

The Cambridge Companion To The Harpsichord

The Cambridge History of Western Music Theory Thomas Christensen.2006-04-20 The Cambridge History of Western Music Theory is the first comprehensive history of Western music theory to be published in the English language. A collaborative project by leading music theorists and historians, the volume traces the rich panorama of music-theoretical thought from the Ancient Greeks to the present day. Recognizing the variety and complexity of music theory as an historical subject, the volume has been organized within a flexible framework. Some chapters are defined chronologically within a restricted historical domain, whilst others are defined conceptually and span longer historical periods. Together the thirty-one chapters present a synthetic overview of the fascinating and complex subject that is historical music theory. Richly enhanced with illustrations, graphics, examples and cross-citations as well as being thoroughly indexed and supplemented by comprehensive bibliographies of the most important primary and secondary literature, this book will be an invaluable resource for students and scholars alike.

The Cambridge Companion to the Piano David Rowland.1998-11-19 A Companion to the piano, one of the world's most popular instruments.

The Cambridge Companion to Elgar Daniel M. Grimley,Julian Rushton.2004 See:

The Cambridge Companion to the Rolling Stones Victor Coelho,John Covach.2019-09-12 The first collection of academic essays focused entirely on the musical, historical, cultural and media impact of the Rolling Stones.

A Guide to the Harpsichord Ann Bond.2003-03 This practical guide treats the mechanics and evolution of the instrument, and offers a survey of its literature. The author provides valuable advice on touch and technique, including articulation and fingering, with a lucid exposition of the issues involved in historical performance practice and a clear explanation of ornamentation. The repertoire of each of the great national schools is presented and discussed, with four representative pieces singled out for detailed analysis. More advanced players will welcome the author's suggestions on continuo playing and the helpful discussion of tuning and temperaments. From advice on acquiring a harpsichord, to wise counsel on how to play it and what music to choose, to suggestions on maintenance and tuning, A Guide to the Harpsichord is an indispensable companion for both beginning and advanced harpsichordists.

The Cambridge Companion to the Clarinet Colin James Lawson.1995-12-14 Written for students, performers, and music lovers.

The Cambridge Companion to Medieval Music Mark Everist.2011-03-03 From the emergence of plainsong to the end of the fourteenth century, this Companion covers all the key aspects of medieval music. Divided into three main sections, the book first of all discusses repertory, styles and techniques - the key areas of traditional music histories; next taking a topographical view of the subject - from Italy, German-speaking lands, and the Iberian Peninsula; and concludes with chapters on such issues as liturgy, vernacular poetry and reception. Rather than presenting merely a chronological view of the history of medieval music, the volume instead focuses on technical and cultural aspects of the subject. Over nineteen informative chapters, fifteen world-leading scholars give a perspective on the music of the Middle Ages that will serve as a point of orientation for the informed listener and reader, and is a must-have guide for anyone with an interest in listening to and understanding medieval music.

The Cambridge Companion to Gilbert and Sullivan David Eden,Meinhard Saremba.2009-08-06 An international team of contributors, including film director Mike Leigh, presents fresh insights into the work of Gilbert and Sullivan.

The Cambridge Companion to French Music Simon Trezise.2015-02-19 This accessible Companion provides a wide-ranging and comprehensive

introduction to French music from the early middle ages to the present.

The Cambridge Companion to Mozart Simon P. Keefe.2003-05-22 Table of contents

The Cambridge Companion to Michael Tippett Kenneth Gloag,Nicholas Jones.2013-01-17 This Companion provides a wide ranging and accessible study of one of the most individual composers of the twentieth century. A team of international scholars shed new light on Tippett's major works and draw attention to those that have not yet received the attention they deserve.

The Cambridge Companion to the Cello Robin Stowell.1999-06-28 This is a compact, composite and authoritative survey of the history and development of the cello and its repertory since the origins of the instrument. The volume comprises thirteen essays, written by a team of nine distinguished scholars and performers, and is intended to develop the cello's historical perspective in breadth and from every relevant angle, offering as comprehensive a coverage as possible. It focuses in particular on four principal areas: the instrument's structure, development and fundamental acoustical principles; the careers of the most distinguished cellists since the baroque era; the cello repertory (including chapters devoted to the concerto, the sonata, other solo repertory, and ensemble music); and its technique, teaching methods and relevant aspects of historical and performance practice. It is the most comprehensive book ever to be published about the instrument and provides essential information for performers, students and teachers.

The Cambridge Companion to the Harpsichord Mark Kroll.2019-01-03 Covers every aspect of the harpsichord and its music, including composers, genres, national styles, tuning, and the art of harpsichord building.

Dramatic Expression in Rameau's Tragédie en Musique Cynthia Verba.2013-02-21 Cynthia Verba's book explores the story of music's role in the French Enlightenment, focusing on dramatic expression in the musical tragedies of the composer-theorist Jean-Philippe Rameau. She reveals how his music achieves its highly moving effects through an interplay between rational design, especially tonal design, and the portrayal of feeling and how this results in a more nuanced portrayal of the heroine. Offering a new approach to understanding Rameau's role in the Enlightenment, Verba illuminates important aspects of the theory-practice relationship and shows how his music embraced Enlightenment values. At the heart of the study are three scene types that occur in all of Rameau's tragedies: confession of forbidden love, intense conflict and conflict resolution. In tracing changes in Rameau's treatment of these, Verba finds that while he maintained an allegiance to the traditional French operatic model, he constantly adapted it to accommodate his more enlightened views on musical expression.

The Cambridge Companion to the Recorder John Mansfield Thomson,Anthony Rowland-Jones.1995-10-27 The first book to offer a complete introduction to the recorder includes basic reference material previously unavailable in one volume. A special feature is the rich collection of illustrations which in themselves provide a history of the instrument.

The Cambridge Companion to the Musical Nicholas Everett.2002-12-09 The Cambridge Companion to the Musical provides an accessible introduction to one of the liveliest and most popular forms of musical performance. Written by a team of specialists in the field of musical theatre especially for students and theatregoers, it offers a guide to the history and development of the musical in England and America (including coverage of New York's Broadway and London's West End traditions). Starting with the early history of the musical, the volume comes right up to date and examines the latest works and innovations, and includes information on the singers, audience and critical reception, and traditions. There is fresh coverage of the American musical theatre in the eighteenth and nineteenth centuries, the British musical theatre in the middle of the twentieth century, and the rock musical. The Companion contains an extensive bibliography and photos from key productions.

The Cambridge Companion to Haydn Caryl Leslie Clark.2005-11-24 An introduction to the musical work and cultural world of Joseph Haydn.

The Cambridge Companion to Music and Romanticism Benedict Taylor.2021-08-26 A stimulating new approach to understanding the relationship between music and culture in the long nineteenth century.

The Cambridge Companion to Grand Opera David Charlton.2003-09-04 Table of contents

The Cambridge Companion to Opera Studies Nicholas Till.2012-10-18 The first comprehensive attempt to map the current field of opera studies by leading scholars in the discipline.

The Cambridge Companion to Brass Instruments Trevor Herbert,John Wallace.1997-10-13 This Companion covers many diverse aspects of brass instruments and in such detail. It provides an overview of the history of brass instruments, and their technical and musical development. Although the greatest part of the volume is devoted to the western art music tradition, with chapters covering topics from the medieval to the contemporary periods, there are important contributions on the ancient world, non-western music, vernacular and popular traditions and the rise of jazz. Despite the breadth of its narrative, the book is rich in detail, with an extensive glossary and bibliography. The editors are two of the most respected names in the world of brass performance and scholarship, and the list of contributors includes the names of many of the world's most prestigious scholars and performers on brass instruments.

Playing the Harpsichord Howard Schott.2002-01-01 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 Cambridge Companion to Handel Donald Burrows.1997-12-04 A Companion to one of the principal creative figures in Baroque music.

The Cambridge Companion to the Concerto Simon P. Keefe.2005-10-27 A rare volume dedicated entirely to scholarship on the genre of the concerto.

The Cambridge Companion to Bach John Butt.1997-06-26 The Cambridge Companion to Bach, first published in 1997, goes beyond a basic life-and-works study to provide a late twentieth-century perspective on J. S. Bach the man and composer. The book is divided into three parts. Part One is concerned with the historical context, the society, beliefs and the world-view of Bach's age. The second part discusses the music and Bach's compositional style, while Part Three considers Bach's influence and the performance and reception of his music through the succeeding generations. This Companion benefits from the insights and research of some of the most distinguished Bach scholars, and from it the reader will gain a notion of the diversity of current thought on this great composer.

The Cambridge Companion to Electronic Music Nick Collins,Julio d'Escrivan.2017-10-30 Musicians are always quick to adopt and explore new technologies. The fast-paced changes wrought by electrification, from the microphone via the analogue synthesiser to the laptop computer, have led to a wide range of new musical styles and techniques. Electronic music has grown to a broad field of investigation, taking in historical movements such as musique concrète and elektronische Musik, and contemporary trends such as electronic dance music and electronica. The first edition of this book won the 2009 Nicolas Bessaraboff Prize as it brought together researchers at the forefront of the sonic explorations empowered by electronic technology to provide accessible and insightful overviews of core topics and uncover some hitherto less publicised corners of worldwide movements. This updated and expanded second edition includes four entirely new chapters, as well as new original statements from globally renowned artists of the electronic music scene, and celebrates a diverse array of technologies, practices and music.

The Cambridge Companion to the Orchestra Colin Lawson.2003-04-24 This guide to the orchestra and orchestral life combines orchestral repertory history with critical thought. It includes topics such as the art of orchestration, scorereading, conducting, international orchestras, recording, and becoming an orchestral musician, educator or informed listener.

The Cambridge Companion to Wagner's Der Ring des Nibelungen Mark Berry,Nicholas Vazsonyi.2020-09-24 The Companion is an essential,

interdisciplinary tool for those both familiar and unfamiliar with Wagner's Ring. It opens with a concise introduction to both the composer and the Ring, introducing Wagner as a cultural figure, and giving a comprehensive overview of the work. Subsequent chapters, written by leading Wagner experts, focus on musical topics such as 'leitmotif', and structure, and provide a comprehensive set of character portraits, including leading players like Wotan, Brünnhilde, and Siegfried. Further chapters look to the mythological background of the work and the idea of the Bayreuth Festival, as well as critical reception of the Ring, its relationship to Nazism, and its impact on literature and popular culture, in turn offering new approaches to interpretation including gender, race and environmentalism. The volume ends with a history of notable stage productions from the world premiere in 1876 to the most recent stagings in Bayreuth and elsewhere.

The Music Trade in Georgian England Michael Kassler.2017-07-05 In contrast to today's music industry, whose principal products are recorded songs sold to customers round the world, the music trade in Georgian England was based upon London firms that published and sold printed music and manufactured and sold instruments on which this music could be played. The destruction of business records and other primary sources has hampered investigation of this trade, but recent research into legal proceedings, apprenticeship registers, surviving correspondence and other archived documentation has enabled aspects of its workings to be reconstructed. The first part of the book deals with Longman & Broderip, arguably the foremost English music seller in the late eighteenth century, and the firm's two successors - Broderip & Wilkinson and Muzio Clementi's variously styled partnerships - who carried on after Longman & Broderip's assets were divided in 1798. The next part shows how a rival music seller, John Bland, and his successors, used textual and thematic catalogues to advertise their publications. This is followed by a comprehensive review of the development of musical copyright in this period, a report of efforts by a leading inventor, Charles 3rd Earl Stanhope, to transform the ways in which music was printed and recorded, and a study of Georg Jacob Vollweiler's endeavour to introduce music lithography into England. The book should appeal not only to music historians but also to readers interested in English business history, publishing history and legal history between 1714 and 1830.

The Cambridge Companion to the Violin Robin Stowell.1992-12-10 Enth. S.1 - 29: The violin and bow - origins and development / John Dilworth
The Cambridge Companion to Operetta Anastasia Belina,Derek B. Scott.2019-12-05 A collection of essays revealing how operetta spread across borders and became popular on the musical stages of the world.

The Cambridge Companion to Bach John Butt.1997-06-26 The Cambridge Companion to Bach, first published in 1997, goes beyond a basic life-and-works study to provide a late twentieth-century perspective on J. S. Bach the man and composer. The book is divided into three parts. Part One is concerned with the historical context, the society, beliefs and the world-view of Bach's age. The second part discusses the music and Bach's compositional style, while Part Three considers Bach's influence and the performance and reception of his music through the succeeding generations. This Companion benefits from the insights and research of some of the most distinguished Bach scholars, and from it the reader will gain a notion of the diversity of current thought on this great composer.

The Cambridge Companion to the Organ Nicholas Thistlethwaite,Geoffrey Webber.1999-03-04 This Companion is an essential guide to all aspects of the organ and its music. It examines in turn the instrument, the player and the repertoire. The early chapters tell of the instrument's history and construction, identify the scientific basis of its sounds and the development of its pitch and tuning, examine the history of the organ case, and consider the current trends and conflicts within the world of organ building. Central chapters investigate the practical art of learning and playing the organ, introduce the complex area of performance practice, and outline the relationship between organ playing and the liturgy of the church. The final section explores the vast repertoire of organ music, focusing on a selection of the most important traditions.

The Cambridge Companion to the String Quartet Robin Stowell.2003-11-13 Table of contents

The Cambridge Companion to the Musical William A. Everett,Paul R. Laird.2017-09-21 An expanded and updated edition of this acclaimed, wide-ranging survey of musical theatre in New York, London, and elsewhere.

The Cambridge Companion the the Organ Nicholas Thistlethwaite.1998

The Clavichord Bernard Brauchli.1998-11-19 This is a richly illustrated history of the clavichord, the forerunner of the modern piano.

Clavichord for Beginners Joan Benson.2014-04-25 Written by Joan Benson, one of the champions of clavichord performance in the 20th century, *Clavichord for Beginners* is an exceptional method book for both practitioners and enthusiasts. In addition to detailing the historical origins of the instrument and the evolution of keyboard technique, the book describes the proper method for practicing fingering and articulation and emphasizes the importance of touch and sensitivity at the keyboard.

The Cambridge Companion to Eighteenth-Century Opera Anthony R. DelDonna,Pierpaolo Polzonetti.2009-06-25 The perfect accompaniment to courses on eighteenth-century opera for both students and teachers, this Companion is a definitive reference resource.

The Cambridge Companion to Twentieth-Century Opera Mervyn Cooke.2005-12-08 A collection of specially commissioned essays investigating the extraordinary diversity of twentieth-century opera.

Unveiling the Magic of Words: A Review of "**The Cambridge Companion To The Harpsichord**"

In a global defined by information and interconnectivity, the enchanting power of words has acquired unparalleled significance. Their capability to kindle emotions, provoke contemplation, and ignite transformative change is really awe-inspiring. Enter the realm of "**The Cambridge Companion To The Harpsichord**," a mesmerizing literary masterpiece penned by way of a distinguished author, guiding readers on a profound journey to unravel the secrets and potential hidden within every word. In this critique, we shall delve in to the book is central themes, examine its distinctive writing style, and assess its profound affect the souls of its readers.

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