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the soul rejoices in perceiving harmonious sound when the sound is not harmonious it is grieved from these affects of the soul are derived the name of consonances for the harmonic proportions and the name of dissonances for the unharmonic proportions when to this is added the other harmonie proportion which consists of the longer or shorter duration of musical sound then the soul stirs the body to jumping dance the tongue to inspired speech according to the same laws the artisans accommodate to these harmonies the blows of their hammers the soldiers their pace as long as the harmonies endure everything is alive everything stiffens when they are disturbed thus the german astronomer johannes kepler evokes the power of music where does this power come from what properties of music enable it to stir up emotions which may go far beyond just feeling generally pleased and which may express themselves for instance in weeping in laughing in trembling over the whole body in a marked acceleration of breathing and heartbeat in participating in the rhythm with the head the hands the arms and the feet from the beginning of musical theory the answer to this question has been sought in two different directions the renaissance flute with its rich history stunning repertoire and mellow tone has attracted a significant following among flutists whether they specialize in modern flute or historical instruments yet actually delving into the study of renaissance flute has proven a challenge there exists a confusing array of editions of renaissance music specialized and often expensive facsimiles of manuscripts and early prints and in unfamiliar notations while at the same time there is a dearth of resources for beginners confronting this challenge with the first ever practitioners handbook for renaissance flute kate clark and amanda markwick offer flutists of all levels a clear and accessible introduction to the world and repertoire of the instrument in the renaissance flute a contemporary guide clark and markwick cover all aspects from practicalities such as buying and maintaining the instrument to actual music for solo and group performance to theory designed to improve the understanding and playing of renaissance polyphony this approach enables students to immerse themselves at their own pace and build on their skills with each chapter with nearly 40 full pages of exercises and a companion website with recorded examples and filmed instructions from the authors the renaissance flute provides professionals and newcomers alike a new entryway into the world and practice of renaissance music introduction the communication domain the cognitive domain the behavioral domain the emotional domain the sensory domain the physical domain unit plans conclusions basic tonic solfa concepts is an illustrative guide that tries to simplify and smoothen the learning path for tonic solfa notation users it brings under one package the easiest methods and techniques of yielding the best choral performance through proper notes or music reading interpretation and a well focused training program the book acts as a guide for both lay and professional music instructors as well as choristers by drawing upon the basic components of the best choral performance it is useful for both ensemble performances and solo singing a nationally recognized expert in teaching private voice joan boytim has compiled some of the most widely used vocal collections in the us her clinics about various aspects of teaching voice literature and running a voice studio have been attended by thousands of teachers now that professional wisdom has been

put into a new book indispensable for independent instructors the private voice studio handbook its chapters address in practical detail topics such as starting a private voice studio equipment and space recruiting and accepting students ideas for the very first lesson with a student studio policies guidelines and ethics teaching music reading recommended syllable drills and vocalises lesson plans practice procedures choosing repertoire suitable to students abilities finding appropriate sacred solos accounting and record keeping tax insurance and retirement advice techniques for teaching voice to children and adults planning studio recitals and many more an excellent resource for college and university voice faculty xxi 211 pp published in three parts vols a48 a49 a50 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 vols for 1871 76 1913 14 include an extra number the christmas bookseller separately paged and not included in the consecutive numbering of the regular series

The Brass Band Book for Tonic Sol Fa pupils. Edited by J. Curwen

1864

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1864

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basic tonic solfa concepts is an illustrative guide that tries to simplify and smoothen the learning path for tonic solfa notation users it brings under one package the easiest methods and techniques of yielding the best choral performance through proper notes or music reading interpretation and a well focused training program the book acts as a guide for both lay and professional music instructors as well as choristers by drawing upon the basic components of the best choral performance it is useful for both ensemble performances and solo singing

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1881

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