

READINGS IN THE
History *of* Music
in Performance



Selected, translated, and edited by
CAROL MACCLINTOCK

Readings In The History Of Music In Performance

David Milsom



Readings In The History Of Music In Performance:

Readings in the History of Music in Performance Carol MacClintock, 1979 extremely useful In MacClintock's selections even when the source is primarily theoretical she chooses passages that give a lively insight into actual music making A Continuo Readings on the performance of Western music from the late middle ages to the early nineteenth century describe the accepted conventions and actual practices of former times

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Musical Performance John Rink, 2002-12-12 Table of contents

A Guide to Library Research in Music Pauline Shaw Bayne, Edward Komara, 2020-02-20 A Guide to Library Research in Music introduces students to the process and techniques for researching and writing about music It provides examples of different types of writing offers a thorough introduction to music literature describes various information searching methods and library based organizational systems and explores the wide array of music resources This second edition discusses the latest innovations in library catalog searching new matters in digital technology and the expansion in musical genres for library research The book's organization allows for three independent tracks of study Part 1 treats essentials of the research process explaining starting point resources such as library catalogs dictionaries and bibliographies It addresses scholarly documentation the use of style manuals and basics of copyright Part 2 develops skills and strategies for library and Internet based research describing database structures and library catalogs subject searching in catalogs and journal indexes keyword searching techniques related record searching and citation databases and the use of experts and thematic catalogs Part 3 discusses the organization of a music library emphasizing score collections books and journals in music literature and music teaching publications

[Singing in Style](#) Martha Elliott, 2006-01-01 Muziekhistorisch en musicologisch overzicht van de klassieke solozang vanaf de barok tot heden

[So You Want to Sing Early Music](#) Martha Elliott, 2019-02-08 A great majority of European music written before 1750 is for voices but remains understudied and underperformed It includes music for groups of voices and solo voices with and without instruments music for the church and the theater for the court and the chamber as well as music in different languages and with different national styles In [So You Want to Sing Early Music](#) Martha Elliott introduces this remarkably rich and varied repertoire within a historical context for the 21st century singer Focusing on music from the 17th and early 18th centuries

this book offers guidance on style and ornamentation working with vocal and instrumental colleagues reading manuscripts and edited editions of scores Elliot shares advice for how to handle the different kinds of early music performance situations in which singers might find themselves as well as where to find workshops and performance opportunities Equally helpful to the classically trained solo singer or amateur choral singer *So You Want to Sing Early Music* will allow them to broaden their repertoire and build their stylistic toolbox Additional chapters by Scott McCoy and Wendy LeBorgne address universal questions of voice science pedagogy and vocal health The *So You Want to Sing* series is produced in partnership with the National Association of Teachers of Singing Like all books in the series *So You Want to Sing Early Music* features online supplemental material on the NATS website Please visit www.nats.org to access style specific exercises audio and video files and additional resources

Performing Baroque Music Mary Cyr, 2017-07-05 Listeners performers students and teachers will find here the analytical tools they need to understand and interpret musical evidence from the baroque era Scores for eleven works many reproduced in facsimile to illustrate the conventions of 17th and 18th century notation are included for close study Readers will find new material on continuo playing as well as extensive treatment of singing and French music The book is also a concise guide to reference materials in the field of baroque performance practice with extensive annotated bibliographies of modern and baroque sources that guide the reader toward further study First published by Ashgate at that time known as Scholar Press in 1992 and having been out of print for some years this title is now available as a print on demand title

Music Library and Research Skills Jane Gottlieb, 2017 Concise and engaging this text covers a wide range of reference sources for research in all genres of music Through this practical introduction to the key concepts of music research students will develop a firm understanding of the tools used to gather data including what types of sources exist how they are arranged and how they may best be used to do research

Renaissance Music Kenneth Kreitner, 2017-07-05 We know what 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 Kreitner 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

Source Readings in Music History William Oliver Strunk, 1998 The definitive collection of great writings on music from ancient Greece through the twentieth century

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 **Classical and Romantic Music** David

Milsom,2017-07-05 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 **The Historical Performance of Music** Colin Lawson,Robin Stowell,1999-11-11 A 1999 overview of

historical performance surveying issues and suggesting future developments *The Performance of 16th-Century Music* Anne Smith,2011-03-30 Modern musical training tends to focus primarily on performance practices of the Classical and Romantic periods and most performers come to the music of the Renaissance with well honed but anachronistic ideas and concepts As a result elemental differences between 16th century repertoire and that of later epochs tend to be overlooked yet it is just these differences which can make a performance truly stunning The Performance of 16th Century Music offers a remedy for the performer presenting the information and guidance that will enable them to better understand the music and advance their technical and expressive abilities Drawing from nearly 40 years of performing teaching and studying this repertoire and its theoretical sources renowned early music specialist Anne Smith outlines several major areas of technical knowledge and skill needed to perform the music of this period She takes the reader through part books and choirbooks solmization rhythmic inequality 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 and glorious potential **A Complete History of Music for Schools, Clubs, and Private Reading**

W. J. Baltzell,2022-06-13 In A Complete History of Music for Schools Clubs and Private Reading W J Baltzell meticulously chronicles the evolution of music across diverse cultures and historical epochs from its ancient origins to contemporary forms This comprehensive work is characterized by its accessible prose and rich illustrative examples making it an invaluable resource for educators scholars and music enthusiasts alike Baltzell s literary style blends narrative with analytical discourse situating music within its social and historical contexts thus inviting readers to appreciate music not merely as an art form

but as a vital cultural expression W J Baltzell a renowned musicologist and educator possesses a profound understanding of music s pedagogical significance which undoubtedly informed his decision to write this book His extensive experience in teaching and his passion for fostering musical appreciation among diverse audiences drive his efforts to provide a holistic view of music history ensuring that both novice and seasoned readers can engage deeply with the subject matter This book is highly recommended for anyone interested in the intersection of music and society as well as for those seeking to enrich their understanding of music s historical trajectory Baltzell s erudition and clarity make this a must read illuminating the role of music in shaping cultural narratives throughout history

Music Research Laurie J. Sampsel, 2009 Introduces music students to the major print and electronic research tools available to them both for graduate level music bibliography or research courses and for any music courses requiring students to write research papers It guides students to the most significant English language research tools and resources reference titles in major areas and the principal sources in French German Italian and Spanish Publisher s description

The ^AOxford Handbook of Music Performance, Volume 1 Gary McPherson, 2021-12-24 The two volume Oxford Handbook of Music Performance provides the most comprehensive and authoritative resource for musicians educators and scholars currently available It is aimed primarily for practicing musicians particularly those who are preparing for a professional career as performers and are interested in practical implications of psychological and scientific research for their own music performance development educators with a specific interest or expertise in music psychology who will wish to apply the concepts and techniques surveyed in their own teaching undergraduate and postgraduate students who understand the potential of music psychology for informing music education and researchers in the area of music performance who consider it important for the results of their research to be practically useful for musicians and music educators

Authenticity in Performance: Eighteenth-Century Case Studies Peter Le Huray, 1990-11-22 Authenticity in Performance focuses on nine representative works from the Baroque and Classical periods defining some of the more important questions that the performer and listener should ask

Aspects of Early Music and Performance Audrey Ekdahl Davidson, 2008 This collection draws together twelve of the best essays related to early music some never before published by the influential musician and music scholar Audrey Ekdahl Davidson Davidson s insightful studies of the works of composers such as Palestrina John Dowland Henry Lawes and Hildegard of Bingen appear alongside equally impressive analyses of anonymously composed pieces including the Planctus Mariae from Cividale del Friuli in Italy the Ludus Danielis from the Beauvais Cathedral in France and the Danish vernacular work known as the Roskilde St John Passion Edited by literary scholar Clifford Davidson Aspects of Early Music and Performance also displays Audrey Davidson s skills as critic of English Renaissance texts with carefully considered examinations of works by Milton Sir Philip Sidney and George Herbert as well as an important reconsideration of the Alma redemptoris mater sung by Chaucer s little clergeon At one time a professional solo soprano and the founder and longtime director of her own early music group Davidson also

writes compellingly about practical and theoretical issues related to the performance of early music especially vocal music
Taken together these pieces will provide musicologists and performers as well as students of literature with important
information and fresh insights into a diverse and compelling musical tradition and the cultural and religious conditions that
helped shape it Publisher

The book delves into Readings In The History Of Music In Performance. Readings In The History Of Music In Performance is a crucial topic that needs to be grasped by everyone, from students and scholars to the general public. The book will furnish comprehensive and in-depth insights into Readings In The History Of Music In Performance, encompassing both the fundamentals and more intricate discussions.

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 - Chapter 1: Introduction to Readings In The History Of Music In Performance
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 - Chapter 3: Readings In The History Of Music In Performance in Everyday Life
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 - Chapter 5: Conclusion
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 6. In chapter 5, the author will draw a conclusion about Readings In The History Of Music In Performance. The final chapter will summarize the key points that have been discussed throughout the book.
- This book is crafted in an easy-to-understand language and is complemented by engaging illustrations. This book is highly recommended for anyone seeking to gain a comprehensive understanding of Readings In The History Of Music In Performance.

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