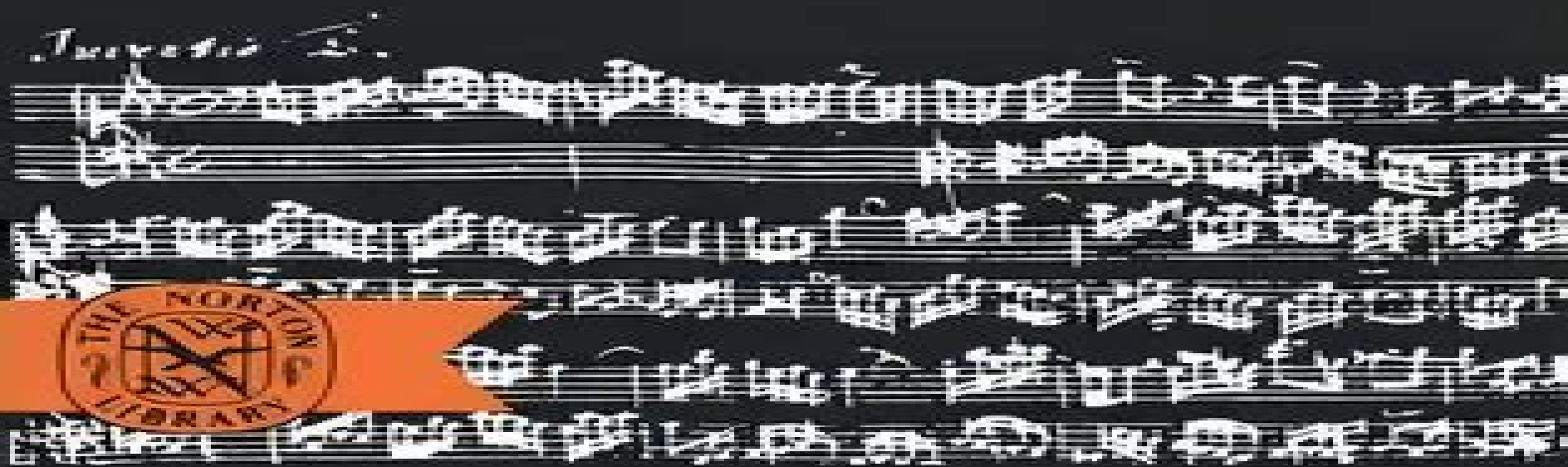


Phrasing and Articulation

A Contribution to a Rhetoric of Music

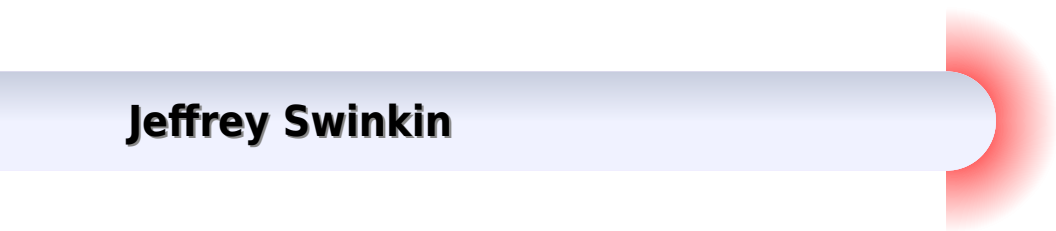
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Phrasing And Articulation A Contribution To A Rhetoric Of Music

Jeffrey Swinkin



Phrasing And Articulation A Contribution To A Rhetoric Of Music:

Phrasing and articulation Hermann Keller, 1965 **Phrasing and Articulation** Hermann Keller, 1965 Phrasing and Articulation: a Contribution to a Rhetoric of Music, with 152 Musical Examples; Translated [from the German] by Leigh Gerdine Hermann Keller, *Phrasierung und Artikulation. Phrasing and Articulation. A Contribution to a Rhetoric of Music. With 152 Musical Examples. Translated by Leigh Gerdine* Hermann KELLER (Musicologist.), Leigh Gerdine, 1966 *The Art of Musical Phrasing in the Eighteenth Century* Stephanie Vial, 2008 This book is the collection of papers that came out of an interdisciplinary symposium held in the spring of 1991 in the Republic of San Marino The conference Effects of War on Society was planned as the first in a series aimed ultimately at placing in perspective the sociocultural variables that make outbreaks of war probable and delineating for researchers and policy makers alike some important steps that can be taken to control these variables This is Volume 1 of a series entitled Studies on the Nature of War which the University of Rochester Press has been publishing from Volume 2 War and Ethnicity Global Connections and Local Violence 1997 after much demand we are now distributing this book on behalf of the conference organizers The Center for Interdisciplinary Research on Social Stress in San Marino **The Rhetoric of RHETORIC** Wayne C. Booth, 2009-02-09 In this manifesto distinguished critic Wayne Booth claims that communication in every corner of life can be improved if we study rhetoric closely Written by Wayne Booth author of the seminal book The Rhetoric of Fiction 1961 Explores the consequences of bad rhetoric in education in politics and in the media Investigates the possibility of reducing harmful conflict by practising a rhetoric that depends on deep listening by both sides Interpreting Musical Gestures, Topics, and Tropes Robert S. Hatten, 2017-09-04 Robert Hatten s new book is a worthy successor to his Musical Meaning in Beethoven which established him as a front rank scholar in questions of musical meaning B oth how he approaches musical works and what he says about them are timely and to the point Musical scholars in both musicology and theory will find much of value here and will find their notions of musical meaning challenged and expanded Patrick McCreless This book continues to develop the semiotic theory of musical meaning presented in Robert S Hatten s first book Musical Meaning in Beethoven IUP 1994 In addition to expanding theories of markedness topics and tropes Hatten offers a fresh contribution to the understanding of musical gestures as grounded in biological psychological cultural and music stylistic competencies By focusing on gestures topics tropes and their interaction in the music of Mozart Beethoven and Schubert Hatten demonstrates the power and elegance of synthetic structures and emergent meanings within a changing Viennese Classical style Musical Meaning and Interpretation Robert S Hatten editor The ^AEnd of Early Music Bruce Haynes, 2007-07-20 Part history part explanation of early music this book also plays devil s advocate criticizing current practices and urging experimentation Haynes a veteran of the movement describes a vision of the future that involves improvisation rhetorical expression and composition *The Moving Body in the Aural Skills Classroom* Diane Urista, 2016 The Moving Body in the Aural Skills Classroom influenced by Dalcroze eurhythmics is a

practical guide for college level teachers and students interested in integrating the moving body into the traditional aural skills classroom What distinguishes this book from other texts is its central concern with movement to music as a tool for developing musical perception and the kinesthetic aspects humans experience as performers Moving to music and watching others move cultivates an active multi sensory learning experience in which students learn by discovery and from each other Improvisatory and expressive elements are built into exercises to encourage a dynamic link between musical training and artistic performance Designed for a three to four semester undergraduate curriculum the book contains a wealth of exercises that teach rhythmic melodic harmonic and formal concepts Exercises not only develop the ear but also awaken the muscular and nervous system foster mind body connections strengthen the powers of concentration being in the musical now develop inner hearing short and long term memory multi tasking skills limb autonomy and expressive freedom Exercises are presented in a graded though flexible order allowing you to select individual exercises in any sequence Activities involve movement through space traveling movement as well as movement in place stationary movement for those teaching in small classrooms The text can be used as a teacher s manual a supplementary aural skills textbook or as a stand alone reference in a course dedicated to eurhythmics Movement exercises are designed to enhance and work in conjunction with musical examples presented in other texts Many exercises also provide an effective aural sensory tool in the music theory classroom to complement verbal explanations The approach integrates easily into any traditional college or conservatory classroom and is compatible with the following systems fixed do moveable do and scale degrees A companion website accompanies the text featuring undergraduate students performing select exercises

The Teaching of Instrumental Music Richard

Colwell, Michael Hewitt, 2015-08-20 This book introduces music education majors to basic instrumental pedagogy for the instruments and ensembles most commonly found in the elementary and secondary curricula This text focuses on the core competencies required for teacher certification in instrumental music The first section of the book focuses on essential issues for a successful instrumental program objectives assessment and evaluation motivation administrative tasks and recruiting and scheduling including block scheduling The second section devotes a chapter to each wind instrument plus percussion and strings and includes troubleshooting checklists for each instrument The third section focuses on rehearsal techniques from the first day through high school

Teaching Performance: A Philosophy of Piano Pedagogy Jeffrey

Swinkin, 2015-07-16 How can the studio teacher teach a lesson so as to instill refined artistic sensibilities ones often thought to elude language How can the applied lesson be a form of aesthetic education How can teaching performance be an artistic endeavor in its own right These are some of the questions Teaching Performance attempts to answer drawing on the author s several decades of experience as a studio teacher and music scholar The architects of absolute music Hanslick Schopenhauer and others held that it is precisely because instrumental music lacks language and thus any overt connection to the non musical world that it is able to expose essential elements of that world More particularly for these philosophers it is the

density of musical structure the intricate interplay among purely musical elements that allows music to capture the essences behind appearances By analogy the author contends that the more structurally intricate and aesthetically nuanced a pedagogical system is the greater its ability to illuminate music and facilitate musical skills The author terms this phenomenon relational autonomy Eight chapters unfold a piano pedagogical system pivoting on the principle of relational autonomy In grounding piano pedagogy in the aesthetics of absolute music each domain works on the other On the one hand Romantic aesthetics affords pedagogy a source of artistic value in its own right On the other hand pedagogy concretizes Romantic aesthetics deflating its transcendental pretensions and showing the dichotomy of absolute utilitarian to be specious

Is Language a Music? David Lidov, 2005 If music is a universal language is language a universal music **The Evolution of Music** Leonid Perlovsky, Aleksey Nikolsky, 2020-12-28 This eBook is a collection of articles from a Frontiers Research Topic Frontiers Research Topics are very popular trademarks of the Frontiers Journals Series they are collections of at least ten articles all centered on a particular subject With their unique mix of varied contributions from Original Research to Review Articles Frontiers Research Topics unify the most influential researchers the latest key findings and historical advances in a hot research area Find out more on how to host your own Frontiers Research Topic or contribute to one as an author by contacting the Frontiers Editorial Office frontiersin.org about contact **The Evolution of Verse Structure in Old and Middle English Poetry** Geoffrey Russom, 2017-04-07 This book traces the evolution of traditional English verse structures from their Old and Middle origins to the Modern English period **Summa Kitharologica, Vol. 2** Ricardo Iznaola, 2024-10-17 This second volume of Ricardo Iznaola's monumental Summa Kitharologica trilogy is according to its author a playbook for self-guided discovery in matters related to the expressive interpretation of music Its 26 short pieces in all keys in versions for solo guitar and guitar duo present the reader with an ample array of musical styles and technical procedures that serve as so many opportunities for exploration of the fascinating and complex growth process that brings the player from basic acquaintance with a score to masterful assimilation of its contents As the distinguished British guitarist and pedagogue Jonathan Leathwood remarks in his Foreword to the book at this point the player is so at one with the score that they can stretch it and occasionally contradict it without ever betraying its essential meaning attaining that desirable imprecision proposed as a marker of ultimate mastery by cellist and pedagogue Pedro de Alcantara As Leathwood reminds us The musical contents are complemented by brief epigraphs preceding each solo miniature ranging from the factual to the poetic whose purpose is to anchor the music in an evocative affect-charged context that may hopefully stir the player's imagination as will the excellent recordings by Laura Husbands and the Arabesque Duo Additional commentaries in the Working Notes section in the appendix and in the afterword deal with topics as diverse as mental practice synesthesia musical peak experiences prosody and rhythm theory the hazards of a performing career and the performer's need for and the challenges of introspective self-assessment Throughout the book advocates as its core thesis the importance of a

questioning stance what if as the path to discovery through changes in points of view a consistently variable perspectivist approach in which comparison and evaluation of multiple alternatives rather than prescriptive pre ordained solutions is taken as the foundation for true understanding Volume 3 of Summa Kitharologica Handbook of Comparative Fingering Analysis completes the set with a comprehensive analytical overview of guitar fingering strategies since the early 19th century

Library of Congress Catalogs Library of Congress,1970 *The Performing Pianist's Guide to Fingering* Joseph Banowetz,2021-02-09 The Performing Pianist s Guide to Fingering the much anticipated companion to Joseph Banowetz s The Pianist s Guide to Pedaling provides practical fingering solutions for technical musical passages Banowetz contends that fingering choices require much thought and consideration and that too often these choices are influenced by historical traditions and ideas rather than by actual performance conditions By returning to the unedited original compositions he strives to help the advanced pianist think through the composer s musical intent and the actual performance tempo and dynamics when selecting the fingering Banowetz also includes valuable contributions by Philip Fowke who examines redistributions by Benno Moiseiwitsch in Rachmaninoff s compositions and Nancy Lee Harper who explores the often very different approaches to fingering found in keyboard music of the Baroque era The Performing Pianist s Guide to Fingering will be useful to the advanced pianist and to instructors looking to guide students in improving this important art **Bach Performance Practice, 1945-1975** Dorottya Fabian,2017-07-05 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 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 Library of Congress Catalog Library of Congress,1965 A cumulative list of works represented by Library of Congress printed cards *Turning Notes Into Music* Hans Lampl,1996-10-17 By enabling performers to grasp the fundamentals of interpretation this work allows them to satisfy the requirements of the music and follow their artistic impulse simultaneously It outlines the steps that transform a literal rendition playing the notes into a musical and convincing performance Organized into nine chapters each focused on a single

area of interpretation Turning Notes into Music presents musicians with a comprehensive illustrated guide to the interpretative problems that they must address while preparing a piece of music for performance Bibliography

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