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The End of Early Music Princeton University Press

Originally published in 1966, the Reeseschrift remains one of the most significant collections of musicological writings ever assembled. Its fifty-six essays, written by some of the greatest scholars of our time, range chronologically from antiquity to the 17th century and geographically from Byzantium to the British Isles. They deal with questions of history, style, form, texture, notation, and performance practice.

Ornamentation in Baroque and Post-baroque Music Yale University Press

Again available in paperback, this definitive work on the genius of Domenico Scarlatti (1685-1757) is the result of twelve years of devoted effort by America's foremost harpsichordist and one of the principal authorities on eighteenth-century harpsichord music. Mr. Kirkpatrick traveled extensively to collect material that has tripled the known facts about Scarlatti's life, providing the first adequate biography of one of the greatest harpsichord composers of the eighteenth century and one of the most original composers of all time. The second half of his book is an illuminating study of Scarlatti's 555 sonatas, concluding with a chapter on their performance. The book contains extensive appendixes, including discussions of ornamentation and Scarlatti's vocal music, and an updated section of addenda and corrigenda.

The Art of Musical Phrasing in the Eighteenth Century transcript Verlag

Claudia Michels beschreibt anhand zeitgenössischer Quellen das Faschingstreiben am Wiener Hof Anfang/Mitte des 18. Jahrhunderts und analysiert die großen Karnevalsopern in Text und Musik, um ihre Besonderheiten, die sie als Faschingsproduktionen auszeichnen, aufzuzeigen. Sie bezieht auch die Künstler, die an der Entstehung der Opern beteiligt waren, in ihre Untersuchungen mit ein: Den Librettisten – allen voran den Meister der Tragikomödie Pietro Pariati und das Komödientalent Claudio Pasquini – und Komponisten, insbesondere Francesco Conti und Antonio Caldara, bot die karnevalistische Lizenz die Möglichkeit, ihr komisches Talent auszuleben und gleichzeitig Kritik am Hofleben anzubringen.

Ornamentation in Baroque and Post-Baroque Music, with Special Emphasis on J.S. Bach Cambridge University Press

The Enlightenment was based on the use of reason, common sense, and "natural law," and was paralleled by an emphasis on feelings and the emotions in religious, especially Pietist circles. Progressive thinkers in England, France, and later in Germany began to assail the absolutism of the state and the orthodoxy of the Church; in Germany the line led from Leibniz, Thomasius, and Wolff to Lessing and Kant, and eventually to the rise of an educated upper middle class. Literary developments encompassed the emergence of a national theater, literature, and a common literary language. This became possible in part because of advances in literacy and education, especially among bourgeois women, and the reorganization of book production and the book market. This major new reference work provides a fresh look at the major literary figures, works, and cultural developments from around 1700 up to the late Enlightenment. They trace the 18th-century literary revival in German-speaking countries: from occasional and learned literature under the influence of French Neoclassicism to the establishment of a new German drama, religious epic and secular poetry, and the sentimentalist novel of self-fashioning. The volume includes the new, stimulating works of women, a chapter on music and literature, chapters on literary developments in Switzerland and in Austria, and a chapter on reactions to the Enlightenment from the 19th century to the present. The recent revaluating of cultural and social phenomena affecting literary texts informs the presentations in the individual chapters and allows for the inclusion of hitherto neglected but important texts such as essays, travelogues, philosophical texts, and letters. Contributors: Kai Hammermeister, Katherine Goodman, Helga Brandes, Rosmarie Zeller, Kevin Hilliard, Francis Lamport, Sarah Colvin, Anna Richards, Franz M. Eybl, W. Daniel Wilson, Robert Holub. Barbara Becker-Cantarino is Research Professor in German at the Ohio State University.

German Literature of the Eighteenth Century UPNE

This volume of essays discusses the European and global expansion of Italian opera and the significance of this process for debates on opera at home in Italy. Covering different parts of Europe, the Americas, Southeast and East Asia, it investigates the impact of transnational musical exchanges on notions of national identity associated with the production and reception of Italian opera across the world. As a consequence of these exchanges between composers, impresarios, musicians and audiences, ideas of operatic Italianness (italianit...) constantly changed and had to be reconfigured, reflecting the radically transformative experience of time and space that throughout the nineteenth century turned opera into a global aesthetic commodity. The book opens with a substantial introduction discussing key concepts in cross-disciplinary perspective and concludes with an epilogue relating its findings to different historiographical trends in transnational opera studies.

Treatise on Vocal Performance and Ornamentation by Johann Adam Hiller Boydell

& Brewer

Practical suggestions, and documentary evidence, for performers wishing to understand the gestures and nuances embedded in eighteenth-century musical notation.

Guide to Reprints Princeton University Press

Ornaments play an enormous role in the music of the seventeenth and eighteenth centuries, and ambiguities in their notation (as well as their frequent omission in the score) have left doubt as to how composers intended them to be interpreted. Frederick Neumann, himself a violinist and conductor, questions the validity of the rigid principles applied to their performance. In this controversial work, available for the first time in paperback, he argues that strict constraints are inconsistent with the freedom enjoyed by musicians of the period. The author takes an entirely new look at ornamentation, and particularly that of J. S. Bach. He draws on extensive research in England, France, Germany, Italy, and the United States to show that prevailing interpretations are based on inadequate evidence. These restrictive interpretations have been far-reaching in their effect on style. By questioning them, this work continues to stimulate a reorientation in our understanding of Baroque and post-Baroque music.

Performance Practices of the Seventeenth and Eighteenth Centuries Georg Olms Verlag

An English translation with commentary of an important first treatise on singing by Agricola.

Karnevalsoper am Hofe Kaiser Karls VI. (1711-1740) Hollitzer Wissenschaftsverlag

"The Eloquent Oboe is a history of the hautboy, the oboe of the Baroque period. It reflects recent interest in this instrument, which was the first of the woodwinds to join with strings in creating the new orchestra, and had by the end of the twentieth century again become a regular presence on the concert scene. Between 1640 and 1760, this type of oboe underwent dramatic changes in both function and physical form, and the majority of its solo and chamber repertoire appeared. Haynes examines in detail the hautboy's structure, its players, makers, and composers, issues of performing style and period techniques, how and where the instrument was played, and who listened to it."--Jacket.

The Oxford Handbook of Music Performance, Volume 2 Tectum Wissenschaftsverlag

Beating Time & Measuring Music in the Early Modern Era chronicles the shifting relationships between ideas about time in music and science from the sixteenth through the early nineteenth centuries. Centered on theories of musical meter, the book investigates the interdependence between theories of meter and conceptualizations of time from the age of Zarlino to the invention of the metronome. These formulations have evolved throughout the history of Western music, reflecting fundamental reevaluations not only of music but also of time itself. Drawing on paradigms from the history of science and technology and the history of philosophy, author Roger Mathew Grant illustrates ways in which theories of meter and time, informed by one another, have manifested themselves in the field of music. During the long eighteenth century, treatises on subjects such as aesthetics, music theory, mathematics, and natural philosophy began to reflect an understanding of time as an absolute quantity, independent of events. This gradual but conclusive change had a profound impact on the network of ideas connecting time, meter, character, and tempo. Investigating the impacts of this change, Grant explores the timekeeping techniques - musical and otherwise - that implemented this conceptual shift, both technologically and materially. Bringing together diverse strands of thought in a broader intellectual history of temporality, Grant's study fills an unexpected yet conspicuous gap in the history of music theory, and is essential reading for music theorists and composers as well as historical musicologists and practitioners of

historically informed performance.

B - A - C - H Ashgate Publishing, Ltd.

A 1999 overview of historical performance, surveying issues and suggesting future developments.

Beating Time & Measuring Music in the Early Modern Era Oxford University Press

Performed throughout Europe during the 1700s, Italian heroic opera, or opera seria, was the century's most significant musical art form, profoundly engaging such figures as Handel, Haydn, and Mozart. Opera and Sovereignty is the first book to address this genre as cultural history, arguing that eighteenth-century opera seria must be understood in light of the period's social and political upheavals. Taking an anthropological approach to European music that's as bold as it is unusual, Martha Feldman traces Italian opera's shift from a mythical assertion of sovereignty, with its festive forms and rituals, to a dramatic vehicle that increasingly questioned absolute ideals. She situates these transformations against the backdrop of eighteenth-century Italian culture to show how opera seria both reflected and affected the struggles of rulers to maintain sovereignty in the face of a growing public sphere. In so doing, Feldman explains why the form had such great international success and how audience experiences of the period differed from ours today. Ambitiously interdisciplinary, Opera and Sovereignty will appeal not only to scholars of music and anthropology, but also to those interested in theater, dance, and the history of the Enlightenment.

The Solfeggio Tradition Bärenreiter-Verlag

Wie singt man eigentlich ein Lautenlied von John Dowland? Wo ist ein Portamento angebracht? Was bedeutet "cercar della nota"? Darf man Schubert-Lieder verzieren? Und wieviel Spielraum haben Interpreten/-innen in Vokalwerken der Neuen Musik? Das Handbuch gibt Antworten auf diese und viele andere Fragen. Gegliedert nach Jahrhunderten, stellt es die Vokalpraxis von ca. 1600 bis zur Gegenwart vor: In systematischer Weise erschließt es zunächst Aspekte wie Stimmtypen, Gesangsästhetik, historische Aussprache, Ornamentik und Deklamation - stets mit Bezug auf die zeitgenössischen Quellen. Darauf folgen kommentierte Beispiele aus den verschiedenen Gattungen der jeweiligen Zeit, die das Spektrum vokaler Gestaltungsmöglichkeiten verdeutlichen und so dem heutigen Interpreten die Grundlagen für die eigenen künstlerischen Entscheidungen an die Hand geben. Das Handbuch wendet sich ebenso an Sänger und Gesangspädagogen wie an alle, die sich für Historische Aufführungspraxis interessieren.

Catalogue Tectum Wissenschaftsverlag

Bach's Well-tempered Clavier (or the 48 Preludes and Fugues) stands at the core of baroque keyboard music and has been a model and inspiration for performers and composers ever since it was written. This invaluable guide to the 96 pieces explains Bach's various purposes in compiling the music, describes the rich traditions on which he drew, and provides commentaries for each prelude and fugue. In his text, David Ledbetter addresses the main focal points mentioned by Bach in his original 1722 title page. Drawing on Bach literature over the past three hundred years, he explores German traditions of composition types and Bach's novel expansion of them; explains

Bach's instruments and innovations in keyboard technique in the general context of early eighteenth-century developments; reviews instructive and theoretical literature relating to keyboard temperaments from 1680 to 1750; and discusses Bach's pedagogical intent when composing the Well-tempered Clavier. Ledbetter's commentaries on individual preludes and fugues equip readers with the concepts necessary to make their own assessment and include information about the sources when details of notation, ornaments, and fingerings have a bearing on performance.

Music for a Mixed Taste Pendragon Press

A reference book for the musician's practical work of interpretation, this volume, after a general presentation of 18th century principles for determining a tempo, offers a compendium of all Mozart's autograph tempo markings in 420 lists of pieces of similar character. Thus, a comparison of slower and quicker movements is made possible by 434 music examples, and there follows a wide-ranging collection of relevant texts taken from historical sources. The book does not claim to know "the single correct tempo" for the works of Wolfgang Amadeus Mozart. It hopes to be of assistance in the unavoidable search by every interpreter for the "true mouvement" of each work—for the work itself, for the performer, the instrument or instruments, the room, the public, the nature of the event. It follows that there can be no absolutely "authentic" tempo for Mozart's works. And yet his tempo markings, since he chose them so meticulously, should be taken equally seriously with the other parameters of his famously precise notation. Alfred Brendel writes: "an astonishing opus ... one of those rare and important books in which music and musicology form a vital association; a lifelong study that makes one very much aware of a field to which attention is rarely paid. It accomplishes this by bringing to bear an understanding that never loses sight of the musical foundation on which it is built, and by a discerning intelligence that does not shy away from raising debatable topics, although without ever claiming infallibility ... One cannot be grateful enough to Helmut Breidenstein for his methodological accuracy which allows us Mozart interpreters to orientate ourselves with ease and pleasure ... His book sharpens our perception, at the same time giving an overview and making us sensitive to each individual case. Admiration and gratitude."

Heinrich Schenker Princeton University Press

Observes four centuries of pitch changes and their effect on instruments throughout this period, paying close attention to varying pitch levels used in Italy, France, and the Netherlands.

Guide to Reprints 2002 Oxford University Press on Demand

„... eine vielschichtige, spannende und glänzend formulierte Lektüre: ein kluges, pointiertes Buch [...] Martin Geck blickt als Meister seines Fachs weit über Bachs Musik hinaus. Wissen und Nachdenken über viele andere Themen fließt in seinen Analysen mit ein.“ (Fiona Tede, Concerto) "Eindrucksvoll ist vor allem, in welchen breiten geistesgeschichtlichen Horizonten die Arbeiten angesiedelt sind (...) Der nicht allzu umfangreiche Aufsatzband ergänzt in inhaltlicher Hinsicht selbst voluminöse Standardwerke (...) und bietet zudem erhebliches Lesevergnügen. Der Band sollte in Bibliotheken mit musikwissenschaftlichen Beständen ohnehin nicht fehlen, empfiehlt sich aber auch für Bestände für ein breiteres Publikum und für kleinere Bibliotheken." (Albert Raffelt, Informationsmittel/IFB, digitales Rezensionsorgan für Bibliothek und Wissenschaft) Das anhaltende Echo auf seine große Bach-Biografie aus dem Jahr 2000 hat den Autor beflügelt, weiter über Bach zu forschen und nachzudenken. Die vorliegenden, fast zur Hälfte noch unveröffentlichten Essays bieten einen repräsentativen Ausschnitt seiner neuen Studien zu Werk und Wirkung Johann

Sebastian Bachs. Sie werfen Schlaglichter sowohl auf Bachs Schaffen als auch auf seine Nachwirkungen im Werk Mozarts, Schumanns, Weberns, Hindemiths und Gubaidulinas.

Eine anregende Betrachtung über den Bach-Film von Straub/Huillet eröffnet den Band. Anschaulich und fesselnd geschrieben, ist das Buch eine Fundgrube nicht nur für Experten, sondern auch für Bach-Liebhaber. The lasting reception of his great Bach biography of 2000 has inspired the author to further research and reflection on Bach. These essays, almost half of them never published before, offer a representative selection of his new studies on the work and influence of Johann Sebastian Bach. They cast light both on Bach's own creative work and on his influence in the works of Mozart, Schumann, Webern, Hindemith and Gubaidulina. The volume opens with a stimulating examination of Straub and Huillet's Bach film. Clearly and compellingly written, the book is a treasure trove not only for experts but for all lovers of Bach.

Opera and Sovereignty University Rochester Press

This set of 11 volumes, originally published between 1946 and 2001, amalgamates a wide breadth of research on Art and Culture in the Nineteenth Century, including studies on photography, theatre, opera, and music. This collection of books from some of the leading scholars in the field provides a comprehensive overview of the subject how it has evolved over time, and will be of particular interest to students of art and cultural history.

Italian Opera in Global and Transnational Perspective K G Saur Verlag Gmbh & Company

The established reference work Guide to Reprints has been radically reworked for this edition. Bibliographical data was substantially increased where information was obtainable. In addition, the user-friendliness of Guide to Reprints was raised to the high level of other K.G. Saur directories through author-title cross-references, a subject volume, a person index and a publisher index. In this edition, the directory lists more than 60,000 titles from more than 350 publishers.

Mozarts Tempo-System John Deere Publishing

Music written before 1800 is performed today in the context of an ever-intensifying concern with historical sound and style, a concern that has led to an explosion of research on the performance practices of various periods. This encyclopedic study presents a synthesis of current knowledge about what Frederick Neumann calls the "tactical issues of interpretation" - tempo, rhythm, dynamics, articulation, phrasing, ornamentation - as applied to the music of the Baroque and Classical periods. Taking a descriptive rather than a prescriptive approach, Neumann provides a systematic account of what is known about performance practices during those times, indicates areas of controversy, and suggests possible solutions. His purpose is to provide today's performer with a foundation of historical insights as the basis for artistic decisions. Performance Practices of the Seventeenth and Eighteenth Centuries is divided into six parts. Part I, "Tempo," examines the roots of tempo in mensural notation and during the transition to modern notation; flexible tempo after 1600; tempo words; and the tempo of dances. Part II, "Rhythm," discusses the controversial areas of rhythmic alteration: the author argues against the international currency of notes inegales and questions the significance generally attributed to the "French Overture Style." Part III, "Dynamics," explores "terraced" and transitional dynamics and the reconstruction of dynamics from notation. Part IV, "Articulation," treats vocal articulation, instrumental legato and detachment, and special problems of articulation. Part V, "Phrasing," separately discusses the theory and practice of phrasing. Part VI, "Ornamentation," examines graces, trills, and other ornaments as well as improvisation, with an emphasis on the diversity of practices from

place to place as well as over time. Throughout the book, Neumann persistently advocates a scrupulous approach to the use of such sources as contemporary treatises on questions of performance, warning against the temptation to assume that books as important as those of Quantz, C.P.E. Bach, or Leopold Mozart can safely be applied not only to all contemporaries but also backward and forward in time. And, side by side with the results of historical research, Neumann urges that musicians keep in mind the ideals of expression and taste - the "strategic" dimensions of performance that can never be completely determined by the study of rules. Includes notes, bibliography, and more than 300 musical examples and facsimiles.