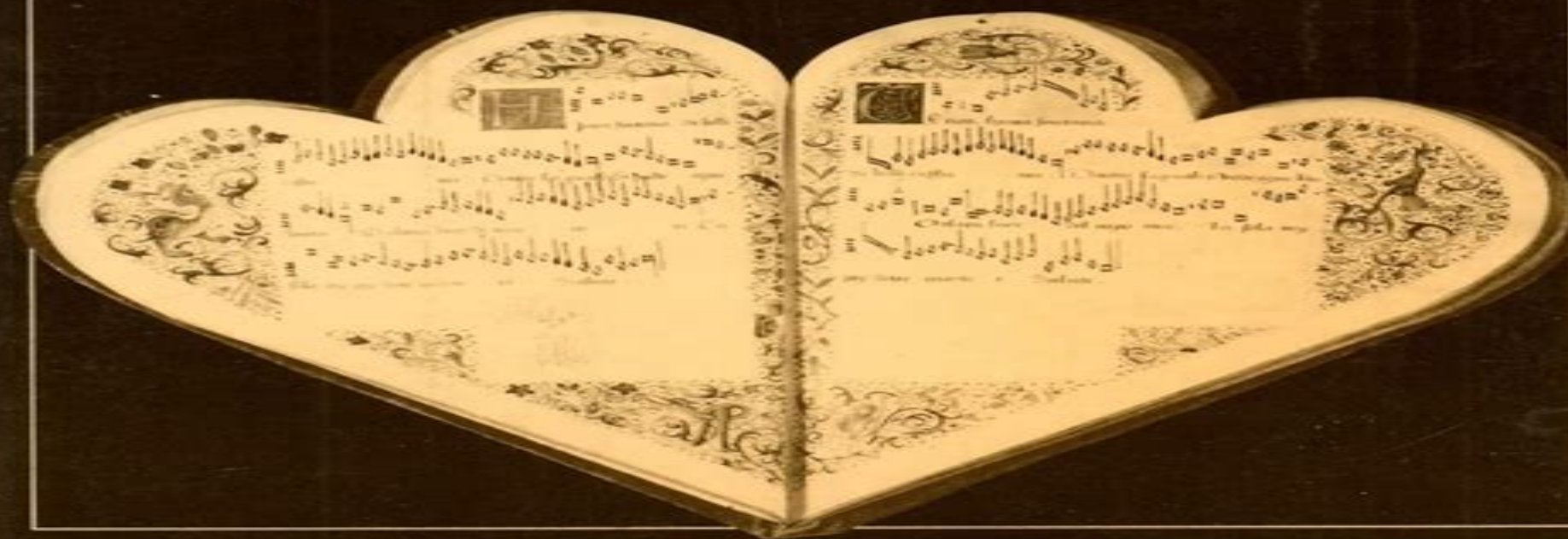


— EARLY MUSIC SERIES 5 —

EDITING EARLY MUSIC

JOHN CALDWELL



Editing Early Music

Margaret Bent



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

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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

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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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