

READ THE INTERPRETATION OF THE MUSIC OF THE 17TH AND 18TH CENTURIES DOVER BOOKS ON MUSIC FREE

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The Interpretation Of The Music Of The 17th And 18th Centuries Dover Books On Music Introduction

Interpretation of the Music of the 17th and 18th Centuries

One of the most influential figures in the twentieth-century revival of early music, Arnold Dolmetsch (1858–1940) was the first to apply academic attention to the issue of authentic historical performance. His groundbreaking study, *The Interpretation of the Music of the 17th and 18th Centuries*, first appeared in 1915 and remains a landmark of musicology. An outstanding musician, teacher, and maker of Baroque-style instruments, Dolmetsch sought the correct interpretation of Baroque music in order to heighten its expressive intent and emotional impact. In this study, he quotes extensively from both familiar and lesser-known treatises of the seventeenth and eighteenth centuries, adding enlightening comments to each quotation and providing illuminating conclusions. Topics include tempo, rhythm, ornamentation, figured bass realization, wrist positioning, and fingering, and musical instruments of the period. A rare appendix of musical examples, originally published separately, appears in this new edition of the first book to address in a comprehensive and scholarly manner the problems of performing Baroque music. More than a text on performance practices, this classic offers glimpses of what Baroque music meant—both as an art and a science—to musicians of the era.

A New Look at Segovia, His Life, His Music, V1

A scholarly edition of over 500 pages written to explore and evaluate Andres Segovia's achievements. Volume One contains a biography of the years of 1893 -1957 and focuses on Segovia's renditions of Renaissance, Baroque and Classical masterpieces by Narvaez, Frescobaldi, Bach, Scarlatti and Sor

The Flute and Flute Playing

The modern flute owes its invention to the author of this 1871 musicology classic. Topics include acoustics, keying, fingering, care and repair, development of tone, exercises, much more. 50 illustrations.

The Flute and Flute Playing

The modern flute owes its invention to the author of this 1871 musicology classic. It details the instrument's acoustics, explains techniques for establishing proportions, keying, fingering, care and repair, and bass flute in G. Includes insights on development of tone, exercises, and methods of practicing and interpretation. Includes 50 illustrations plus reproductions of Boehm's letters and numerous notes by the translator.

The Cambridge Companion to the Harpsichord

Covers every aspect of the harpsichord and its music, including composers, genres, national styles, tuning, and the art of harpsichord building.

Timpani Tone and the Interpretation of Baroque and Classical Music

Timpani Tone and the Interpretation of Baroque and Classical Music explores the nature, production, and evolution of timpani tone and provides insights into how to interpret the music of J. S. Bach, Handel, Haydn, and Mozart. In drawing on 31 years of experience, Steven L. Schweizer focuses on the components of timpani tone and methods for producing it. In so doing, he discusses the importance of timpani bowl type; mallets; playing style; physical gestures; choice of drums; mallet grip; legato, marcato, and staccato strokes; playing different parts of the timpano head; and psychological openness to the music in effectively shaping and coloring timpani parts. In an acclaimed chapter on interpretation, Schweizer explores how timpanists can use knowledge of the composer's style, psychology, and musical intentions; phrasing and articulation; the musical score; and a conductor's gestures to effectively and convincingly play a part with emotional dynamism and power. The greater part of the book is devoted to the interpretation of Baroque and Classical orchestral and choral music. Meticulously drawing on original sources and authoritative scores from the seventeenth through nineteenth centuries, Schweizer convincingly demonstrates that timpanists were capable of producing a broader range of timpani tone earlier than is normally supposed. The increase in timpani size, covered timpani mallets, and thinner timpani heads increased the quality of timpani tone; therefore, today's timpanist's need not be entirely concerned with playing with very articulate sticks. In exhaustive sections on Bach, Handel, Haydn, and Mozart, Schweizer takes the reader on an odyssey through the interpretation of their symphonic and choral music. Relying on Baroque and Classical performance practices, timpani notation, the composer's musical style, and definitive scores, he interprets timpani parts from major works of these composers. Schweizer pays particular attention to timpani tone, articulation, phrasing, and dynamic contouring: elements necessary to effectively communicate their part to listeners.

A New Look at Segovia, His Life, His Music: A biography of the years 1893-1957. Segovia's classical guitar masterpieces by Narváez, Frescobaldi, Bach, Scarlatti, and Sor

Donated by Graham Wade 19.3.98.

Traditions of Keyboard Music from 1650 to 1750

Books recommended for undergraduate and college libraries listed by Library of Congress Classification Numbers.

Subject Guide to Books in Print

This concise volume offers both a practical manual for performers and an authoritative history of the instrument. Includes advice on mastering basic touch, fingering, articulation and phrasing, rhythm and tempo, ornaments, more.

The Best Books for Academic Libraries: Music & fine arts

A History of Twentieth-Century Music in a Theoretic-Analytical Context is an integrated account of the genres and concepts of twentieth-century art music, organized topically according to aesthetic, stylistic, technical, and geographic categories, and set within the larger political, social, economic, and cultural framework. While the organization is topical, it is historical within that framework. Musical issues interwoven with political, cultural, and social conditions have had a significant impact on the course of twentieth-century musical tendencies and styles. The goal of this book is to provide a theoretic-analytical

basis that will appeal to those instructors who want to incorporate into student learning an analysis of the musical works that have reflected cultural influences on the major musical phenomena of the twentieth century. Focusing on the wide variety of theoretical issues spawned by twentieth-century music, *A History of Twentieth-Century Music in a Theoretic-Analytical Context* reflects the theoretical/analytical essence of musical structure and design.

Playing the Harpsichord

"Often overlooked in musical analysis, the performer plays an important role in the recreation of musical works. This dissertation incorporates the performer's perspective by focusing on social, physical, and mental processes of learning and playing music in the classical piano repertoire. Drawing on studies in music and narrative, the author argues that a narratological approach can extend beyond the listener's perspective to analyze the performer's experience." -- Abstract.

Classical Keyboard Music in Print, 1993

Vivid conversations with Claudio Arrau on technique, plus discussions with Philip Lorenz, Daniel Barenboim, Garrick Ohlsson, and Sir Colin Davis. "A fascinating and valuable book." — *New York Magazine*. 21 photos.

Historical Organ Techniques and Repertoire: England, 1550-1660

Features a historical survey of writings on the fugue from the Renaissance to the present as well as four 18th-century studies: works by J. J. Fux, F. W. Marpurg, and more. Includes introductions, commentary, and 255 musical examples.

Handbook of Choral Music Selection, Score Preparation and Writing

Bibliographic Guide to Music

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