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HEART TO HEART

EXPRESSIVE SINGING IN ENGLAND 1780–1830



ROBERT TOFT

Heart To Heart Expressive Singing In England 1780 1830

Robert Toft



Heart To Heart Expressive Singing In England 1780 1830:

Heart to Heart Robert Toft, 2000 This book establishes the principles of interpretation that singers active in England both foreign and English applied to recitatives arias and songs by composers such as Handel Mozart and Rossini Expression lay at the heart of persuasive singing during the late eighteenth and early nineteenth centuries and Robert Toft here ably places the concept and its practices in a broad cultural perspective Singing was related closely to speaking in this period when the techniques of delivery that were common to both arts emphasis accent tone of voice pauses breathing and gesture are combined with resources peculiar to singing portamento messa di voce tempo rubato vibrato and ornamentation the style which emerges differs markedly from that of the late twentieth century Most singers today perform the repertoire of the late eighteenth and early nineteenth centuries but until now no book has addressed the principles which governed song performance in this period or shown how historical understandings may be used to move and delight modern audiences

Instrumental Teaching in Nineteenth-Century Britain David Golby, 2016-06-17 First published in 2004 this book demonstrates that while Britain produced many fewer instrumental virtuosi than its foreign neighbours there developed a more serious and widespread interest in the cultivation of music throughout the nineteenth century Taking a predominantly historical approach the book moves from a discussion of general developments and issues to a detailed examination of violin pedagogy method and content which indicates society's influence on cultural trends and informs the discussion of other instruments and institutional training that follows In the first study of its kind it examines in depth the inextricable links between trends in society education and levels of achievement It also extends beyond profession and art music to amateur and popular spheres A useful chronology of developments in nineteenth century British music education is also included This book will be of interest to those studying the history of instrumental teaching and Victorian music

Women Writing Music in Late Eighteenth-Century England Leslie Ritchie, 2017-07-05 Combining new musicology trends formal musical analysis and literary feminist recovery work Leslie Ritchie examines rare poetic didactic fictional and musical texts written by women in late eighteenth century Britain She finds instances of and resistance to contemporary perceptions of music as a form of social control in works by Maria Barth mon Harriett Abrams Mary Worgan Susanna Rowson Hannah Cowley and Amelia Opie among others Relating women's musical compositions and writings about music to theories of music's function in the formation of female subjectivities during the latter half of the eighteenth century Ritchie draws on the work of cultural theorists and cultural historians as well as feminist scholars who have explored the connection between femininity and performance Whether crafting works consonant with societal ideals of charitable natural and national order or re imagining their participation in these musical aids to social harmony women contributed significantly to the formation of British cultural identity Ritchie's interdisciplinary book will interest scholars working in a range of fields including gender studies musicology eighteenth century British literature and cultural studies

Venanzio Rauzzini and the Birth of a New Style in

English Singing Brianna E. Robertson-Kirkland, 2022-01-31 Since the eighteenth century the one to one singing lesson has been the most common method of delivery The scenario allows the teacher to familiarise and individualise the lesson to suit the needs of their student however it can also lead to speculation about what is taught More troubling is the heightened risk of gossip and rumour with the private space generating speculation about the student teacher relationship Venanzio Rauzzini 1746 1810 an Italian castrato living in England who became a highly sought after singing master was particularly susceptible since his students tended to be women whose moral character was under more scrutiny than their male counterparts Even so in 1792 The Bath Chronicle proclaimed the Italian castrato the father of a new style in English singing Branding Rauzzini as a founder of an English style was not an error but indicative of deep seated anxieties about the Italian invasion on England s musical culture This book places teaching at the centre of the socio historical narrative and provides unique insight into musical culture Using a microhistory approach this study is the first to focus in on the impact of teaching and casts new light on issues of celebrity culture gender and nationalism in Georgian England **Singing in Style** Martha Elliott, 2006-01-01 Muziekhistorisch en musicologisch overzicht van de klassieke solozang vanaf de barok tot heden The Sounds and Sights of Performance in Early Music Maureen Epp, 2017-07-05 The experience of music performance is always far more than the sum of its sounds and evidence for playing and singing techniques is not only inscribed in music notation but can also be found in many other types of primary source materials This volume of essays presents a cross section of new research on performance issues in music of the Middle Ages and Renaissance The subject is approached from a broad perspective drawing on areas such as dance history art history music iconography and performance traditions from beyond Western Europe In doing so the volume continues some of the many lines of inquiry pursued by its dedicatee Timothy J McGee over a lifetime of scholarship devoted to practical questions of playing and singing early music Expanding the bases of inquiry to include various social political historical or aesthetic backgrounds both broadens our knowledge of the issues pertinent to early music performance and informs our understanding of other cultural activities within which music played an important role The book is divided into two parts Viewing the Evidence in which visually based information is used to address particular questions of music performance and Reconsidering Contexts in which diplomatic commercial and cultural connections to specific repertoires or compositions are considered in detail This book will be of value not only to specialists in early music but to all scholars of the Middle Ages and Renaissance whose interests intersect with the visual aural and social aspects of music performance **The Art of Musical Phrasing in the Eighteenth Century** Stephanie Vial, 2008 This book is the collection of papers that came out of an interdisciplinary symposium held in the spring of 1991 in the Republic of San Marino The conference Effects of War on Society was planned as the first in a series aimed ultimately at placing in perspective the sociocultural variables that make outbreaks of war probable and delineating for researchers and policy makers alike some important steps that can be taken to control these variables This is Volume 1 of a series entitled Studies on the Nature of War

which the University of Rochester Press has been publishing from Volume 2 War and Ethnicity Global Connections and Local Violence 1997 after much demand we are now distributing this book on behalf of the conference organizers The Center for Interdisciplinary Research on Social Stress in San Marino

The Oxford Handbook of Music Performance Gary McPherson, 2022 Takes an interdisciplinary approach that draws on the most authoritative insights from psychology performance science musicology psychology education science medicine and music education Includes leaders in the fields of music psychology performance science musicology psychology education music medicine science and music education over two volumes Within all chapters authors have selected the most important scientific and artistic material relevant to their topics Volume 1 includes parts on Development and Learning Proficiencies Performance Practices and Psychology Book jacket

She played and sang Gillian Dooley, 2024-03-05 Like her much loved heroine Emma Woodhouse Jane Austen played and sang Music occupied a central role in her life and she made brilliant use of it in her books to illuminate characters personalities and highlight the contrasts between them Until recently our knowledge of Austen's musical inclinations was limited to the recollections of relatives who were still in their youth when she passed away But with the digitisation of music books from her immediate family circle a treasure trove of evidence has emerged Delving into these books alongside letters and other familial records She played and sang unveils a previously unknown facet of Austen's world This insightful work not only uncovers the music closely associated with Austen but also unravels her musical connections with family and friends revealing the intricate ties between her fiction and the melodies she performed With these revelations Austen's musical legacy comes to life granting us a deeper understanding of her artistic prowess and the influences that shaped her literary masterpieces

Hits and Misses Robert Toft, 2010-11-04 A concise and insightful piece of popular music scholarship analyzing the creative processes behind some very familiar hit singles from the 1960s

Women and Music in the Age of Austen Linda Zionkowski, Miriam F. Hart, 2024 Women and Music in the Age of Austen highlights women's central role in musical performance composition reception and representation and analyzes their formative and lasting effect upon Georgian culture This interdisciplinary collection of essays reveals how music allowed for women's self expression artistic influence and access to communities that transcended the boundaries of gender class and nationality

Mozart's "The Marriage of Figaro" Adapted for Covent Garden, 1819 Henry Rowley Bishop, 2012-01-01

John Gunn George Kennaway, 2021 Examines the life and work of Scottish cellist and antiquarian John Gunn 1766-1824 through newly discovered sources The Scottish cellist and antiquarian John Gunn 1766-1824 is unique among British writers on music in the late eighteenth and early nineteenth century Learned and practical at home in classical and modern languages knowledgeable in a wide range of musical topics and with even wider ranging interests and committed to the ideal of progress through rational thought he typified the Enlightenment His published output was large and diverse a cello treatise in two quite different editions two books on the flute and one on the piano a treatise on figured bass a history of the harp in the Highlands and a translation of a

French work of music theory The list of his unrealised publications is even longer including a proof of the oriental origins of the Scots He married Anne Young a well known Edinburgh piano teacher and his letters cast new light on the circumstances and date of her death Taking account of Gunn s diverse experiences as a musician scholar in Cambridge London and Edinburgh studying his sundry occupations and exploring his social connections through a recently unearthed cache of his letters this study moves away from treatise archaeology and offers a broader view than is usually possible with such figures The book will be of interest to those studying historical performance practice music education in Enlightenment Britain and the dissemination of Enlightenment thought **London Voices, 1820-1840** Roger Parker, Susan Rutherford, 2019-12-09

London 1820 The British capital is a metropolis that overwhelms dwellers and visitors alike with constant exposure to all kinds of sensory stimulation Over the next two decades the city s tumult will reach new heights as population expansion places different classes in dangerous proximity and ideas of political and social reform linger in the air London begins to undergo enormous infrastructure change that will alter it forever It is the London of this period that editors Roger Parker and Susan Rutherford pinpoint in this book which chooses one broad musical category voice and engages with it through essays on music of the streets theaters opera houses and concert halls on the raising of voices in religious and sociopolitical contexts and on the perception of voice in literary works and scientific experiments with acoustics Emphasizing human subjects this focus on voice allows the authors to explore the multifaceted issues that shaped London from the anxiety surrounding the city s importance in the musical world at large to the changing vocal imaginations that permeated the epoch Capturing the breadth of sonic stimulations and cultures available and sometimes unavoidable to residents at the time *London Voices 1820 1840* sheds new light on music in Britain and the richness of London culture during this period *Bel Canto* Robert Toft, 2013-01-31

Bel canto or beautiful singing remains one of the most elusive performance styles vocalists strive to master During the eighteenth and early nineteenth centuries composers routinely left the final shaping of recitatives arias and songs to performers and singers treated scores freely so that inexpressively notated music could be turned into passionate declamation In other words vocalists saw their role more as one of re creation than of simple interpretation Familiarity with the range of strategies prominent singers of the past employed to unlock the eloquent expression hidden in scores enables modern performers to take a similar re creative approach to enhancing the texts before them In this first ever guide to *bel canto* author Robert Toft provides singers with the tools they need not only to complete the creative process the composer began but also to bring scores to life in an historically informed manner Replete with illustrations based on excerpts from Italianate recitatives and arias by composers ranging from Handel to Rossini the book offers discussions of the fundamental principles of expressive singing each section including a practical application of the techniques involved Drawing on a wealth of documents from the era including treatises scores newspaper reviews and letters this book captures the breadth of practices singers used in the *bel canto* period Complete with six scores recitatives and or arias for performers

to personalize through the old methods and a companion website offering demonstrations of the principles involved Bel Canto is an essential resource for any singer or vocal instructor wishing to explore and master historical techniques of interpretation and re creation from the eighteenth and early nineteenth centuries **The Eloquent Oboe** Bruce Haynes,2001 The Eloquent Oboe is a history of the hautboy the oboe of the Baroque period It reflects recent interest in this instrument which was the first of the woodwinds to join with strings in creating the new orchestra and had by the end of the 20th century again become a regular presence on the concert scene Between 1640 and 1760 this type of oboe underwent dramatic changes in both function and physical form and the majority of its solo and chamber repertoire appeared Haynes examines in detail the hautboy s structure its players makers and composers issues of performing style and period techniques how and where the instrument was played and who listened to it **Syntagma Musicum III** Michael Praetorius,2004-03-18 Michael Praetorius 1571 1621 was one of the most versatile wide ranging and prolific German composers of the seventeenth century Also important as a theorist his Syntagma Musicum penned around 1619 was originally planned in four parts He completed only three with the first discussing the place of music in the church while Volume II focused on musical instruments Volume III deals with terminology theoretical issues and performance practice More than any other source from this period Volume III provides the most thorough coverage of performance practice issues of the late sixteenth and early seventeenth centuries It offers detailed commentary about the performance of particular pieces of music including many of Praetorius s own as well as those by Lassus Gabrieli Monteverdi and Sch tz Throughout Praetorius offers immensely practical insights on numerous topics such as the definition and classification of vocal forms the names and characteristics of instruments arrangement of large scale works for multiple choirs description of ligatures use of proportions time signatures transposition teaching the Italian manner of singing the types of ornamentation used in Italy in the first two decades of the seventeenth century and much more Praetorius is the most often quoted and excerpted writer on performance practice In this translation musicologist and early music practitioner Jeffery T Kite Powell worked with notoriously difficult syntax to produce a definitive English edition of this important work For modern scholars this volume is the preeminent source of contemporary information on performance practice for the late Renaissance and early Baroque periods This essential resource will enable performers to recreate the music of the period in a historically informed manner **The Singing Bourgeois** Derek B. Scott,2017-07-05 First published in 1989 The Singing Bourgeois challenges the myth that the Victorian parlour song was a clear cut genre Derek Scott reveals the huge diversity of musical forms and styles that influenced the songs performed in middle class homes during the nineteenth century from the assimilation of Celtic and Afro American culture by songwriters to the emergence of forms of sacred song performed in the home The popularity of these domestic songs opened up opportunities to women composers and a chapter of the book is dedicated to the discussion of women songwriters and their work The commercial success of bourgeois song through the sale of sheet music demonstrated how music might be incorporated into a system of

capitalist enterprise Scott examines the early amateur music market and its evolution into an increasingly professionalized activity towards the end of the century This new updated edition features an additional chapter which provides a broad survey of music and class in London drawing on sources that have appeared since the book s first publication An overview of recent research is also given in a section of additional notes The new bibliography of nineteenth century British and American popular song is the most comprehensive of its kind and includes information on twentieth century collections of songs relevant periodicals catalogues dictionaries and indexes as well as useful databases and internet sites The book also features accompanying downloadable resources of songs from the period There She Goes Again Aviva

Dove-Viebahn,2023-12-15 There She Goes Again interrogates the representation of ostensibly powerful women in transmedia franchises examining how presumed feminine traits love empathy altruism diplomacy are alternately lauded and repudiated as possibilities for effecting long lasting social change By questioning how these franchises reimagine their protagonists over time the book reflects on the role that gendered exceptionalism plays in social and political action as well as what forms of knowledge and power are presumed distinctly feminine The franchises explored in this book illustrate the ambivalent post feminist representation of women protagonists as uniquely gifted in ways both gendered and seemingly ungendered and yet inherently bound to expressions of their femininity At heart There She Goes Again asks under what terms and in what contexts women protagonists are imagined envisioned embodied and replicated in media Especially now in a period of gradually increasing representation women protagonists demonstrate the importance of considering how we should define and whether we need feminine forms of knowledge and power *Notes* Music Library Association,2001

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Table of Contents Heart To Heart Expressive Singing In England 1780 1830

1. Understanding the eBook Heart To Heart Expressive Singing In England 1780 1830
 - The Rise of Digital Reading Heart To Heart Expressive Singing In England 1780 1830
 - Advantages of eBooks Over Traditional Books
2. Identifying Heart To Heart Expressive Singing In England 1780 1830
 - Exploring Different Genres
 - Considering Fiction vs. Non-Fiction
 - Determining Your Reading Goals
3. Choosing the Right eBook Platform
 - Popular eBook Platforms
 - Features to Look for in an Heart To Heart Expressive Singing In England 1780 1830
 - User-Friendly Interface
4. Exploring eBook Recommendations from Heart To Heart Expressive Singing In England 1780 1830
 - Personalized Recommendations
 - Heart To Heart Expressive Singing In England 1780 1830 User Reviews and Ratings
 - Heart To Heart Expressive Singing In England 1780 1830 and Bestseller Lists
5. Accessing Heart To Heart Expressive Singing In England 1780 1830 Free and Paid eBooks
 - Heart To Heart Expressive Singing In England 1780 1830 Public Domain eBooks
 - Heart To Heart Expressive Singing In England 1780 1830 eBook Subscription Services
 - Heart To Heart Expressive Singing In England 1780 1830 Budget-Friendly Options
6. Navigating Heart To Heart Expressive Singing In England 1780 1830 eBook Formats

- ePub, PDF, MOBI, and More
- Heart To Heart Expressive Singing In England 1780 1830 Compatibility with Devices
- Heart To Heart Expressive Singing In England 1780 1830 Enhanced eBook Features
- 7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of Heart To Heart Expressive Singing In England 1780 1830
 - Highlighting and Note-Taking Heart To Heart Expressive Singing In England 1780 1830
 - Interactive Elements Heart To Heart Expressive Singing In England 1780 1830
- 8. Staying Engaged with Heart To Heart Expressive Singing In England 1780 1830
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers Heart To Heart Expressive Singing In England 1780 1830
- 9. Balancing eBooks and Physical Books Heart To Heart Expressive Singing In England 1780 1830
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection Heart To Heart Expressive Singing In England 1780 1830
- 10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
- 11. Cultivating a Reading Routine Heart To Heart Expressive Singing In England 1780 1830
 - Setting Reading Goals Heart To Heart Expressive Singing In England 1780 1830
 - Carving Out Dedicated Reading Time
- 12. Sourcing Reliable Information of Heart To Heart Expressive Singing In England 1780 1830
 - Fact-Checking eBook Content of Heart To Heart Expressive Singing In England 1780 1830
 - Distinguishing Credible Sources
- 13. Promoting Lifelong Learning
 - Utilizing eBooks for Skill Development
 - Exploring Educational eBooks
- 14. Embracing eBook Trends
 - Integration of Multimedia Elements
 - Interactive and Gamified eBooks

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