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Performance Practices in Classic

Piano
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University of
California Press

Performance Practices In Classic Piano Music Their Principles And Applications

Luca Sala, Rohan Stewart-MacDonald



Performance Practices In Classic Piano Music Their Principles And Applications:

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Mozart Simon P. Keefe, 2003-05-22 The Cambridge Companion to Mozart paints a rounded yet focussed picture of one of the most revered artists of all time Bringing the most recent scholarship into the public arena this volume bridges the gap between scholarly and popular images of the composer enhancing the readers appreciation of Mozart and his extraordinary output regardless of their prior knowledge of the music Part I situates Mozart in the context of late eighteenth century musical environments and aesthetic trends that played a pivotal role in his artistic development and examines his methods of composition Part II surveys Mozart's works in all of the genres in which he excelled and Part III looks at the reception of the composer and his music since his death Part IV offers insight into Mozart's career as a performer as well as theoretical and practical perspectives on historically informed performances of his music *Reader's Guide to Music* Murray

Steib, 2013-12-02 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 **After the Golden Age** Kenneth Hamilton, 2008 Hamilton dissects the oft invoked myth of a Great Tradition or Golden Age of 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 Playing Beyond the Notes

Deborah Rambo Sinn, 2013-03-14 Playing Beyond the Notes A Pianist's Guide to Musical Interpretation demystifies the complex concepts of musical interpretation in Western tonal piano music by boiling it down to basic principles in an accessible writing style Author and veteran piano instructor Deborah Rambo Sinn tackles a different interpretive principle explaining clearly for example how to play effective ornaments and rubatos As a whole the book helps pianists understand concrete ways to apply interpretive concepts to their own playing and gives teachers practical ways to teach interpretation to

their students The book is illustrated with over 200 repertoire excerpts and supplemented by a companion website with over 100 audio recordings Playing Beyond the Notes is essential reading for all performing pianists independent piano teachers and piano pedagogy students

Interpreting Chopin: Analysis and Performance Alison Hood, 2017-05-15 Music theory is often seen as independent from even antithetical to performance While music theory is an intellectual enterprise performance requires an intuitive response to the music But this binary opposition is a false one which serves neither the theorist nor the performer In *Interpreting Chopin* Alison Hood brings her experience as a performer to bear on contemporary analytical models She combines significant aspects of current analytical approaches and applies that unique synthetic method to selected works by Chopin casting new light on the composer's preludes nocturnes and barcarolle An extension of Schenkerian analysis the specific combination of five aspects distinguishes Hood's method from previous analytical approaches These five methods are attention to the rhythms created by pitch events on all structural levels a detailed accounting of the musical surface strict use of analytical notation following guidelines offered by Steve Larson a continual concern with what have been called strategies or premises and an exploration of how recorded performances might be viewed in terms of analytical decisions or might even shape those decisions Building on the work of such authors as William Rothstein Carl Schachter and John Rink Hood's approach to Chopin's oeuvre raises interpretive questions of central interest to performers

Musical Entanglements between Germany and East Asia Joanne Miyang Cho, 2021-10-09 This edited volume explores musical encounters and entanglements between Germany and East Asian nations from 1900 to the present In so doing it speaks to their dynamic and multi faceted musical relations in multiple ways Despite East Asia and Germany being located at opposite ends of the globe German music has found remarkably fertile soil in East Asia East Asians have enthusiastically adopted it while at the same time adding their own musical interpretations These musical encounters have produced compositions that reflect this mutual influence stimulating and enriching each other through their entanglement After more than a century of entanglement Germany and East Asia have become kindred musical spirits

The Cambridge Companion to the Piano David Rowland, 1998-11-19 This collection of specially commissioned essays offers an accessible introduction to the history of the piano performance styles and its vast repertoire Part 1 reviews the evolution of the piano from its earliest forms up to the most recent developments including the acoustics of the instrument Part 2 explores the varied repertory in its social and stylistic contexts including contemporary music with a final chapter on jazz blues and ragtime The Companion also contains a glossary of important terms and will be a valuable source for the piano performer student and enthusiast

Eighteenth-Century Keyboard Music Robert Marshall, 2004-03-01 18th Century Piano Music focuses on the core composers of the 18th century repertoire The book begins with an overview of the keyboard instruments that were in use during the period and a chapter on performance practice Then the book proceeds through each major composer beginning with Bach and then progressing through the French Masters Scarlatti C P E and J C Bach Haydn Mozart

and Early Beethoven **Muzio Clementi and British Musical Culture** Luca Sala, Rohan Stewart-MacDonald, 2018-06-14 Recent scholarship has vanquished the traditional perception of nineteenth century Britain as a musical wasteland In addition to attempting more balanced assessments of the achievements of British composers of this period scholars have begun to explore the web of reciprocal relationships between the societal economic and cultural dynamics arising from the industrial revolution the Napoleonic wars and the ever changing contours of British music publishing music consumption concert life instrument design performance practice pedagogy and composition Muzio Clementi 1752 1832 provides an ideal case study for continued exploration of this web of relationships Based in London for much of his life whilst still maintaining contact with continental developments Clementi achieved notable success in a diversity of activities that centred mainly on the piano The present book explores Clementi s multivalent contribution to piano performance pedagogy composition and manufacture in relation to British musical life and its international dimensions An overriding purpose is to interrogate when how and to what extent a distinctive British musical culture emerged in the early nineteenth century Much recent work on Clementi has centred on the Italian National Edition of his complete works MiBACT several chapters report on this project whilst continuing to pursue the book s broader themes **Stravinsky's Piano** Graham Griffiths, 2013-02-21 Stravinsky s reinvention in the early 1920s as both neoclassical composer and concert pianist is here placed at the centre of a fundamental reconsideration of his whole output viewed from the unprecedented perspective of his relationship with the piano Graham Griffiths assesses Stravinsky s musical upbringing in St Petersburg with emphasis on his education at the hands of two extraordinary teachers whom he later either ignored or denounced Leokadiya Kashperova for piano and Rimsky Korsakov for instrumentation Their message Griffiths argues enabled Stravinsky to formulate from that intensely Russian experience an internationalist brand of neoclassicism founded upon the premises of objectivity and craft Drawing directly on the composer s manuscripts Griffiths addresses Stravinsky s lifelong fascination with counterpoint and with pianism s constructive processes Stravinsky s Piano presents both of these as recurring features of the compositional attitudes that Stravinsky consistently applied to his works whether Russian neoclassical or serial and regardless of idiom and genre

Sourcebook for Research in Music, Third Edition Allen Scott, 2015-06-01 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 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

Sourcebook for Research in Music Phillip Crabtree, Donald H. Foster, 1993 This bibliography of bibliographies lists and describes sources from basic references to highly specialized materials Valuable as a classroom text and as a research tool for scholars librarians performers and teachers

Understanding Mozart's Piano Sonatas John Irving, 2016-02-24 Mozart's piano sonatas are among the most familiar of his works and stand alongside those of Haydn and Beethoven as staples of the pianist's repertoire In this study John Irving looks at a wide selection of contextual situations for Mozart's sonatas focusing on the variety of ways in which they assume identities and achieve meanings In particular the book seeks to establish the provisionality of the sonatas notated texts suggesting that the texts are not so much identifiers as possibilities and that their identity resides in the usage Close attention is paid to reception matters analytical approaches organology the role of autograph manuscripts early editions and editors and aspects of historical performance practice all of which go beyond the texts in opening windows onto Mozart's sonatas Treating the sonatas collectively as a repertoire rather than as individual works the book surveys broad thematic issues such as the role of historical writing about music in defining a generic space for Mozart's sonatas their construction within pedagogical traditions the significance of sound as opposed to sight in these works and in particular their sound on fortepianos of the later eighteenth century and the creative role of the performer in their representation beyond the frame of the text Drawing together and synthesizing this wealth of material Irving provides an invaluable reference source for those already familiar with this repertoire

Piano Pedagogy Gilles Comeau, 2013-01-11 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

The Cambridge History of Musical Performance Colin Lawson, Robin Stowell, 2012-02-16 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 **Mozart** SimonP. Keefe,2018-10-24 This volume of essays on Wolfgang Amadeus Mozart reflects scholarly advances made over the last thirty years The studies are broad and focused demonstrating a large number of viewpoints methodologies and orientations and the material spans a wide range of subject areas including biography vocal music instrumental music and performance Written by leading researchers from Europe and North America these previously published articles and book chapters are representative of both the most frequently discussed and debated issues in Mozart studies and the challenging exciting nature of Mozart scholarship in general The volume is essential reading for researchers students and scholars of Mozart s music 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 musiciansperformers 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

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