performers In so doing he not only suggests new ways of approaching the rubato in the music of nineteenth century composers like Chopin and Liszt where we expect to encounter the term but also illuminates the music of earlier and later periods revealing its use even in the music of that most metronomic of composers Stravinsky As such his book will be of wide interest and of particular relevance to performers The text is illustrated throughout by some 150 music examples and a number of illustrations

Jumping to Conclusions Richard Hudson, 2006 Richard Hudson presents the first comprehensive history of this special melodic cadence and examines its usage from the beginnings of Western music to the present time The work identifies the falling third figures as a significant element of style in pop

The Gypsy Caravan David Malvinni, 2004-05 A formidable challenge to the study of Roma Gypsy music is the muddle of fact and fiction in determining identity This book investigates Gypsy music as a marked and

marketable exotic substance and as a site of active cultural negotiation and appropriation between the real Roma and the idealized Gypsies of the Western imagination David Malvinni studies specific composers including Liszt Brahms Rachmaninov Janacek and Bartók whose work takes up contested and varied configurations of Gypsy music The music of these composers is considered alongside contemporary debates over popular music and film as Malvinni argues that Gypsiness remains impervious to empirical revelations about the real Roma *The Oxford Handbook of Music and the Body* Youn Kim, Sander L. Gilman, 2019 The presence of the phenomenological body is central to music in all of its varieties The Oxford Handbook of Music and the Body brings together scholars from across the humanities social sciences and biomedical sciences to provide an introduction into the rich multidimensional world of music and the body

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