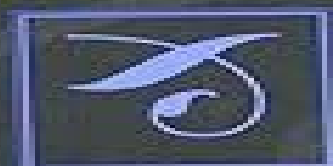

A
History of
PERFORMING PITCH

The Story of
“A”



BRUCE HAYNES

History Of Performing Pitch The Story Of A

John Miller



History Of Performing Pitch The Story Of A:

A History of Performing Pitch Bruce Haynes, 2002-11-06 Written since the rise of the early music revival this study provides a new source of empirical information not previously available allowing the author to base his conclusions on a much larger and more relevant sample than has ever before been possible A History of Performing Pitch Bruce Haynes, 2002-11-06 Written since the rise of the early music revival this study provides a new source of empirical information not previously available allowing the author to base his conclusions on a much larger and more relevant sample than has ever before been possible *A History of Performing Pitch* Bruce Haynes, 2002-11-06 This is the first complete survey of the historical pitch standards used by musicians during the last four centuries Written from a practical perspective and addressed to performers it is the first book to attach frequency values to pitch names and describe where when and why various historical pitch levels were used It surveys a period from the 16th century to the present and focuses on Italy France Germany the northern and southern Netherlands and the Habsburg Lands following the developments in the design and function of instruments and how they influenced and were influenced by pitch changes The History of Performing Pitch explores the relationships between pitches like Chorton Cammerton and Consort Pitch and what pitch frequencies they represented at various times and places It also examines what effect pitch differences had on musical notation and choice of key and discusses practical considerations musicians would have had to make when transposing especially with regards to the range of singers voices What distinguishes this book from previous pitch studies is that it has been written since the rise of the early music revival within the context of the growing understanding of how early instruments work This development has provided a new source of empirical information not previously available which allows this book to base its conclusions on a much larger and more relevant sample than has ever been possible before It refers to the original pitches of some 1 382 historical instruments including cornetts Renaissance flutes traversos recorders clarinets organs pitchpipes and automatic instruments from all over Europe and compares this information with music and written texts While this study avoids categorical answers where historical information is not yet sufficient to justify them it locates a number of historical pitch levels discovers several that were previously unnoticed and disproves several common myths about pitch The Oboe Geoffrey Vernon Burgess, Geoffrey Burgess (oboist.), Bruce Haynes, Instructor of Baroque Oboe Geoffrey Burgess, MR Geoffrey Burgess, Obo, 2004-01-01 The oboe including its earlier forms the shawm and the hautboy is an instrument with a long and rich history In this book two distinguished oboist musicologists trace that history from its beginnings to the present time discussing how and why the oboe evolved what music was written for it and which players were prominent Geoffrey Burgess and Bruce Haynes begin by describing the oboe s prehistory and subsequent development out of the shawm in the mid seventeenth century They then examine later stages of the instrument from the classical hautboy to the transition to a keyed oboe and eventually the Conservatoire system oboe The authors consider the instrument s place in Romantic and Modernist

music and analyze traditional and avant garde developments after World War II Noting the oboe s appearance in paintings and other iconography as well as in distinctive musical contexts they examine what this reveals about the instrument s social function in different eras Throughout the book they discuss the great performers from the pioneers of the seventeenth century to the traveling virtuosi of the eighteenth the masters of the romantic period and the legends of the twentieth century such as Gillet Goossens Tabuteau and Holliger With its extensive illustrations useful technical appendices and discography this is a comprehensive and authoritative volume that will be the essential companion for every woodwind student and performer *Tuning the Antipodes: Battles for performing pitch in Melbourne* Simon Purtell,2016-12-01

Examining the many controversies associated with pitch standards in Melbourne over more than a hundred years Simon Purtell discovers their impact on the tuning of the city s orchestras and organs as well as its defence municipal and Salvation Army bands This fascinating history involves famous local and touring singers conductors and organists including Nellie Melba Malcolm Sargent and William McKie revealing just how complex a problem it was to ensure that Melbourne s music makers remained in tune Harry Potter and the Cursed Child has nothing on the saga of Pitch pitch that cursed pitch the seemingly endless and frequently caustic attempts to establish a uniform performing pitch for music in the Antipodes It is a typically Melburnian drama of mixed deference to Britain and stubborn upholding of local interests that the author so eloquently and patiently chronicles and it ranges from the almost theocratic intervention of Dame Nellie Melba at the beginning of the twentieth century to the Stanthorpe Apple and Grape Harvest Festival of 1972 At the same time it will have been a battle taking place comparably in all the major cities of the British Empire and beyond though each with its peculiar twists and turns What Simon Purtell has done is show us in immaculate detail just how pervasive and intricate not to mention costly this tectonic realignment of a fundamental element of musical infrastructure must have been in all places over a very long period of time Emeritus Professor Stephen Banfield Centre for the History of Music in Britain the Empire and the Commonwealth University of Bristol **Grainger Journal Vol. 1** David Pear,Belinda Nemec,2011 *A Performer's Guide to Seventeenth-Century Music* Stewart Carter,2012-03-21 Revised and expanded A Performer s Guide to Seventeenth

Century Music is a comprehensive reference guide for students and professional musicians The book contains useful material on vocal and choral music and style instrumentation performance practice ornamentation tuning temperament meter and tempo basso continuo dance theatrical production and much more The volume includes new chapters on the violin the violoncello and violone and the trombone as well as updated and expanded reference materials internet resources and other newly available material This highly accessible handbook will prove a welcome reference for any musician or singer interested in historically informed performance **The Routledge Companion to Applied Musicology** Chris Dromey,2023-09-19 The Routledge Companion to Applied Musicology brings together academics artist researchers and practitioners to provide readers with an extensive and authoritative overview of applied musicology Once a field that

addressed music's socio-political or performative contexts applied musicology today encompasses study and practice in areas as diverse as psychology, ethnomusicology, organology, forensic musicology, music therapy, health and well-being and other public-oriented musicologies. These rapid advances have created a fast-changing field whose scholarship and activities tend to take place in isolation from each other. This volume addresses that shortcoming by bringing together a wide-ranging survey of current approaches. Featuring 39 authors, *The Routledge Companion to Applied Musicology* falls into five parts: Defining and Theorising Applied Musicology; Public Engagement; New Approaches and Research Methods; Representation and Inclusion; and Musicology in Performance that chronicle the subject's rich history and consider the connections that will characterise its future. The book offers an essential resource for anyone exploring applied musicology. *Science and Sound in Nineteenth-Century Britain* Edward J. Gillin, 2023-12-22 *Science and Sound in Nineteenth Century Britain* is a four-volume set of primary sources which seeks to define our historical understanding of the relationship between British scientific knowledge and sound between 1815 and 1900. In the context of rapid urbanization and industrialization as well as a growing overseas empire, Britain was home to a rich scientific culture in which the ear was as valuable an organ as the eye for examining nature. Experiments on how sound behaved informed new understandings of how a diverse array of natural phenomena operated, notably those of heat, light and electro-magnetism. In nineteenth-century Britain, sound was not just a phenomenon to be studied but central to the practice of science itself and broader understandings over nature and the universe. This collection, accompanied by extensive editorial commentary, will be of great interest to students and scholars of the History of Science. *Handel and the English Chapel Royal* Donald Burrows, 2005 Handel's English church music spans the complete period of his active career in London: his first anthem and the *Utrecht Te Deum* were composed soon after his arrival in London and his last works nearly 40 years later. The repertoire, which includes the Coronation Anthem *Zadok the Priest*, forms one of the most impressive and engaging areas of Baroque church music. Most of it was stimulated by Handel's creative contact with the English Chapel Royal, a group of professional singers in a different tradition from the opera stars with whom he worked in the theatre. This is the first full-length study of Handel's English Church music. As well as dealing with the many aspects of the compositions themselves, it traces the background to the diverse items in the repertoire which relates directly to Handel's constant but changing relationship with the Hanoverian British royal family and was affected by political and dynastic events. It also examines the circumstances of Handel's performances, the building which, unlike his theatres, still survives in London today. **From Renaissance to Baroque** Jonathan Wainwright, Peter Holman, 2017-07-05 Historians of instruments and instrumental music have long recognised that there was a period of profound change in the seventeenth century when the consorts or families of instruments developed during the Renaissance were replaced by the new models of the Baroque period. Yet the process is still poorly understood, in part because each instrument has traditionally been considered in isolation and changes in design have rarely been related to changes in the way instruments were used or

what they played The essays in this book are by distinguished international authors that include specialists in particular instruments together with those interested in such topics as the early history of the orchestra iconography pitch and continuo practice The book will appeal to instrument makers and academics who have an interest in achieving a better understanding of the process of change in the seventeenth century but the book also raises questions that any historically aware performer ought to be asking about the performance of Baroque music What sorts of instruments should be used At what pitch In which temperament In what numbers and or combinations For this reason the book will be invaluable to performers academics instrument makers and anyone interested in the fascinating period of change from the Renaissance to the Baroque **Vocal**

Virtuosity Sean M. Parr, 2021 Introduction Coloratura and Female Vocality The New Franco Italian School of Singing Verdi and the End of Italian Coloratura Melismatic Madness and Technology Caroline Carvalho and Her World Carvalho Gounod and the Waltz Vestiges of Virtuosity The French Coloratura Soprano Epilogue Unending Coloratura **The Baroque Violin**

& Viola Walter Reiter, 2020 In the early seventeenth century enthusiasm for the violin swept across Europe this was an instrument capable of bewitching virtuosity with the power to express emotions in a way only before achieved with the human voice With this new guide to the Baroque violin and its close cousin the Baroque viola distinguished performer and pedagogue Walter Reiter puts this power into the hands of today's players Through fifty lessons based on the Reiter's own highly renowned course at The Royal Conservatory of the Hague The Baroque Violin Viola Volume I provides a comprehensive exploration of the period's rich and varied repertoire Volume I covers the basics of choosing a violin techniques to produce an ideal sound and sonatas by Vivaldi and Corelli Practical exercises are integrated into each lesson and accompanied by rich video demonstrations on the book's companion website Brought to life by Reiter's deep insight into key repertoire based on a lifetime of playing and teaching The Baroque Violin Viola Volume I A Fifty Lesson Course will enhance performances of professional and amateur musicians alike **The Baroque Violin & Viola** Walter S.

Reiter, 2020-09-28 A groundbreaking pedagogical work The Baroque Violin Viola Volume I A Fifty Lesson Course blends Walter Reiter's experience as a renowned teacher and performer to guide the reader through the techniques and interpretive complexities of the Baroque violin repertoire [The Baroque Violin & Viola, vol. I](#) Walter S. Reiter, 2020-10-07 In the early

seventeenth century enthusiasm for the violin swept across Europe this was an instrument capable of bewitching virtuosity with the power to express emotions in a way only before achieved with the human voice With this new guide to the Baroque violin and its close cousin the Baroque viola distinguished performer and pedagogue Walter Reiter puts this power into the hands of today's players Through fifty lessons based on the Reiter's own highly renowned course at The Royal Conservatory of the Hague The Baroque Violin Viola Volume I provides a comprehensive exploration of the period's rich and varied repertoire Volume I covers the basics of choosing a violin techniques to produce an ideal sound and sonatas by Vivaldi and Corelli Practical exercises are integrated into each lesson and accompanied by rich video demonstrations on the book's

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The ^APathetick Musician Bruce Haynes, Geoffrey Burgess, 2016-03-08 What is rhetorical music In The Pathetick Musician Bruce Haynes and Geoffrey Burgess illustrate the vital place of rhetoric and eloquent expression in the creation and performance of Baroque music Through engaging explorations of the cantatas of J S Bach this book explodes the conventional notion of historical authenticity in music proposing adventurous new directions to reinvigorate the performance of early music in the modern setting

Rethinking Music through Science and Technology Studies Antoine Hennion, Christophe Levaux, 2021-05-03 This volume seeks to offer a new approach to the study of music through the lens of recent works in science and technology studies STS which propose that facts are neither absolute truths nor completely relative but emerge from an intensely collective process of construction Applied to the study of music this approach enables us to reconcile the human social factual and technological aspects of the musical world and opens the prospect of new areas of inquiry in musicology and sound studies Rethinking Music through Science and Technology Studies draws together a wide range of both leading and emerging scholars to offer a critical survey of STS applications to music studies considering topics ranging from classical music instrument making to the ethos of DIY in punk music The book's four sections focus on key areas of music study that are impacted by STS organology sound studies music history and epistemology Raising crucial methodological and epistemological questions about the study of music this book will be relevant to scholars studying the interactions between music culture and technology from many disciplinary perspectives

The Modern Brass Ensemble in Twentieth-century Britain John Miller, 2022 The first study of the performance practice repertoire and context of the modern brass ensemble in the musical world Whereas the British brass band originated in the nineteenth century and rapidly developed into a nationwide working class movement the perceived modern brass ensemble has a less clear foundation and identity This book is the first to focus exclusively on the performance practice repertoire and context of the brass ensemble in the musical world Following World War II the brass quintet and other orchestral groupings emerged in the United States and Europe with musical customs established by professional players playing orchestral instruments These groups initially played a combination of the music of Gabrieli and his contemporaries as well as newly commissioned works By the late twentieth century however repertory spanned works by Elliott Carter Maxwell Davies and Lutoslawski together with music that integrated jazz commercial elements and landmark transcriptions At the book's heart is the story of the London based internationally acclaimed Philip Jones Brass Ensemble But this is not a story of one ensemble as the brass ensemble can be defined in several forms The Modern Brass Ensemble in Twentieth Century Britain offers a comprehensive account by an author and performer who was involved in many of the key developments of the modern brass ensemble At the book's heart is the story of the London based internationally acclaimed Philip Jones Brass Ensemble But this is not a story of one ensemble

as the brass ensemble can be defined in several forms The Modern Brass Ensemble in Twentieth Century Britain offers a comprehensive account by an author and performer who was involved in many of the key developments of the modern brass ensemble At the book s heart is the story of the London based internationally acclaimed Philip Jones Brass Ensemble But this is not a story of one ensemble as the brass ensemble can be defined in several forms The Modern Brass Ensemble in Twentieth Century Britain offers a comprehensive account by an author and performer who was involved in many of the key developments of the modern brass ensemble At the book s heart is the story of the London based internationally acclaimed Philip Jones Brass Ensemble But this is not a story of one ensemble as the brass ensemble can be defined in several forms The Modern Brass Ensemble in Twentieth Century Britain offers a comprehensive account by an author and performer who was involved in many of the key developments of the modern brass ensemble

Convent Music and Politics in Eighteenth-Century Vienna Janet K. Page, 2014-04-24 Janet K Page explores the interaction of music and piety court and church as seen through the relationship between the Habsburg court and Vienna s convents In the first full length study of its kind she reveals a golden age of convent music in Vienna and the convents surprising engagement with contemporary politics

Before the Baton Peter Holman, 2020 This book investigates the ways large scale music was directed or conducted in Britain before baton conducting took hold in the 1830s After surveying practice in Italy Germany and France from Antiquity to the eighteenth century the focus is on direction in two strands of music making in Stuart and Georgian Britain choral music from Restoration cathedrals to the oratorio tradition deriving from Handel and music in the theatre from the Jacobean masque to nineteenth century opera ending with an account of how modern baton conducting spread in the 1830s from the pit of the Haymarket Theatre to the Philharmonic Society and to large scale choral music Part social and musical history based on new research into surviving performing material documentary sources and visual evidence and part polemic intended to question the use of modern baton conducting in pre nineteenth century music Before the Baton throws new light on many hitherto dark areas though the heart of the book is an extended discussion of the evidence relating to Handel s operas oratorios and choral music Contrary to near universal modern practice he mostly preferred to play rather than beat time PETER HOLMAN is Emeritus Professor of Historical Musicology at Leeds University When not occupied with writing and research he organises performances of seventeenth and eighteenth century music mostly directing them from the keyboard He is director of The Parley of Instruments Leeds Baroque the Suffolk Villages Festival and the annual Baroque Summer School run by Cambridge Early Music

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