

## Performance Practices In The Classical Era As Related By Primary Sources And Illustrated In The Music Of Mozart And Haydng7815

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

*This collection includes previously published and unpublished essays on modern music, postmodern musicology and literary theory, and analytical studies of Haydn and Schubert, written by the distinguished composer and Columbia University professor emeritus George Edwards.*

*Understanding the Classical Music Profession is an essential resource for educators, practitioners and researchers who seek to understand the careers of classically-trained musicians, and the extent to which professional practice is reflected within existing classical performance-based music education and training. Taking Australia as a case-study, Dawn Bennett outlines how Australia is now a service economy, and an important component of service provision is in the culture and recreation industries. Despite this, employment in culture and recreation is poorly understood and professional practice is poorly understood of cultural intelligence contributes to a less than satisfactory environment that inhibits the creative potential of cultural practitioners. Musicians in the twenty-first century require a broad and evolving base of skills and knowledge to sustain their careers as cultural practitioners. Bennett maintains that a musician cannot be simply defined as a performer, but that a musician is someone who works within the profession of music in one or more specialist fields. The perception of a musician as a multi-skilled professional working within a portfolio career has significant implications for policy, funding, education and training, and for practitioners and students seeking to achieve sustainable careers. This indispensable book provides a comprehensive analysis of life as a musician, from education and training to professional practice as well as revealing the structure of the Australian cultural industries. Although Australia is the focus of the book, the basis of the research originates from many different places and most of the issues discussed relate directly to other countries throughout the world.*

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*A Guide to Vocal Performance Practices*

*Discoveries from the Fortepiano*

*Some Problems of Baroque and Classical Performance Practices*

*Performance Practice in the Music of Steve Reich*

*Affect, Islam, and Turkish Classical Musicians*

*For Intermediate to Early Advanced Piano*

*Style in Keyboard Accompaniment in the Seventeenth and Eighteenth Centuries*

What does it mean to be expressive in music performance across diverse historical and cultural domains? What are the means at the disposal of a performer in various time periods and musical practice conventions? What are the conceptualisations of expression and the roles of performers that shape expressive performance? This book brings together research from a range of disciplines that use diverse methodologies to provide new perspectives and formulate answers to these questions about the meaning, meaning and performance of music. The contributors to this book explore expressiveness in music performance in four interlinked parts. Starting with the philosophical and historical underpinnings crucially relevant for Western classical musical performance it then reaches out to cross-cultural issues and finally focuses the attention on various specific problems, including the teaching of expressive music performance skills.The overviews provide a focussed and comprehensive account of the current state of research as well as new developments. This book is a valuable new book for those in the fields of music, music psychology, and music education.

Being True to Works of Music explores the varieties of authenticity involved in our practice of performing works of Western classical music. Its key argument is that the familiar 'authenticity debate' about the performance of such works has tended to focus on a side issue. While much has been written about the desirability (or otherwise) of historical authenticity -- roughly, performing works as they would have been performed, under ideal conditions, in the era in which they were composed -- the most fundamental fact, another kind of kind of truthfulness to the work altogether. This is interpretive authenticity: being faithful to the performed work by virtue of evincing a profound, far-reaching, or sophisticated understanding of it. As such, performers are justified, on occasion, in sacrificing some score compliance for the sake of making their performance more interpretively authentic. Written in a clear, engaging style with discussion of musical examples throughout, this book will be of great interest to both philosophers of music and performers.

This critical study locates musical monumentality, a central property of the nineteenth-century German repertoire, at the intersections of aesthetics and memory. In examples including Beethoven, Liszt, Wagner and Bruckner, Rehding explores how monumentality contributes to an experiential music history and how it conveys the sublime to the listening public.

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

Anthology of classical piano music

### 20th-century Performance Practices

Their Principles and Applications

Empirical Approaches Across Styles and Cultures

Performance Practice

A Double Bassist's Guide to Refining Performance Practices

What is the difference between a performance of Beethoven's Fifth Symphony and the symphony itself? What does it mean for musicians to be faithful to the works they perform? To answer such questions, Lydia Goehr combines philosophical and historical methods of enquiry. Finding Anglo-American philosophy inadequate for the task, she shows that a historical perspective is indispensable to a full understanding of musical ontology. Goehr examines the concepts and assumptions behind the practice of classical music in the nineteenth century and demonstrates how different they were from those of previous centuries. She rejects the finding that the concept of a musical work emerged in the sixteenth century, placing its emergence instead around 1800. She describes how the concept of a work then came to define the norms, expectations, and behaviour that we now associate with classical music. Out of the historical thesis Goehr draws philosophical conclusions about the normative functions of concepts and ideals. She also addresses current debates among conductors, early music performers, and avant-gardists. . Introduction; I. The Analytic Approach: Status and Identity; Analytical positions I; Critique and transition; II. The Historical Approach: Normativity and Practice: The central claim; Musical meaning I; Musical meaning II; Musical production I; Musical production II; Werktrue: Confirmation and challenge -

Choral Repertoire is a comprehensive reference book about choral music in Western culture from Gregorian chant to compositions of the early twenty-first century. The material in the book covers general characteristics of the major historical eras, biographical sketches and discussions of the complete choral output of more than 500 composers, and performance annotations of more than 5,000 individual works.

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

Today, teachers and performers of Turkish classical music intentionally cultivate melancholies, despite these affects being typically dismissed as remnants of the Ottoman Empire. Melancholic Modalities is the first in-depth historical and ethnographic study of the practices socialized by musicians who enthusiastically teach and perform a present-day genre substantially rooted in the musics of the Ottoman court and elite Mevlevi Sufi lodges. Author Denise Gill analyzes how melancholic music-making emerges as pleasurable, spiritually redeeming, and healing for both the listener and performer. Focusing on the diverse practices of musicians who deploy and circulate melancholy in sound, Gill interrogates the constitutive elements of these musicians' modalities in the context of emergent neoliberalism, secularism, political Islamism, Sufi devotionals, and the politics of psychological health in Turkey today. In an essential contribution to the study of ethnomusicology and psychology, Gill develops rhizomatic analyses to allow for musicians' multiple interpretations to be heard. Melancholic Modalities uncovers how emotion and musical meaning are connected, and how melancholy is articulated in the world of Turkish classical musicians. With her innovative concept of 'bi-auality,' Gill's book forges new possibilities for the historical and ethnographic analyses of musics and ideologies of listening for music scholars.

The Performance of Italian Basso Continuo

Transformations of Musical Modernism

Musicians in the Making

Classical French Performance Practices as Applied to the Premier Concert Royal of Fran çois Couperin

Commemoration and Wonderment in Nineteenth-Century Germany

Choral Repertoire

Performance Practices in Classic Piano Music

This book discusses what both early and modern sources say about French performance practice and offers solutions to performance problems in Francois Chauvon's Premierre Suite (taken from Tibiades, 1717). Part one discusses relevant issues of historical performance practice and establishes a context through an ethnographic study of young people playing and singing in classical music ensembles in the south of England, this text analyses why classical music in England is predominantly practiced by white middle-class people. It describes four 'articulations' or associations between the middle classes and classical music.

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

. . . 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 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.

Being True to Works of Music

Performance Practices in the Classical Era

The Application of Baroque Performance Practices for the Modern Classical Guitar

Sources and Applications

Musical Excellence

The Oxford Handbook of Music Performance, Volume 1

The Prepared Classical Guitar

*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.*

*"Volume 2 of the Oxford Handbook of Music Performance is designed around four distinct sections: Enhancements, Health and Wellbeing, Science, and Innovations. Chapters on the popular Feldenkrais method and Alexander technique open the volume, and these lead to chapters on peak performance and mindfulness, stage behavior, impression management and charisma, enhancing music performance appraisal, and how to build a career and the skills and competencies needed to be successful. The section dealing with health and wellbeing surveys the brain mechanisms involved in music learning and performing and musical activities in people with disabilities, performance anxiety, diseases and health risks in instrumentalists, hearing and voice, and finally, a discussion of how to promote a healthy related lifestyle. The first six chapters of the Science section cover the basic science underlying the operation of wind, brass, string instruments, and the piano, and two chapters covering the solo voice and vocal ensembles. The final two chapters explain digital musical instruments and the practical issues that researchers and performers face when using motion capture technology to study movement during musical performances. The four chapters of the Innovations section address the types of technological and social and wellbeing innovations that are reshaping how musicians conceive their performances in the twenty-first century."*

*Most modern performers, trained on the performance practices of the Classical and Romantic periods, come to the music of the Renaissance with well-honed but anachronistic ideas. Fundamental differences between 16th-century repertoire and that of later epochs thus tend to be overlooked--yet it is just these differences which can make a performance truly stunning. The Performance of 16th-Century Music will enable the performer to better understand this music and advance their technical and expressive abilities. Early music specialist Anne Smith outlines several major areas of technical knowledge and skill needed to perform the music of this period. She takes readers through the significance of part-book notation; solmization; rhythmic flexibility; and elements of structure in relation to rhetoric of the time; while familiarizing them with contemporary criteria and standards of excellence for performance. Through The Performance of 16th-Century Music, today's musicians will gain fundamental insight into how 16th-century polyphony functions, and the tools necessary to perform this repertoire to its fullest, most glorious potential.*

*Choral Scores is an anthology of music exemplifying distinctive choral repertoire by the most noteworthy composers throughout the history of Western music. A companion volume to Denis Shrock's Choral Repertoire (Oxford 2009), it presents works of salient importance to the development of choral music in Western culture, representing the music of the composers, eras, and movements discussed most prominently in that volume. Including 132 compositions by 124 different composers, each presented unabridged and in full score, and spanning the entirety of Western music history, from the medieval era through the twentieth century, and into the twenty-first, Choral Scores is the most thorough, and up-to-date collection of choral music available. Complete with an appendix offering literal translations of texts, as well as composer and genre indices, Choral Scores is an essential reference for choral scholars, teachers, and students alike.*

*As Related by Primary Resources and as Illustrated in the Music of W.A. Mozart and Joseph Haydn*

*Performance Practice: Music after 1600*

*A Manual for Beginning and Seasoned Performers*

*A Dictionary-Guide for Musicians*

*Learning from the Theorists*

*Beyond the Score*

*Anthology of Romantic Piano Music*

*Performance Practices in the Classical Eras Related by Primary Resources and as Illustrated in the Music of W.A. Mozart and Joseph Haydn | A Publications*

*In Beyond the Score: Music as Performance, author Nicholas Cook supplants the traditional musicological notion of music as writing, asserting instead that it is as performance that music is loved, understood, and consumed. This book reconceives music as an activity through which meaning is generated in real time, as Cook rethinks familiar assumptions and develops new approaches. Focusing primarily but not exclusively on the Western 'art' tradition, Cook explores perspectives that range from close listening to computational analysis, from ethnography to the study of recordings, and from the social relations constructed through performance to the performing (and listening) body. In doing so, he reveals not only that the notion of music as text has hampered academic understanding of music, but also that it has inhibited performance practices, placing them in a textualist straightjacket. Beyond the Score has a strong historical emphasis, touching on broad developments in twentieth-century performance style and setting them into their larger cultural context. Cook also investigates the relationship between recordings and performance, arguing that we do not experience recordings as mere reproductions of a performance but as performances in their own right. Beyond the Score is a comprehensive exploration of new approaches and methods for the study of music as performance, and will be an invaluable addition to the libraries of music scholars-including musicologists, music theorists, and music cognition scholars-everywhere.*

*Performance today on either the pianoforte or the fortepiano can be at once joyful, musically, 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 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 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 overstated."—Choice "... thoroughly musicological."—Performance Practice Review "... indispensable..."—New York Times*

*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 indicated in the manuscripts.*

*Interpreting Mozart*

*Timpani Tone and the Interpretation of Baroque and Classical Music*

*Classical and Romantic Music*

*Music as Performance*

*Choral Scores*

*Performance Practices in the Baroque Era*

*His Instruments, Music, and Performance Practices*

Timpani Tone and the Interpretation of Baroque and Classical Music explores the nature, production, and evolution of timpani tone and provides insights into how to interpret the music of J. S. Bach, Handel, Haydn, and Mozart. In drawing on 31 years of experience, Steven L. Schweizer focuses on the components of timpani tone and methods for producing it. In so doing, he discusses the importance of timpani bowl type; mallets; playing style; physical gestures; choice of drums; mallet grip; legato, marcato, and staccato strokes; playing different parts of the timpano head; and psychological openness to the music in effectively shaping and coloring timpani parts. In an acclaimed chapter on interpretation, Schweizer explores how timpanists can use knowledge of the composer's style, psychology, and musical intentions; phrasing and articulation; the musical score; and a conductor's gestures to effectively and convincingly play a part with emotional dynamism and power. The greater part of the book is devoted to the interpretation of Baroque and Classical orchestral and choral music. Meticulously drawing on original sources and authoritative scores from the seventeenth through nineteenth centuries, Schweizer convincingly demonstrates that timpanists were capable of producing a broader range of timpani tone earlier than is normally supposed. The increase in timpani size, covered timpani mallets, and thinner timpani heads intensified the quality of timpani tone; therefore, today's timpanist's need not be entirely concerned with playing with very articulate sticks. In exhaustive sections on Bach, Handel, Haydn, and Mozart, Schweizer takes the reader on an odyssey through the interpretation of their symphonic and choral music. Relying on Baroque and Classical performance practices, timpani notation, the composer's musical style, and definitive scores, he interprets timpani parts from major works of these composers. Schweizer pays particular attention to timpani tone, articulation, phrasing, and dynamic contouring: elements necessary to effectively communicate their part to listeners.

Performance Practice in the Music of Steve Reich provides a performer's perspective on Steve Reich's compositions from his idiosyncratic minimalist work Drumming, to his masterpieces, Music for 18 Musicians. It addresses performance issues encountered by the musicians in Reich's original ensemble and the techniques they developed to bring his compositions to life. Drawing comparisons with West African drumming and other non-Western music, the book highlights ideas that are helpful in the understanding and performance of rhythm in all pulse-based music. Through conversations and interviews with the author, Reich discusses his percussion background and his thoughts about rhythm in relation to the music of Ghana, Bali, India, and jazz. He explains how he used rhythm in his early compositions, the time feel he wants in his music, the kind of performer who seems to be drawn to his music, and the way perceptual and metrical ambiguity create interest in repetitive music.

'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.

Basso continuo accompaniment calls upon a complex tapestry of harmonic, rhythmic, compositional, analytical and improvisational skills. The evolving knowledge that underpinned the performance of basso continuo was built up and transmitted from the late 1500s to the second half of the eighteenth century, when changes in instruments together with the assertion of control by composers over their works brought about its demise. By tracing the development of basso continuo over time and across the regions of Italy where differing practices emerged, Giulia Nuti accesses this body of musical usage. Sources include the music itself, introductions and specific instructions and requirements in song books and operas, contemporary accounts of performances and, in the later period of basso continuo, description and instruction offered in theoretical treatises. Changes in instruments and instrumental usage and the resulting sounds available to composers and performers are considered, as well as the altering relationship between the improvising continuo player and the composer. Extensive documentation from both manuscript and printed sources, some very rare and others better known, in the original language, followed by a precise English translation, is offered in support of the arguments. There are also many musical examples, transcribed and in facsimile. Giulia Nuti provides both a scholarly account of the history of basso continuo and a performance-driven interpretation of how this music might be played.

intermediate to early advanced works by 27 composers

An Essay in the Philosophy of Music

Performing French Classical Music

Collected Essays on Modern and Classical Music

Expressiveness in Music Performance

The Performance of His Piano Pieces and Other Compositions

Performance Practices in the Baroque Era, as Related by Primary Sources

Offers performers, teachers, and researchers, new perspectives and practical guidance for enhancing performance and managing the stress that typically accompanies performance situations. It draws together the findings of pioneering initiatives from across the arts and sciences.

This volume brings together twenty-two of the most diverse and stimulating journal articles on classical and romantic performing practice, representing a rich vein of enquiry into epochs of music still very much at the forefront of current concert repertoire. In so doing, it provides a wide range of subject-based scholarship. It also reveals a fascinating window upon the historical performance debate of the last few decades in music where such matters still stimulate controversy.

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 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 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 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 facsimiles.

Murray Grodner draws on his distinguished career as a double bass musician and teacher in this compendium of performance philosophy, bowing and phrasing recommendations, tutorials on fingerings and scales, and exercises for bowing and string crossing. Grodner addresses technical obstacles in musical performance, offers advice on instrument and bow purchase, and provides a detailed approach to the fundamentals of bass playing. This guide is an invaluable resource for any bassist seeking to improve performance practices.

The Past, the Present and Strategies for the Future

J.S. Bach as Organist

Singing in Style

The Performance of 16th-Century Music

Melancholic Modalities

Music and Monumentality

Strategies and Techniques to Enhance Performance

This collection brings fresh perspectives to bear upon key questions surrounding the composition, performance and reception of musical modernism.

The Baroque Era, stretching from 1600 to the 1750s, is a truly beloved time in the history of classical music, featuring works of Bach, Vivaldi, Monteverdi, and many more. However, critical details about the performance of music during the extraordinary time have been lost to generations of re-interpretation, opinionated colorings, and changes in fashion and taste. In this book, a companion to Performance Practices in the Classical Era, noted scholar and choral conductor Dennis Shrock brings together in one place treatises, primers, tutorials, letters, prefaces, and essays from the period to paint a detailed and informative portrait of this wonderful music as it was originally intended and experienced. The primary sources represent the entire time period of the Baroque era spanning all across Europe. Dr. Shrock expertly organizes these writings and music examples according to musical context: sections devoted to sound, tempo, articulation and phrasing, metric accentuation, rhythmic alteration, ornamentation, and expression.

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 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 were more radically different from ours than is generally assumed.

Class, Control, and Classical Music

As Related by Primary Sources

Pathways to Creative Performance

Performance Practices of the Seventeenth and Eighteenth Centuries

Understanding the Classical Music Profession

Classical and Romantic Performing Practice 1750-1900

The Imaginary Museum of Musical Works : An Essay in the Philosophy of Music