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***Accompaniment
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Johann Sebastian
Bach.***

***Piano Method
The third edition***

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***succeeds the fifth
update of second
edition. One of the
main features has
been the adoption of
new and revised
international
standards, notably
the International
Standard Identifier
for Libraries and
Related
Organizations, the
ISBN 13 and the***

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linking ISSN. New fields have been added for recording the Persistent Record Identifier. Uniform Conventional Headings for Legal and Religious texts are now catered for with separate fields. A number of fields have been revised: archival materials,

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documentation***

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The Well-Tempered

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1726 to 1731 and
edited by Hans

Bischoff in

1882, the

Partitas are

among the last

of the keyboard

suites Bach

composed. They

are also the

most technically

demanding.

Great

masterpieces of

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intense,
appealing
originality,
complex textures
and development,
and
unprecedented
instrumentation.
Scores include
No. 1 in F
Major, No. 2 in
F Major, No. 3
in G Major, No.
4 in G Major,

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No. 5 in D

Major, and No. 6
in B-flat Major.
Reprinted from
definitive Bach-
Gesellschaft
edition.

La principal
novedad de esta
Historia de la
Música es que
cada uno de sus
6 libros se
centra en un

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tema concreto.

De este modo, al individualizar cada tema, se puede tener una visión comparada a través del tiempo, perspectiva que se pierde cuando se tratan todos los temas a la vez en una misma época. Cada

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libro o bloque
se divide en 9
épocas. Este
segundo bloque,
Géneros
musicales,
estudia los
siguientes
aspectos: •
Función
religiosa o
profana de los
principales
géneros que se

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cultivan en cada
época. •

Características
propias de cada
género musical:
estructura,
textura,
instrumentación,
tipo de texto
(si lo hay),
etc. Su
evolución. •

Principales
compositores y

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obras de cada
género. El libro
se acompaña de
un CD-ROM en el
que hay 573
audiciones
(fragmentos),
154 partituras
que se
corresponden con
otras tantas
audiciones y 258
imágenes
(danzas,

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escenografías de
óperas, escenas,
carteles de
conciertos,
etc.), todo ello
comentado en el
libro,
incluyendo los
textos y su
traducción.

Estas
audiciones,
partituras e
imágenes sirven

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al contenido
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una lista de las
573 audiciones
(título, autor,

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fecha de
composición,
intérpretes,
sello, año de
grabación,
etc.). El
objetivo
principal ha
sido crear un
material de
consulta para
estudios
universitarios
de Musicología y

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para estudios en

Conservatorios

Superiores de

Música, aunque

también puede

ser de interés y

utilidad para

profesionales de

la música y

melómanos en

general.

Goldberg

variations,

BWV988 [registro

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sonoro]

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Engaging Bach

Géneros

musicales

Bluegrass Banjo

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The Sonata

***What is a
sonata? Literally
translated, it
simply means***

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'instrumental piece'. It is the epitome of instrumental music, and is certainly the oldest and most enduring form of 'pure' and independent instrumental composition,

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***beginning
around 1600
and lasting to
the present day.
Schmidt-Beste
analyses key
aspects of the
genre including
form, scoring
and its social
context - who
composed,***

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***played and
listened to
sonatas? In
giving a
comprehensive
overview of all
forms of music
which were
called 'sonatas'
at some point in
musical history,
this book is***

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***more about
change than
about***

***consistency - an
ensemble sonata
by Gabrieli***

***appears to share
little with a
Beethoven***

***sonata, or a trio
sonata by
Corelli with one***

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***of Boulez's
piano sonatas,
apart from the
generic
designation.
However,
common
features do
emerge, and the
look across the
centuries -
never before***

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***addressed in a
single-volume
survey - opens
up new and
significant
perspectives.***

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il primo di una
collana dedicata
allo studio
biografico e
stilistico dei***

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compositori,
affidata alla
casa editrice
digitale
BitBiblos con la
quale ho
recentemente
avviato la mia
prima
collaborazione
editoriale.***

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***Considerato il
mio vissuto
personale ed i
miei gusti
stilistici, non
potevo che
aprire la collana
parlando della
vita e delle
opere di Johann
Sebastian Bach,
che considero***

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più di ogni altro

***il Maestro di
ogni***

compositore

classico e

moderno, a

partire dal 1700

fino ai giorni

nostri. Non

potevo inoltre

non parlare

delle mie

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esperienze

**dirette "allo
strumento"**

**(pianoforte e
chitarra classica
in primis),**

**dando qualche
assaggio delle
difficoltà**

**esecutive ed
interpretative
con cui**

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***l'interprete
817
moderno si deve
confrontare nel
momento in cui
si avvicina alle
partiture del
grande Maestro.
Ed infine non
potevo tacere il
riferimento ad
alcuni grandi
interpreti***

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***bachiani, primo
tra tutti il
sommo pianista
e compositore
canadese Glenn
Gould,
universalmente
considerato uno
dei massimi
esteti del XX
secolo. Il tutto
calato nella***

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ricostruzione

storica e nella

ricerca

biografica del

vissuto del

grande Johann

Sebastian Bach,

effettuata

tramite lo studio

comparato dei

più rilevanti

contributi

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***musicologici a
lui dedicati***

***This collection
includes a
preface and a
table of
embellishments.***

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1723-1750***

Bwv 1007-1012

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1020***

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examines the
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accurate edition
contains a wealth
of background
information on
ornamentation,
dotted rhythms in
the Baroque style,
and the
recommended
tempos and
guidelines for
performing the

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works on the
piano. Bach's
writing is carefully
separated from the
editorial
suggestions in
light gray print. A
wealth of footnotes
compare the
various sources
consulted.

Johann Sebastian

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Bach

BWV 1046-1051 :
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Music, and Sound
Recordings

A Comprehensive
Review of Sound
Recordings and
Literature

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universale della
musica e dei
musicisti: A-F
A Guide to the
Practice

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to both the scholar and
the performer. The
genesis of this edition
was the alignment of the

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relevant manuscripts for
easy comparison and

study using a line-by-
line layout. It has

resulted in the ultimate
scholarly approach to

the study of these

manuscripts and has led
to many discoveries

concerning notes, trills,

dots, dynamics, and

rhythm. In the

scordatura version of

"Suite No. 5," pitch

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names are given above
the notes for the re-
tuned top string,
clarifying confusing
elements in the notation.
Fingerings and bowings
in this edition reflect
those used on the DVD
set of Starkweather's
performance of the
suites (item number
730150). Reference to
the manuscript edition
makes it possible to

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visually assess the
ambiguity of many of
the slurs and to reach
one's own conclusions.

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composed by Benedetto
Marcello.

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the trombone in English.
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has been played, and the
social, cultural, and

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aesthetic contexts within
which it has developed.

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classical music but also
at its place in jazz,

popular music, popular
religion, and light

music. Trevor Herbert

examines each century

of the trombone's

development and details

the fundamental impact

of jazz on the modern

trombone. By the late

twentieth century, he

shows, jazz techniques

had filtered into the

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music and transformed
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trills, and more. The

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In the first major book

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in more than two

decades, John Wallace

and Alexander

McGrattan trace the

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surprising evolution
and colorful
performance history of
one of the world's
oldest instruments.
They chart the
introduction of the
trumpet and its family
into art music, and its
rise to prominence as a
solo instrument, from
the Baroque "golden
age," through the

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advent of valved brass instruments in the nineteenth century, and the trumpet's renaissance in the jazz age. The authors offer abundant insights into the trumpet's repertoire, with detailed analyses of works by Haydn, Handel, and Bach, and fresh material on the

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Music

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Robert Tresswell,

Somerset Herald, and

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Augustine Vincent,
Rouge Croix
Pursuivant of Arms,
Marshals and Deputies
to William Camden,
Clarenceux King of
Arms

With Additions from
the Pedigrees of
Shropshire Gentry
Taken by the Heralds
in the Years 1569 and
1584, and Other

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inch....this work
is likely to
become a
standart work
very quickly and
is to be
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all schools where
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are undertaken
inch. (Oliver

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James, Contact

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novel and

comprehensive

approach to

transferring from

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instrument. 430

music examples

include folk and

national songs

(some in two

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parts), country
dance tunes and
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about the pieces,
as well as
suggestions to
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interpretation of
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una discoteca
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The six

Brandenburg
concertos

The Trumpet

Title: The Art
of the Fugue,
BWV 1080

Composer:

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Sebastian Bach

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Sebastian Bach,

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theory with the
vocabulary used
in harmonic and

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analysis. The
book assumes
few music
reading skills,
and progresses
to include the
basic materials
of music from
J. S. Bach to
the twentieth
century. Based
on Blatter's

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decades of
teaching music
theory, this
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at a one or two
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introductory
course in music
theory, can
serve for
individual
study, or as a

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review for
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students
returning to
school. Drawing
examples from
well-known
classical
works, as well
as folk and
popular music,
the book shows
how theory is

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applied to
practice. The
book is divided
into five
parts. The
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introduces
music notation,
reviewing the
basics of
pitch, time,
and dynamics as
represented in

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written music.

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Part 2

introduces the
concept of
melody,
covering modes,
scales, scale
degrees, and
melodic form.

Part 3

introduces
harmony,
dealing with

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harmonic
progression,
rhythm, and
chord types.

Part 4

addresses part
writing and
harmonic
analysis.

Finally, Part 5
addresses
musical form,
and how form is

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used to

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structure a
composition.

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will be a
valuable
textbook for
students,
professors, and
professionals.

French

Suites Alfred

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Music
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BWV 772-786

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Exercises,
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Library of
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925): the
Virtuoso
Pianist

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Catalog

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"Six Little

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Bach. Titles: *

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C Major (BWV

933) * Prelude

No. 2 in C

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Minor (BWV 934) * Prelude

No. 3 in D

Minor (BWV

935) * Prelude

No.4 in D Major

(BWV 936) *

Prelude No. 5 in

E Major (BWV

937) * Prelude

No. 6 in E

Minor (BWV

938) * Prelude

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No. 7 in C

Major * Prelude

No. 8 in C

Major * Prelude

No. 9 in C

Minor * Prelude

No. 10 in D

Major * Prelude

No. 11 in D

Minor * Prelude

No. 12 in D

Minor * Prelude

No. 13 in E

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**Minor * Prelude
No. 14 in F**

**Major * Prelude
No. 15 in F**

**Major * Prelude
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Minor

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practice,
discussing the
theoretical
aspects and
practical
realization of
the
arrangement of
tonal space in
terms of their
contemporary
reception. Brov**

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er-Lubovsky's
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approach is

therefore

directed toward

a study of the

musical

repertory

mapped onto

the canvas of

contemporary

musical

thought,

including

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**theory,
pedagogy,
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is a substantial
contribution to
a better
understanding
of Vivaldi's
individual style,**

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illuminating

wider processes

of stylistic

development

and of the

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artistic ideas in

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century
baroque
performance
practice as
evinced in all
the
commercially
available
recordings of**

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**J.S. Bach's
Passions,
Brandenburg
Concertos and
Goldberg
Variations.
Dorottya Fabian
presents a
qualitative,
style-orientated
history of the
early music
movement in its**

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formative years

through a

comparison of

the

performance

style heard in

these

recordings with

the scholarly

literature on

Bach

performance

practice. Issues

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**explored in the
book include
the availability
of resources,
balance, tempo,
dynamics,
ornamentation,
rhythm and
articulation.**

**During the
decades
following the
Second World**

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**War, the early
music**

**movement was
more concerned
with the revival
of repertoire
than with the
revival of
performance
style which
meant that its
characteristics
and**

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achievements

differed

essentially from

those of the

later 1970s and

1980s. Period

practice

techniques

were not

practised even

by ensembles

using eighteenth

h-century

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instruments.

**Yet, as this
survey reveals,
several
recordings of
the period
provide
unexpectedly
stylish
interpretations
using metre
and pulse to
punctuate the**

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**music. Such
metric**

**performance
and appropriate
articulation
helped to clarify
structure and
texture and
assisted in the
creation of a
musical
discourse - the
pre-eminent**

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**goal of baroque
817
compositions.**

15

Zweistimmige

Inventionen

Rocky Top

Schwann Opus

Hanon

The Trombone

La vita, le

opere, lo stile