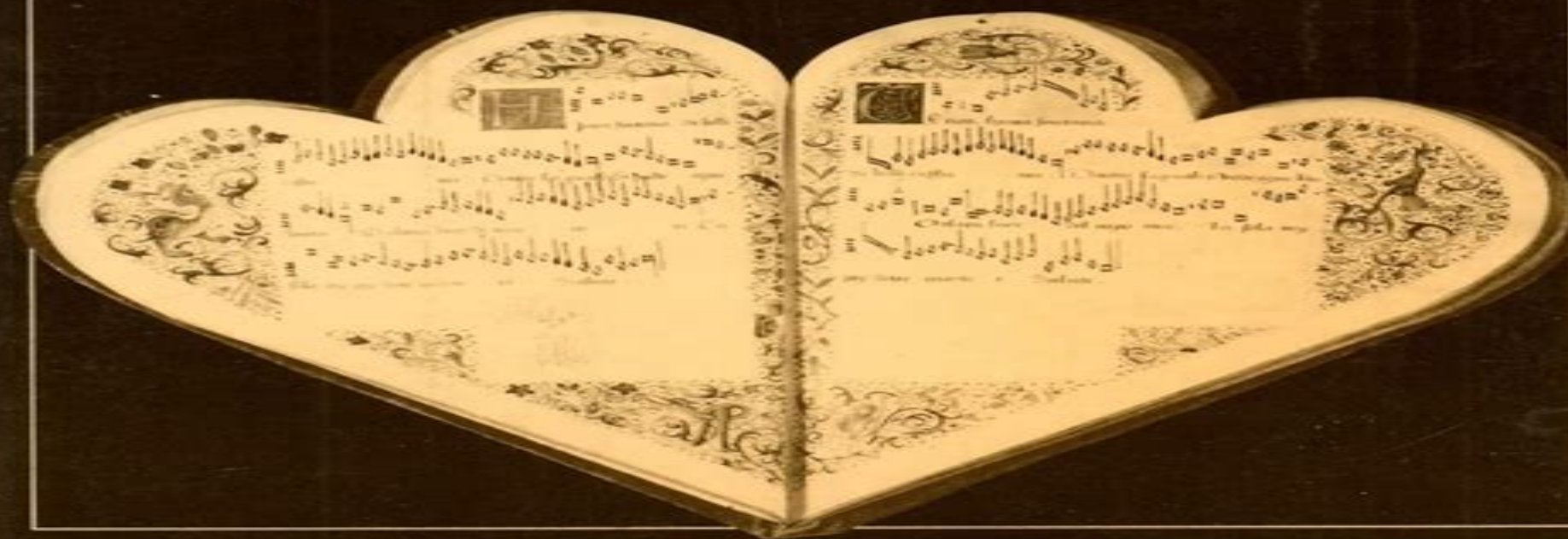


— EARLY MUSIC SERIES 5 —

EDITING EARLY MUSIC

JOHN CALDWELL



Editing Early Music

John Caldwell



Editing Early Music:

Editing Early Music Thurston Dart, 1963 *Editing Early Music* John Caldwell, 1985 This book is a guide to the editorial procedures suitable for music written from the Middle Ages to about 1830 and replaces the 1963 pamphlet by Thurston Dart. Walter Emery and Christopher Morris. An introductory chapter on the principles of editing and transcribing is followed by three chronologically arranged chapters: the Middle Ages and early Renaissance, the Renaissance and Baroque, and Classical periods. The final chapter deals with the preparation of copy and other practical matters. The book does not aim to describe early notations in detail; rather, it is intended for the guidance of those who have already acquired a good knowledge of palaeography notation and source studies and who may wish to give practical thought to the problems of presentation in the form of an edition. John Caldwell is University Lecturer in Music and a Fellow of Keble College. He has been the general editor of the Series *Musica da Camera* OUP and is general editor of *Corpus of Early Keyboard Music*. American Institute of Musicology.

Early Music Editing Theodor Dumitrescu, Karl Kügle, Marnix van Berchum, 2013 Is editing music a fallacy? It may appear so when consulting the Oxford English Dictionary which defines editing as 'to prepare an edition of a literary work or works by an earlier author or to prepare set in order for publication literary material which is wholly or in part the work of others'. Of course the parentheses readily allow the musicologist to construct a broadened definition of editing tacitly declaring music to be akin to literature, but doing so causes a number of other discomforts for music while certainly not inimical to words simply cannot be equated with literature tout court. Even so the OED mercilessly insists on the origins of the term within the realm of literary text production. Furthermore, as if adding insult to injury, a secondary definition of editing offered by the OED 'to prepare a film for the cinema or recordings for broadcasting etc. by eliminating unwanted material etc.' brings music into play but hardly in the sense it is construed in this volume, namely in its written instantiation as notation. Instead, catapulting the reader from the old-fashioned realm of ink and paper into the glittery domain of twentieth and twenty-first century multi-media art forms and their post-Gutenbergian methods of production, storage, and distribution, music editing is now made present as the cleaning-up procedure preceding the release of a new product rather than the painstaking preparation of a work or works by an earlier author for re-publication.

Editing early music Thurston Dart, 1963 **Editing early music** Margaret Bent, 2003 *Tonal Structures in Early Music* Cristle Collins Judd, 2014-04-23 Discussion of tonal structure has been one of the most problematic and controversial aspects of modern study of Medieval and Renaissance polyphony. These new essays, written specifically for this volume, consider the issue from historical, analytical, theoretical, perceptual, and cultural perspectives.

Early Music History Iain Fenlon, 2009-03-19 *Early Music History* is devoted to the study of music from the early Middle Ages to the end of the seventeenth century. It demands the highest standards of scholarship from its contributors, all of whom are leading academics in their fields. It gives preference to studies pursuing interdisciplinary approaches and to those developing novel methodological ideas. The scope is exceptionally broad.

and includes manuscript studies textual criticism iconography studies of the relationship between words and music and the relationship between music and society Articles in volume four include Toledo Rome and the legacy of Gaul Classical tragedy in the history of early opera in Rome and Reading and singing on the genesis of occidental music writing **A Performer's Guide to Transcribing, Editing, and Arranging Early Music** Alon Schab,2022 Provides instruction on three important tasks that early music performers often undertake in order to make their work more noticeable and appealing to their audiences First the book provides instruction on using early sources manuscripts prints and treatises in score parts or tablature It then illuminates priorities behind basic editorial decisions determining what constitutes a version of a musical piece how to choose a version and how to choose the source for that version Lastly the book offers advice about arranging both early and new music for early instruments including how to consider instruments ranges and various registers how to exploit the unique characteristics of period instruments and how to produce convincing textures of accompaniment

Sourcebook for Research in Music Phillip Crabtree,Donald H. Foster,1993 This bibliography of bibliographies lists and describes sources from basic references to highly specialized materials Valuable as a classroom text and as a research tool for scholars librarians performers and teachers **Early Music History: Volume 14** Iain Fenlon,1995-11-16 Devoted to the study of music from the early Middle Ages to the end of the seventeenth century **Sourcebook for Research in Music, Third Edition** Allen Scott,2015-06-01 Since it was first published in 1993 the Sourcebook for Research in Music has become an invaluable resource in musical scholarship The balance between depth of content and brevity of format makes it ideal for use as a textbook for students a reference work for faculty and professional musicians and as an aid for librarians The introductory chapter includes a comprehensive list of bibliographical terms with definitions bibliographic terms in German French and Italian and the plan of the Library of Congress and the Dewey Decimal music classification systems Integrating helpful commentary to instruct the reader on the scope and usefulness of specific items this updated and expanded edition accounts for the rapid growth in new editions of standard works in fields such as ethnomusicology performance practice women in music popular music education business and music technology These enhancements to its already extensive bibliographies ensures that the Sourcebook will continue to be an indispensable reference for years to come *Companion to Medieval and Renaissance Music* Tess Knighton,David Fallows,1997 With contributions from a range of internationally known early music scholars and performers Tess Knighton and David Fallows provide a lively new survey of music and culture in Europe from the beginning of the Christian era to 1600 Fifty essays comment on the social historical theoretical and performance contexts of the music and musicians of the period to offer fresh perspectives on musical styles research sources and performance practices of the medieval and Renaissance periods **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

Where Sight Meets Sound Emily Zazulia, 2021 Late medieval composers delighted in complicating the relationship between their music's written and sung forms often tasking singers with reading their music in unusual ways from slowing down a melodic line to turning it backwards or upside down even omitting certain notes or rests These manipulations increasingly yielded music that was aurally all but unrecognizable as a derivative of the notated original This book uses these unorthodox applications of notation to understand how late medieval composers thought about the tool of musical notation It argues that these compositions foreground notation in ways that resonate with discourses about media and technology today

Early Keyboard Instruments David Rowland, 2001-03-26 A select bibliography and extensive endnotes enable the reader to take all of the issues further Jacket

Interpreting the Musical Past : Early Music in Nineteenth-Century France University of London Katharine Ellis Reader in Music Royal Holloway, 2005-08-24 This study of the French early music revival gives us a vivid sense of how music's cultural meanings were contested in the nineteenth century It surveys the main patterns of revivalist activity while also providing in depth studies of repertoires stretching from Adam de la Halle to Rameau

Baroque Music Peter Walls, 2017-07-05 Research in the 20th and 21st centuries into historical performance practice has changed not just the way performers approach music of the 17th and 18th centuries but eventually the way audiences listen to it This volume beginning with a 1915 Saint Sa lecture on the performance of old music sets out to capture musicological discussion that has actually changed the way Baroque music can sound The articles deal with historical instruments pitch tuning temperament the nexus between technique and style vibrato the performance implications of musical scores and some of the vexed questions relating to rhythmic alteration It closes with a section on the musicological challenges to the ideology of the early music movement mounted principally in the 1990s Leading writers on historical performance practice are represented Recognizing that significant developments in historically inspired performance have been led by instrument makers and performers the volume also contains representative essays by key practitioners

The History of Oxford University Press Ian Anders Gadd, Simon Eliot, Keith Robbins, William Roger Louis, 2013 The history of Oxford University Press spans five centuries of printing and publishing This fourth volume explores the Press's modern history as an unsubsidized business with significant educational and cultural responsibilities and how it maintained these through economic turbulence political upheaval and rapid technological innovation

The History of Oxford University Press: Volume IV Keith Robbins, 2017-05-19 The story of Oxford University Press spans five centuries of printing and publishing Beginning with the first presses set up in Oxford in the fifteenth century and the later establishment of a university printing house it leads through the publication of bibles scholarly works and the Oxford English Dictionary to a twentieth century expansion that created the largest university press in the world playing a part in research education and language learning in more than 50 countries With access to extensive archives the four volume History of OUP traces the

impact of long term changes in printing technology and the business of publishing It also considers the effects of wider trends in education reading and scholarship in international trade and the spreading influence of the English language and in cultural and social history both in Oxford and through its presence around the world In the decades after 1970 Oxford University Press met new challenges but also a period of unprecedented growth In this concluding volume Keith Robbins and 21 expert contributors assess OUP s changing structure its academic mission and its business operations through years of economic turbulence and continuous technological change The Press repositioned itself after 1970 it brought its London Business to Oxford closed its Printing House and rapidly developed new publishing for English language teaching in regions far beyond its traditional markets Yet in an increasingly competitive worldwide industry OUP remained the department of a major British university sharing its commitment to excellence in scholarship and education The resulting opportunities and sometimes tensions are traced here through detailed consideration of OUP s business decisions the vast range of its publications and the dynamic role of its overseas offices Concluding in 2004 with new forms of digital publishing The History of OUP sheds new light on the cultural educational and business life of the English speaking world in the late twentieth century

Musical Works and Performances Stephen Davies, 2004 Stephen Davies addresses such questions as What are musical works are they discovered or created of what elements are they comprised how are they specified what s a performance and is it possible to perform old music authentically

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