

Keyboard Music Before 1700 Paperback

Keyboard Music Before 1700 Aspects of Early English Keyboard Music before c.1630 Renaissance Music The Cambridge History of Musical Performance Reader's Guide to Music The Cambridge Companion to the Organ A Dictionary of Music and Musicians (A.D. 1450-1889) by Eminent Writers, English and Foreign The British Union-catalogue of Early Music Before the Year 1801 A Dictionary of Music and Musicians A Dictionary of Music and Musicians (A.D. 1450-1889) by Eminent Writers, English and Foreign A Manual of Music Dictionary of Music and Musicians A Dictionary of Music and Musicians (A.D. 1450-1889) Music Trades "A" Dictionary of Music and Musicians (A.D. 1450-1883) ... A Dictionary of Music and Musicians (A.D. 1450-1880) by Eminent Writers, English and Foreign A Dictionary of Music and Musicians (A.D. 1450-1889) A Dictionary of Music and Musicians (A.D. 1450-1880) by Eminent Writers, English and Foreign Analysis of the Study of Music Literature in Selected American Colleges A Dictionary of Music and Musicians Alexander Silbiger David Smith Kenneth Kreitner Colin Lawson Murray Steib Nicholas Thistlethwaite Edith Betty Schnapper George Grove Sir George Grove Wilber M. Derthick George Grove George Grove George Grove George Grove John Alexander Fuller-Maitland Elizabeth Ellen Kaho Sir George Grove

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Keyboard music before 1700 begins with an overview of the development of keyboard music in Europe then individual chapters by noted authorities in the field cover the key composers and repertory before 1700 in England France Germany and the Netherlands Italy and Spain and Portugal the book concludes with a chapter on performance practice which addresses current issues in the interpretation and revival of this music

english keyboard music reached an unsurpassed level of sophistication in the late sixteenth and early seventeenth centuries as organists such as william byrd and his students took a genre associated with domestic amateur performance and treated it as seriously as vocal music this book draws together important research on the music its sources and the instruments on which it was played there are two chapters on instruments john koster on the use of harpsichord during the period and dominic gwynn on the construction of tudor style organs based on the surviving evidence we have for them this leads to a section devoted to organ performance practice in a liturgical context in which john harper discusses what the use of organs pitched in f may imply about their use in alternation with vocal polyphony and magnus williamson explores improvisational practice in the tudor period the next section is on sources and repertoire beginning with frauke jürgensen and rachelle taylor s chapter on clarifica me pater settings which grows naturally out of the consideration of improvisation in the previous chapter the next two contributions focus on two of the most important individual manuscript sources tihamir popović challenges assumptions about my ladye nevells booke by reflecting on what the manuscript can tell us about aristocratic culture and david j smith provides a detailed study of the famous fitzwilliam virginal book the discussion then broadens out into pieter dirksen s consideration of a wider selection of sources relating to john bull which in turn connects closely to david leadbetter s work on gibbons lute sources and questions of style

we know what say a josquin mass looks like but what did it sound like this is a much more complex and difficult question than it may seem kenneth kretner has assembled twenty articles published between 1946 and 2009 by scholars exploring the performance of music from the fifteenth and sixteenth centuries the collection includes works by david fallows howard mayer brown christopher page margaret bent and others covering the voices and instruments debate of the 1980s the performance of sixteenth century sacred and secular music the role of instrumental ensembles and problems of pitch standards and musica ficta together the papers form not just a comprehensive introduction to the issues of renaissance performance practice but a compendium of clear thinking and elegant writing about a perpetually intriguing period of music history

the intricacies and challenges of musical performance have recently attracted the attention of writers and scholars to a greater extent than ever before research into the performer s experience has begun to explore such areas as practice techniques performance anxiety and memorisation as well as many other professional issues historical performance practice has been the subject of lively debate way beyond academic circles mirroring its high profile in the recording studio and the concert hall reflecting the strong ongoing interest in the role of performers and performance this history brings together research from leading scholars and historians and importantly features contributions from accomplished performers whose practical experiences give the volume a unique vitality moving the focus away from the composers and onto the musicians responsible for bringing the music to life this history presents a fresh integrated and innovative perspective on performance history and practice from the earliest times to today

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 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

this companion is an essential guide to all aspects of the organ and its music it examines in turn the instrument the player and the repertoire the early chapters tell of the instrument s history and construction identify the scientific basis of its sounds and the development of its pitch and tuning examine the history of the organ case and consider the current trends and conflicts within the world of organ building central chapters investigate the practical art of learning and playing the organ introduce the complex area of performance practice and outline the relationship between organ playing and the liturgy of the church the final section explores the vast repertoire of organ music focusing on a selection of the most important traditions

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