



RHYTHMIC ALTERATION
IN SEVENTEENTH- AND
EIGHTEENTH-CENTURY MUSIC



Notes Inégales and Overdotting

Stephen E. Hefling

Rhythmic Alteration In 17th And 18th Century Music Notes Inegales And Overdotting

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Rhythmic Alteration In 17th And 18th Century Music Notes Inegales And Overdotting:

Rhythmic Alteration in Seventeenth- and Eighteenth-century Music Stephen E. Hefling, 1993 Notes inegales is the historical name of the French practice prevalent from 1690 to 1780 of performing diminution like passages as uneven pairs of notes despite their notation in equal values Overdotting a modern term designates the Baroque custom of rendering certain dotted rhythms longer than their notation indicates Appropriate adoption of both practices in performance requires that the performer weigh a wide range of interrelated variables including tempo articulation and national musical styles

Performance Practice Roland Jackson, 2013-10-23 Performance practice is the study of how music was performed over the centuries both by its originators the composers and performers who introduced the works and later by revivalists This first of its kind Dictionary offers entries on composers musicians performers technical terms performance centers musical instruments and genres all aimed at elucidating issues in performance practice This A Z guide will help students scholars and listeners understand how musical works were originally performed and subsequently changed over the centuries Compiled by a leading scholar in the field this work will serve as both a point of entry for beginners as well as a roadmap for advanced scholarship in the field Baroque Music Peter Walls, 2017-07-05 Research in the 20th and 21st centuries into historical performance practice has changed not just the way performers approach music of the 17th and 18th centuries but eventually the way audiences listen to it This volume beginning with a 1915 Saint Sa lecture on the performance of old music sets out to capture musicological discussion that has actually changed the way Baroque music can sound The articles deal with historical instruments pitch tuning temperament the nexus between technique and style vibrato the performance implications of musical scores and some of the vexed questions relating to rhythmic alteration It closes with a section on the musicological challenges to the ideology of the early music movement mounted principally in the 1990s Leading writers on historical performance practice are represented Recognizing that significant developments in historically inspired performance have been led by instrument makers and performers the volume also contains representative essays by key practitioners *Inside Early Music* Bernard D. Sherman, 2003-10-09 The attempt to play music with the styles and instruments of its era commonly referred to as the early music movement has become immensely popular in recent years For instance Billboard's Top Classical Albums of 1993 and 1994 featured Anonymous 4 who sing medieval music and the best selling Beethoven recording of 1995 was a period instruments symphony cycle led by John Eliot Gardiner who is Deutsche Grammophon's top selling living conductor But the movement has generated as much controversy as it has best selling records not only about the merits of its results but also about the validity of its approach To what degree can we recreate long lost performing styles How important are historical period instruments for the performance of a piece Why should musicians bother with historical information Are they sacrificing art to scholarship Now in *Inside Early Music* Bernard D Sherman has invited many of the leading practitioners to speak out about their passion for early music why they are attracted to this movement and how it

shapes their work Readers listen in on conversations with conductors Gardiner William Christie and Roger Norrington Peter Phillips of the Tallis Scholars vocalists Susan Hellauer of Anonymous 4 forte pianist Robert Levin cellist Anner Bylsma and many other leading artists The book is divided into musical eras Medieval Renaissance Baroque and Classic and Romantic with each interview focusing on particular composers or styles touching on heated topics such as the debate over what is authentic the value of playing on period instruments and how to interpret the composer s intentions Whether debating how to perform Monteverdi s madrigals or comparing Andrew Lawrence King s Renaissance harp playing to jazz the performers convey not only a devotion to the spirit of period performance but the joy of discovery as they struggle to bring the music most truthfully to life Spurred on by Sherman s probing questions and immense knowledge of the subject these conversations movingly document the aspirations growing pains and emerging maturity of the most exciting movement in contemporary classical performance allowing each artist s personality and love for his or her craft to shine through From medieval plainchant to Brahms orchestral works Inside Early Music takes readers whether enthusiasts or detractors behind the scenes to provide a masterful portrait of early music s controversies challenges and rewards

Nineteenth-Century Chamber Music Stephen Hefling, 2004-03-01 Nineteenth Century Chamber Music proceeds chronologically by composer beginning with the majestic works of Beethoven and continuing through Schubert Spohr and Weber Mendelssohn Schumann Brahms the French composers Smetana and Dvorak and the end of the century pre modernists Each chapter is written by a noted authority in the field The book serves as a general introduction to Romantic chamber music and would be ideal for a seminar course on the subject or as an adjunct text for Introduction to Romantic Music courses Plus musicologists and students of 19th century music will find this to be an invaluable resource

Performing French Classical Music Timothy Schultz, 2001 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 conte

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Subject Guide to Books in Print, 1996

[Forthcoming Books](#) Rose Arny, 1993

Music Johannes Rademacher, 1996 The history of music from Classical Antiquity to the avant garde from madrigals to minimalism from Gregorian chant to heavy metal from Beethoven to Mersey Beat

Journal of the Conductors' Guild, 1981

Arts & Humanities Citation Index, 1994

A Problem of Rhythm in Baroque Music Sol Babitz, 1952

Notes Inégales Jet E. Turner, 1974

Tactus, Mensuration and Rhythm in Renaissance Music Ruth I. DeFord, 2015-04-23 Ruth I DeFord s book explores how tactus mensuration and rhythm were employed to articulate form and shape in the period from c 1420 to c 1600 Divided into two parts the book examines the theory and practice of rhythm in relation to each other to offer new

interpretations of the writings of Renaissance music theorists In the first part DeFord presents the theoretical evidence introduces the manuscript sources and explains the contradictions and ambiguities in tactus theory The second part uses theory to analyse some of the best known repertories of Renaissance music including works by Du Fay Ockeghem Busnoys Josquin Isaac Palestrina and Rore and to shed light on composers formal and expressive uses of rhythm DeFord s conclusions have important implications for our understanding of rhythm and for the analysis editing and performance of music during the Renaissance period *The Contrapuntal Harmonic Technique of the 18th Century* Allen Irvine McHose, 1947

Whispering the Strategies of Language: An Emotional Quest through **Rhythmic Alteration In 17th And 18th Century Music Notes Inegales And Overdotting**

In a digitally-driven world where displays reign supreme and quick connection drowns out the subtleties of language, the profound secrets and emotional nuances concealed within words frequently get unheard. Yet, set within the pages of **Rhythmic Alteration In 17th And 18th Century Music Notes Inegales And Overdotting** a fascinating literary treasure pulsing with natural emotions, lies an exceptional quest waiting to be undertaken. Composed by an experienced wordsmith, this wonderful opus attracts viewers on an introspective trip, delicately unraveling the veiled truths and profound impact resonating within ab muscles cloth of every word. Within the mental depths of this emotional evaluation, we shall embark upon a honest exploration of the book is key themes, dissect their fascinating publishing style, and yield to the powerful resonance it evokes strong within the recesses of readers hearts.

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Table of Contents Rhythmic Alteration In 17th And 18th Century Music Notes Inegales And Overdotting

1. Understanding the eBook Rhythmic Alteration In 17th And 18th Century Music Notes Inegales And Overdotting
 - The Rise of Digital Reading Rhythmic Alteration In 17th And 18th Century Music Notes Inegales And Overdotting
 - Advantages of eBooks Over Traditional Books
2. Identifying Rhythmic Alteration In 17th And 18th Century Music Notes Inegales And Overdotting
 - Exploring Different Genres
 - Considering Fiction vs. Non-Fiction
 - Determining Your Reading Goals
3. Choosing the Right eBook Platform
 - Popular eBook Platforms
 - Features to Look for in an Rhythmic Alteration In 17th And 18th Century Music Notes Inegales And Overdotting
 - User-Friendly Interface
4. Exploring eBook Recommendations from Rhythmic Alteration In 17th And 18th Century Music Notes Inegales And

Overdotting

- Personalized Recommendations
 - Rhythmic Alteration In 17th And 18th Century Music Notes Inegales And Overdotting User Reviews and Ratings
 - Rhythmic Alteration In 17th And 18th Century Music Notes Inegales And Overdotting and Bestseller Lists
5. Accessing Rhythmic Alteration In 17th And 18th Century Music Notes Inegales And Overdotting Free and Paid eBooks
 - Rhythmic Alteration In 17th And 18th Century Music Notes Inegales And Overdotting Public Domain eBooks
 - Rhythmic Alteration In 17th And 18th Century Music Notes Inegales And Overdotting eBook Subscription Services
 - Rhythmic Alteration In 17th And 18th Century Music Notes Inegales And Overdotting Budget-Friendly Options
 6. Navigating Rhythmic Alteration In 17th And 18th Century Music Notes Inegales And Overdotting eBook Formats
 - ePub, PDF, MOBI, and More
 - Rhythmic Alteration In 17th And 18th Century Music Notes Inegales And Overdotting Compatibility with Devices
 - Rhythmic Alteration In 17th And 18th Century Music Notes Inegales And Overdotting Enhanced eBook Features
 7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of Rhythmic Alteration In 17th And 18th Century Music Notes Inegales And Overdotting
 - Highlighting and Note-Taking Rhythmic Alteration In 17th And 18th Century Music Notes Inegales And Overdotting
 - Interactive Elements Rhythmic Alteration In 17th And 18th Century Music Notes Inegales And Overdotting
 8. Staying Engaged with Rhythmic Alteration In 17th And 18th Century Music Notes Inegales And Overdotting
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers Rhythmic Alteration In 17th And 18th Century Music Notes Inegales And Overdotting
 9. Balancing eBooks and Physical Books Rhythmic Alteration In 17th And 18th Century Music Notes Inegales And Overdotting
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection Rhythmic Alteration In 17th And 18th Century Music Notes Inegales And Overdotting
 10. Overcoming Reading Challenges

Rhythmic Alteration In 17th And 18th Century Music Notes Inegales And Overdotting

- Dealing with Digital Eye Strain
- Minimizing Distractions
- Managing Screen Time
- 11. Cultivating a Reading Routine Rhythmic Alteration In 17th And 18th Century Music Notes Inegales And Overdotting
 - Setting Reading Goals Rhythmic Alteration In 17th And 18th Century Music Notes Inegales And Overdotting
 - Carving Out Dedicated Reading Time
- 12. Sourcing Reliable Information of Rhythmic Alteration In 17th And 18th Century Music Notes Inegales And Overdotting
 - Fact-Checking eBook Content of Rhythmic Alteration In 17th And 18th Century Music Notes Inegales And Overdotting
 - Distinguishing Credible Sources
- 13. Promoting Lifelong Learning
 - Utilizing eBooks for Skill Development
 - Exploring Educational eBooks
- 14. Embracing eBook Trends
 - Integration of Multimedia Elements
 - Interactive and Gamified eBooks

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