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Music Their Principles And
Applications Music Scholarship
And Performance

Classic Piano Music Their Principles And Applications Music Scholarship And Performance

Works by 36 composers are included in this comprehensive survey of piano music written between 1820 and 1910. The pieces in this collection range in difficulty from intermediate through early-advanced levels and cover the widest range of

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styles and idioms of the Romantic period. Historical and biographical background and performance notes are provided by Dr. Hinson.

This comprehensive single-volume music reference covers a wide range of topics, including all styles of Western music as well as the music of Africa, Latin America, Asia, and the Middle East, with articles by experts, short "quick reference" essays, and a wide range of instruments. (Performing Arts)

In this collection of academic essays, award-winning pianist and music professor Yaokun Yang shares her carefully compiled analyses of classical music and aesthetics during several different periods, focusing

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particularly on the aspect of piano performance practice. Yang, who devoted six years to her research, offers extensive commentary, historical background, and comparisons of varied composers and their music. The pieces she studies include Beethoven's piano sonatas, an advanced piano teaching series, the development of opera in different areas, Bach's Brandenburg concertos, Haydn's piano sonatas, the Bach-Busoni Chaconne, Brahms's Intermezzo, Olivier Messiaen's Vingt regards sur l'enfant-Jésus, Prokofiev's piano sonatas, Webern's Six Pieces for Large Orchestra, and Schumann's Piano Concerto. With this collection of analyses, Yang hopes to provide

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information and commentary to help contemporary pianists recognize the beauty and the challenges of performing different musical styles in appropriate ways.

"The focus of this book is limited to the performance of late-eighteenth-century keyboard music"--Page xii.

Fourth Edition

**Musicians in the Making
Reader's Guide to Music**

J.S. Bach as Organist

Piano Pedagogy

**Ornamentation and Improvisation
in Mozart**

Beethoven on Beethoven

**This book is a sequel to
Frederick Neumann's
Ornamentation in Baroque**

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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

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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

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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

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heritage found in the
thousands of books
published by Princeton
University Press since its
founding in 1905.

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(Schirmer Performance
Editions). Includes the
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famous "Twinkle, Twinkle Little Star" variations and seven other sets at the intermediate to late intermediate level.

Includes historical and performance notes and audio recordings. Schirmer Performance Editions are designed for piano students and their teachers as well as for professional pianists. These editions offer insightful interpretive suggestions, pertinent fingering, and historical and stylistic commentary.

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Prepared by experienced
artists and master
teachers, these

publications provide an
accurate, well-informed
score resource for
pianists.

The past ten years have
seen a rapidly growing
interest in performing and
recording Classical and
Romantic music with period
instruments; yet the
relationship of composers'
notation to performing
practices during that
period has received only
sporadic attention from
scholars, and many aspects
of composers' intentions

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have remained uncertain. Brown here identifies areas in which musical notation conveyed rather different messages to the musicians for whom it was written than it does to modern performers, and seeks to look beyond the notation to understand how composers might have expected to hear their music realized in performance. There is ample evidence to demonstrate that, in many respects, the sound worlds in which Mozart, Beethoven, Wagner, and Brahms created their music

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were more radically different from ours than is generally assumed. Guide to the Pianist's Repertoire continues to be the go-to source for piano performers, teachers, and students. Newly updated and expanded with over 250 new composers, this incomparable resource expertly guides readers to solo piano literature. What did a given composer write? What interesting work have I never heard of? How difficult is it? What are its special musical features? How can I reach the publisher?

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**It's all here. Featuring
information for more than
2,000 composers, the
fourth edition includes
enhanced indexes. The new
"Hinson" will be an
indispensable guide for
many years to come.**

Piano

**Intermediate to Early
Advanced Works by 36
Composers**

**A Handbook for Performers
Performance Practices of
the Seventeenth and
Eighteenth Centuries
As Related by Primary
Resources and as
Illustrated in the Music
of W.A. Mozart and Joseph**

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Haydn

Off the Record

**intermediate to early
advanced works by 27
composers**

Music is an immediate and transient art which relies upon performance for its transformation from notational symbols into the sonatas we hear.

However, because music notation is an inexact language, performers' interpretations of the musical score present a variety of expressive meanings in a work which can illuminate different melodic, harmonic, and formal relationships.

A Beethoven Enigma explores the process of performance analysis which reveals a work in its ever-changing form, and discusses three recorded performances of one of the

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more enigmatic works of the piano repertoire, Beethoven's Sonata in C minor, Opus 111. The contrasting interpretative insights of Brendel, Michelangeli, and Ashkenazy clarify many formal ambiguities, offer solutions to pianistic difficulties, and illustrate how this method for critical listening may serve as a model for the study of other works as they reveal themselves in performance. The Anthology of Classical Piano Music is paired with the Performance Practices in Classical Piano Music DVD for a comprehensive look at the literature, performing conventions and musical style of the Classical era. On the DVD, Dr. Hinson performs music from the Anthology, and discusses musical characteristics, period instruments, and performance conventions not

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indicated in the manuscripts.

'Musicians in the Making' explores the creative development of musicians in formal and informal learning contexts. It promotes a novel view of creativity, arguing that creative learning is a complex, lifelong process. Sixteen extended chapters by leading experts are featured alongside ten 'insights' by internationally prominent performers and teachers.

Since it was first published in 1993, the Sourcebook for Research in Music has become an invaluable resource in musical scholarship. The balance between depth of content and brevity of format makes it ideal for use as a textbook for students, a reference work for faculty and professional musicians, and as an aid for librarians. The introductory

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chapter includes a comprehensive list of bibliographical terms with definitions; bibliographic terms in German, French, and Italian; and the plan of the Library of Congress and the Dewey Decimal music classification systems. Integrating helpful commentary to instruct the reader on the scope and usefulness of specific items, this updated and expanded edition accounts for the rapid growth in new editions of standard works, in fields such as ethnomusicology, performance practice, women in music, popular music, education, business, and music technology. These enhancements to its already extensive bibliographies ensures that the Sourcebook will continue to be an indispensable reference for years to come.

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Discoveries from the Fortepiano
The Harvard Dictionary of Music
Memory and Piano Performance
Classical and Romantic Performing
Practice 1750-1900

The First Fleet Piano: Volume One
Practicing Perfection

The Reader's Guide to Music
is designed to provide a
useful single-volume guide
to the ever-increasing
number of English language
book-length studies in
music. Each entry consists
of a bibliography of some
3-20 titles and an essay in
which these titles are
evaluated, by an expert in
the field, in light of the
history of writing and

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scholarship on the given topic. The more than 500 entries include not just writings on major composers in music history but also the genres in which they worked (from early chant to rock and roll) and topics important to the various disciplines of music scholarship (from aesthetics to gay/lesbian musicology).

"'Must' reading for any pianist concerned with Beethoven's music, which is to say almost every pianist alive." —William Rothstein, *Musical Times*

The Classical era, from 1751 to the 1830s and beyond, is one of the most revolutionary and creative

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times in the history of music. However, critical details about the performance of music during this extraordinary time have too often been lost to generations of re-interpretation, opinionated colorings, and changes in fashion and taste. In this remarkable volume, noted scholar and choral conductor, Dennis Shrock brings together in one place writings from more than 100 Classical-era authors and composers about performance practices of music during their time. These primary sources represent the entire time span of the Classical era, writings from

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throughout Europe and the United States, and details on virtually every type of performing medium and genre of composition common in the era. Dr. Shrock quotes from diaries, instruction books, dictionaries, letters, biographies, and essays all written during the eighteenth and early nineteenth centuries. Dr. Shrock organizes all of these comments - complete with detailed music examples - in sections devoted to sound, tempo, articulation and phrasing, metric accentuation, rhythmic alteration, ornamentation, and expression. What emerges is an insightful and

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colorful portrait certain to assist anyone who seeks to better understand the music of Mozart, Haydn, and other noted composers. Performance Practices in the Classical Era is a vital resource for any conductor, performer, or aficionado of classical music.

This is ideal for adults and young people looking to learn the piano from scratch, or for those returning to the piano after a substantial break from playing. As the learner, you will gain a traditional, classic technique, and will be introduced to interesting, varied and well-known classical pieces right

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from the outset. The method is friendly and is carefully designed to progress in small manageable steps, beginning with simple fingering patterns and exercises, moving onto some of the most beautiful melodies and pieces from the baroque, classical and romantic eras: such as the Ode to Joy, Für Elise and the Blue Danube Waltz. The Method Books lead you through a range of exercises, repertoire pieces to learn, theory checks, clear instruction & diagrams on playing and technique, tips on practising, and composer biographies. Learning is made

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interesting, informed and
fun. Method Book 1 includes

lessons on posture, hand

positions, staves, clefs,

chords.... Method Book 2

includes lessons on

intervals, changing hand

positions, cadences,

inversions, triplets,

syncopation, 6/8 time...

Anthology of Classical Piano

Music

Singing in Style

The Performance of His Piano

Pieces and Other

Compositions

A Comprehensive Review of

Sound Recordings and

Literature

After the Golden Age

A Musician's View

Piano Practice and

Read Free Performance Practices In Classic Piano Music Their Principles And Performance 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.

During the late eighteenth century, a musical-cultural phenomenon swept the globe. The English square piano—invented in the early 1760s by an entrepreneurial German guitar

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maker in London—not only became an indispensable part of social life, but also inspired the creation of an expressive and scintillating repertoire. Square pianos reinforced music as life's counterpoint, and were played by royalty, by musicians of the highest calibre and by aspiring amateurs alike. On Sunday, 13 May 1787, a square piano departed from Portsmouth on board the *Sirius*, the flagship of the First Fleet, bound for Botany Bay. Who made the First Fleet piano, and when was it made? Who owned it? Who played it, and who listened? What music did the instrument sound out, and within what contexts was its voice heard? What became of the First Fleet piano after its arrival on antipodean

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soil, and who played a part in the instrument's subsequent history?

Two extant instruments contend for the title 'First Fleet piano'; which of these made the epic journey to Botany Bay in 1787–88? *The First Fleet Piano: A Musician's View* answers these questions, and provides tantalising glimpses of social and cultural life both in Georgian England and in the early colony at Sydney Cove. *The First Fleet piano* is placed within the musical and social contexts for which it was created, and narratives of the individuals whose lives have been touched by the instrument are woven together into an account of the First Fleet piano's conjunction with the forces of history. View 'The

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First Fleet Piano: Volume Two Appendices'. Note: Volume 1 and 2 are sold as a set (\$180 for both) and cannot be purchased separately.

In the late-19th and 20th centuries, composers produced a wealth of innovative piano music, venturing in new directions and seeking new sounds. The music produced during those transitional years is considered "20th-century music."

Works by 37 composers are included in this comprehensive survey of 20th-century piano music; they range in difficulty from intermediate through early-advanced levels and cover the widest range of styles and idioms from that genre. Dr. Hinson has provided historical and biographical background and

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performance notes.

Piano Pedagogy: A Research and Information Guide provides a detailed outline of resources available for research and/or training in piano pedagogy. Like its companion volumes in the Routledge Music Bibliographies series, it serves beginning and advanced students and scholars as a basic guide to current research in the field. The book will includes bibliographies, research guides, encyclopedias, works from other disciplines that are related to piano pedagogy, current sources spanning all formats, including books, journals, audio and video recordings, and electronic sources. A Dictionary-Guide for Musicians

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Anthology of 20th Century Piano
Music

Sourcebook for Research in Music,
Third Edition

For Intermediate to Early Advanced
Piano

Performance Practices in Classic
Period Piano Music

The Classical Piano Method

Performance Practices in the
Classical Era

**(Piano). 269 pieces by 32
composers nearly 400 pages of
music!**

**Music written before 1800 is
performed today in the context
of an ever-intensifying concern
with historical sound and style,
a concern that has led to an
explosion of research on the**

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performance practices of various periods. This encyclopedic study presents a synthesis of current knowledge about what Frederick Neumann calls the "tactical issues of interpretation" - tempo, rhythm, dynamics, articulation, phrasing, ornamentation - as applied to the music of the Baroque and Classical periods. Taking a descriptive rather than a prescriptive approach, Neumann provides a systematic account of what is known about performance practices during those times, indicates areas of controversy, and suggests possible

solutions. His purpose is to provide today's performer with a foundation of historical insights as the basis for artistic decisions. Performance Practices of the Seventeenth and Eighteenth Centuries is divided into six parts. Part I, "Tempo," examines the roots of tempo in mensural notation and during the transition to modern notation; flexible tempo after 1600; tempo words; and the tempo of dances. Part II, "Rhythm," discusses the controversial areas of rhythmic alteration: the author argues against the international currency of notes inegales and questions the

significance generally attributed to the "French Overture Style." Part III, "Dynamics," explores "terraced" and transitional dynamics and the reconstruction of dynamics from notation. Part IV, "Articulation," treats vocal articulation, instrumental legato and detachment, and special problems of articulation. Part V, "Phrasing," separately discusses the theory and practice of phrasing. Part VI, "Ornamentation," examines graces, trills, and other ornaments as well as improvisation, with an

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emphasis on the diversity of practices from place to place as well as over time.

Throughout the book, Neumann persistently advocates a scrupulous approach to the use of such sources as contemporary treatises on questions of performance, warning against the temptation to assume that books as important as those of Quantz, C.P.E. Bach, or Leopold Mozart can safely be applied not only to all contemporaries but also backward and forward in time. And, side by side with the results of historical research, Neumann urges that musicians

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keep in mind the ideals of expression and taste - the "strategic" dimensions of performance that can never be completely determined by the study of rules. Includes notes, bibliography, and more than 300 musical examples and fascimiles.

Performance today on either the pianoforte or the fortepiano can be at once joyful, musicianly, expressive, and historically informed. From this point of view, Sandra P. Rosenblum examines the principles of performing the music of Haydn, Mozart, Beethoven, and their contemporaries as revealed in

a variety of historical sources: their autographs and letters, early editions of their music, original instruments, and contemporary tutors and journals. She applies these findings to such elements of performance as dynamics, accentuation, pedaling, articulation and touch, technique and fingering, ornaments and embellishments, choice of tempo, and tempo flexibility. Familiarity with the Classic conventions provides a framework for interpretation and an understanding of the choices available within the style, the amount of freedom a

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performer has, and which areas are ambiguous.

Rosenblum's detailed study, copiously illustrated with musical examples, is invaluable for professional and amateur performers, serious piano students and their teachers and students of performance practices by Scarlatti and Clementi. "... is and will remain unsurpassed as the study dealing with performance practice as it pertains to keyboard music of the Classical period."

**—American Music Teacher
"Rosenblum's monumental achievement is thorough, objective, balanced, and**

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imaginative, a compelling blend of love and respect for the solo, chamber, and concerto literature she addresses." —Journal of Musicological Research "The extent and quality of her research, the depth of her perception, and her musicianship together break new ground in the study of historic performance practice." —Early Keyboard Journal "Her attention to details is absolutely scrupulous; no stone unturned, no argument unquestioned or unstated." —The Musical Times "Its importance to thoughtful musicians cannot be

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**overstated." —Choice "...
thoroughly musicological."**

**—Performance Practice Review
"... indispensable..." —New
York Times**

First Published in 2005.

**Routledge is an imprint of
Taylor & Francis, an informa
company.**

**Mozart - Selected Variations
(Songbook)**

**Performing Practices in
Romantic Piano Playing
Anthology of classical piano
music**

**Guide to the Pianist's
Repertoire, Fourth Edition
A Manual for Beginning and
Seasoned Performers
Romantic Pianism and Modern**

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History, Theory and Criticism

*In Off the Record, author and pianist
Neal Peres Da Costa explores Romantic-
era performance practices through a
range of early sound*

*recordings--acoustic, piano roll and
electric--that capture a generation of
highly-esteemed pianists trained as far
back as the mid-nineteenth-century.*

*Works by 27 composers are included in
this 248-page comprehensive survey of
piano music written between 1750 and
1820. The pieces in this collection range
in difficulty from intermediate through
early-advanced levels and cover the widest
range of styles and idioms of the
Classical period. Historical and
biographical background, performance
notes and suggested realizations of
ornaments are also provided by Dr.
Hinson.*

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Analysing over 100 recordings from 1945-1975, this book examines twentieth-century baroque performance practice as evinced in all the commercially available recordings of J.S. Bach's Passions, Brandenburg Concertos and Goldberg Variations. Dorottya Fabian presents a qualitative, style-orientated history of the early music movement in its formative years through a comparison of the performance style heard in these recordings with the scholarly literature on Bach performance practice. Issues explored in the book include the availability of resources, balance, tempo, dynamics, ornamentation, rhythm and articulation. During the decades following the Second World War, the early music movement was more concerned with the revival of repertoire than with the revival of performance style which meant that its characteristics and

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achievements differed essentially from those of the later 1970s and 1980s. Period practice techniques were not practised even by ensembles using eighteenth-century instruments. Yet, as this survey reveals, several recordings of the period provide unexpectedly stylish interpretations using metre and pulse to punctuate the music. Such metric performance and appropriate articulation helped to clarify structure and texture and assisted in the creation of a musical discourse - the pre-eminent goal of baroque compositions.

This book includes essays by distinguished musicologists and performers, each exploring a different aspect of Mozart's music in performance.

*Interpreting Mozart
Pedaling*

*Performance Practice: Music after 1600
A Research and Information Guide*

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Music Their Principles And
Applications Music Scholarship

Performance Practice and the Piano

Sonata, Opus 111

*The Giant Book of Intermediate Classical
Piano Music: Schirmer's Library of
Musical Classics*

The eleven essays that comprise this volume represent some of the most significant strands of current Schubert research. Arising from an international conference organized by the Schubert Institute (UK) and the University of Leeds in 2000, the emphasis of the papers is on issues of performance practice, analysis and hermeneutics. In the opening essay of the book, Charles Rosen illuminates some of Schubert's compositional practices and their implications for performers. Further performance problems are explored by

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Walther Durr who highlights the paradox between Schubert's precise notation of pitches and rhythm and his imprecision in relation to dynamics and articulation. As Roy Howat makes clear in his essay, the performer needs to read between the lines of even the best Schubert editions. Aspects of Schubert's style are explored in other essays. Clive McClelland discusses the composer's use of ombra style, while Brian Newbould examines Schubert's techniques of compression and expansion as illustrated in his dances and in sonata movements. Robert Hatten explores the G major Piano Sonata as pastoral, and James Sobaskie and Nicholas Rast provide complementary analyses of the A minor Quartet. The organization of

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musical time in Schubert and his relationship in this regard to later composers is the subject of Susanne Kogler's essay, while Walburga Litschauer discusses Schubert's early piano sonatas and previously unknown versions of them. Various enigmas surrounding Schubert's life and music are discussed by Roger Neighbour. With contributions from both internationally acclaimed and younger scholars, this volume represents a further step in the multifaceted direction that Schubert research is taking.

The thirty-two Piano Sonatas of Ludwig van Beethoven form one of the most important segments of piano literature. In this accessible, compact, and comprehensive guidebook,

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renowned performer and pedagogue Stewart Gordon presents the pianist with historical insights and practical instructional tools for interpreting the pieces. In the opening chapters of Beethoven's 32 Piano Sonatas, Gordon illuminates the essential historical context behind common performance problems, discussing Beethoven's own pianos and how they relate to compositional style and demands in the pieces, and addressing textual issues, performance practices, and nuances of the composer's manuscript inscriptions. In outlining patterns of structure, sonority, keyboard technique, and emotional meaning evident across Beethoven's compositional development, Gordon provides important background and technical

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information key to understanding his works in context. Part II of the book presents each sonata in an outline-chart format, giving the student and teacher ready access to essential information, interpretive choices, and technical challenges in the individual works, measure by measure, all in one handy reference source. In consideration of the broad diversity of today's Beethoven interpreters, Gordon avoids one-size-fits-all solutions or giving undue weight to his own tastes and preferences. Instead, he puts the choices in the hands of the performers, enabling them to create their own personal relationship with the music and a more powerful performance. Hamilton dissects the oft invoked myth of a 'Great Tradition', or Golden Age of

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pianism. He then goes on to discuss the performance style great pianists, from Liszt to Paderewski, and delves into the far from inevitable development of the piano recital.

. . . a valuable book of scholarly yet highly readable studies . . . every organist and anyone interested in the music of J. S. Bach should have it.

--Early Keyboard Journal . . . a very perceptive and informative guide . . .

--Early Music . . . this book is a must.

--The American Organist . . . invaluable and entertaining . . .

--American Music Teacher . . . among the most important and accomplished studies on eighteenth-century performance. Its comprehensiveness, clarity, and scholarship make it indispensable. --Performance Practice

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Review In J. S. Bach as Organist,
specialists from six countries explore
Bach's relationship to his favorite
instrument during all periods of his
career. J. S. Bach as Organist is a book
for scholars, performers, and students.
Authoritative and wide-ranging.

A Beethoven Enigma

Perspectives on Mozart Performance

Method Book 1

Beethoven's 32 Piano Sonatas

Perspectives on the Performance of
French Piano Music

The Art of Piano Performance

History, Performance Practice,
Analysis

Muziekhistorisch en
musicologisch overzicht van de
klassieke solozang vanaf de barok
tot heden.

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The memory feats of famous musicians seem almost superhuman. Can such extraordinary accomplishments be explained by the same principles that account for more ordinary, everyday memory abilities? To find out, a concert pianist videotaped her practice as she learned a new piece for performance, the third movement, Presto, of the Italian Concerto by J.S. Bach. The story of how the pianist went about learning, memorizing and polishing the piece is told from the viewpoints of the pianist (the second author) and of a cognitive psychologist (the first author) observing the practice. The counterpoint between these insider and outsider perspectives

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is framed by the observations of a social psychologist (the third author) about how the two viewpoints were reconciled. The CD that accompanies the book provides for yet another perspective, allowing the reader to hear the polished performance. Written for both psychologists and musicians, the book provides the first detailed description of how an experienced pianist organizes her practice, identifying stages of the learning process, characteristics of expert practice, and practice strategies. The main focus, however, is on memorization. An analysis of what prominent pianists of the past century have said about memorization reveals considerable disagreement and

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confusion. Using previous work on expert memory as a starting point, the authors show how principles of memory developed by cognitive psychologists apply to musical performance and uncover the intimate connection between memorization and interpretation.

Perspectives on the Performance of French Piano Music offers a range of approaches central to the performance of French piano music of the nineteenth and twentieth centuries. The contributors include scholars and active performers who see performance not as an independent activity but as a practice enriched by a wealth of historical and analytical approaches. To underline the

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usefulness of contextual understanding for performance, each author highlights the choices performers must confront with examples drawn from particular repertoires and composers. Topics explored include editorial practice, the use of early recordings, emergent disciplines such as analysis-and-performance, and traditions passed down from teacher to student. Themes that emerge demonstrate the importance of editions as a form of communication, the challenges of notation, the significance of detail and of deeper continuity, the importance of performing and teaching traditions, and the influence of cross disciplinary frameworks. A link to a set of

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performed examples on the frenchpianomusic.com website allows readers to hear and compare performances and interpretations of the music discussed. The volume will appeal to musicologists and analysts interested in performance, performers, students, and piano teachers.

Anthology of Romantic Piano
Music

Their Principles and Applications
Performance Practices in Classic
Piano Music

Aspects of Historical Performance
Practice in the Classical Period
Applied to Performance on the
Modern Piano

A Guide to Vocal Performance
Practices

Schubert the Progressive

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Performance Music Scholarship
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