

# *Editing Early Music*

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# Editing Early Music Notes On The Preparation Of Printers Copy

**Don Michael Randel**



## **Editing Early Music Notes On The Preparation Of Printers Copy:**

**Editing Early Music** Thurston Dart,1963      *The Critical Editing of Music* James Grier,1996-08-15 The book follows the activities inherent in music editing including the tasks of the editor the nature of musical sources and transcription Grier also discusses the difficult decisions faced by the editor such as sources not associated with the composer and necessary editorial judgement      **The Harvard Dictionary of Music** Don Michael Randel,2003-11-28 This classic reference work the best one

volume music dictionary available has been brought completely up to date in this new edition Combining authoritative scholarship and lucid lively prose the Fourth Edition of The Harvard Dictionary of Music is the essential guide for musicians students and everyone who appreciates music      *Music Library and Research Skills* Jane Gottlieb,2017 Concise and engaging this text covers a wide range of reference sources for research in all genres of music Through this practical introduction to the key concepts of music research students will develop a firm understanding of the tools used to gather data including what types of sources exist how they are arranged and how they may best be used to do research

**Reader's Guide to Music** Murray Steib,2013-12-02 The Reader s Guide to Music is designed to provide a useful single volume guide to the ever increasing number of English language book length studies in music Each entry consists of a bibliography of some 3 20 titles and an essay in which these titles are evaluated by an expert in the field in light of the history of writing and scholarship on the given topic The more than 500 entries include not just writings on major composers in music history but also the genres in which they worked from early chant to rock and roll and topics important to the various disciplines of music scholarship from aesthetics to gay lesbian musicology      **Irvine's Writing about Music** Demar Irvine,Reinhard G. Pauly,1999 This Handbook thoroughly Revised and Enlarged by Mark A Radice from its Classic Predecessors by Demar Irvine has been designed primarily as a guide for students writing papers or theses on musical subjects but it is useful for anyone writing for publication about music As well as dealing with the requirements of scholarly writing from citation and documentation to the mechanics of punctuation and abbreviation it also addresses the specific circumstances that arise in writing about music such as the use of musical examples to supplement prose text Above all it is a sensible guide to good writing presenting concrete suggestions for more effective communication of ideas Publisher s description      Editing Early Music John Caldwell,1985 Since its publication in 1985 Editing Early Music has been the guide

to editorial procedures suitable for music written from the Middle Ages to about 1830 For this revised edition Caldwell has made a number of corrections brought the bibliography up to date and added a Postscript on stemmatics and textual criticism

Choral Conducting Symposium Harold A. Decker,Julius Herford,1988 The book s six expert contributors each a professional conductor relate the necessary steps towards success from choosing and preparing the music through rehearsals to the actual performance The authors stress the establishment of an effective choral program containing these four ingredients a conductor with high ideals who elicits the very best from his or her singers carefully selected music

combining poetry and music at the highest levels of sensitivity an understanding of an enthusiasm for the music an emphasis on the communicative powers inherent to the choral art      *Studies in the Printing, Publishing and Performance of Music in the 16th Century* Stanley Boorman, 2023-07-28 The emergence of music printing and publishing in the early 16th century radically changed how music was circulated and how the musical source printed or manuscript was perceived and used in performance This series of close studies of the structure and content of 16th century and early 17th century editions and some manuscripts of music draws conclusions in a number of areas printing techniques for music the habits of different type setters and scribes and their view of performing practice publishers approaches to the musical market and its abilities and interests apparent changes of plan in preparing editions questions of authorship evidence in editions and manuscripts for interpreting different levels of notation ways in which scribes could influence performers decisions and others by which composers could exploit unusual sonorities      **Register of Early Music** ,1972      *The Musical Times* ,1927      *Musical Observer* ,1925      *Martin Peerson's Private Musicke* Julia Jeanne Heydon,1992      *The Publishers Weekly* ,1873

**Schirmer History of Music** Léonie Rosenstiel,1982      *Books in Print* ,1981      *British Catalogue of Music*, 1957-1985

Michael D. Chapman,Elizabeth Robinson,1988      *The New Grove Dictionary of Music and Musicians: Egypt to Flor* Stanley Sadie,2001      *Music, Books on Music, and Sound Recordings* Library of Congress,1989      *The British Catalogue of Music* ,1964

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