

Performance Practices In Classic Piano Music Their Principles And Applications Music Scholarship And Performance

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Description. Performance today on either the pianoforte or the fortepiano can be at once joyful, musicianly, expressive, and historically informed. From this point of view, Sandra P. Rosenblum examines the principles of performing the music of Haydn, Mozart, Beethoven, and their contemporaries as revealed in a variety of historical sources: their autographs and letters, early editions of their music, original instruments, and contemporary tutors and journals.

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Description. Compositions by Haydn, Clementi, Mozart, Beethoven and Schubert are featured in this intriguing lecture on performance practices of the Classical era. Musical characteristics, period keyboard instruments, Italian terms and more are all discussed. Dance influences, and performance conventions that are rarely indicated in the composers' manuscripts, are also highlighted.

Performance Practices in Classical Piano Music: Piano DVD

Performance Practices in Classic Piano Music: Their Principles and Application, by Sandra P. Rosenblum. Bloomington: Indiana University Press, 1988. xxi + 516 pp. ISBN 0-25-334314-3.

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Historically informed performance - Wikipedia
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Indiana University Press, 1991, c1988. Description xxviii, 516 p. : music ; 25 cm.
Series Music--scholarship and performance. Notes

Performance practices in classic piano music : their ...
Performance practice (or performing practice, from the German word
Auff ü hrungspraxis) is a field within musicology that is primarily concerned with how
music is or was performed. Its chronological boundaries are not fixed, but
traditionally most research in the field has centered upon music composed before
1750, often referred to generally as " early music. " .

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How to Practice Piano Effectively: A Comprehensive Piano ...

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Anthology of Classical Piano Music with Performance ...

Musical performance - Musical performance - The 17th and 18th centuries: After printing, the next significant influence on music performance was the gradual emergence of the audience, for the relationship between participants in the musical experience—between performer and listener—became polarized. The first evidence for this shift was the rise of the professional vocal virtuoso about the ...

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