

# *Sound in Motion*

A Performer's Guide  
to Greater Musical Expression

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David McGill

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# Sound In Motion A Performers Guide To Greater Musical Expression

**Russell Hartenberger**



## **Sound In Motion A Performers Guide To Greater Musical Expression:**

**Sound in Motion** David McGill (Bassoonist),2007 David McGill has assembled an exhaustive study that uses the musical concepts of the legendary Marcel Tabuteau as a starting point from which to develop musical thought McGill methodically explains the frequently misunderstood Tabuteau number system and its relationship to note grouping the lifeblood of music The controversial issue of baroque performance practice is also addressed Instrumentalists and vocalists alike will find that many of the ideas presented in this book will help develop their musicianship as well as their understanding of what makes a performance musical *Performance Practice in the Music of Steve Reich* Russell Hartenberger,2016-10-06 Performance Practice in the Music of Steve Reich provides a performer s perspective on Steve Reich s compositions from his iconic minimalist work Drumming to his masterpiece Music for 18 Musicians It addresses performance issues encountered by the musicians in Reich s original ensemble and the techniques they developed to bring his compositions to life Drawing comparisons with West African drumming and other non Western music the book highlights ideas that are helpful in the understanding and performance of rhythm in all pulse based music Through conversations and interviews with the author Reich discusses his percussion background and his thoughts about rhythm in relation to the music of Ghana Bali India and jazz He explains how he used rhythm in his early compositions the time feel he wants in his music the kind of performer who seems to be drawn to his music and the way perceptual and metrical ambiguity create interest in repetitive music

*Sourcebook for Wind Band and Instrumental Music* Russ Girsberger, Frank L. Battisti, William Berz, 2014-11-01 Meredith Music Resource This sourcebook was created to aid directors and teachers in finding the information they need and expand their general knowledge The resources were selected from hundreds of published and on line sources found in journals magazines music company catalogs and publications numerous websites doctoral dissertations graduate theses encyclopedias various databases and a great many books Information was also solicited from outstanding college university school wind band directors and instrumental teachers The information is arranged in four sections Section 1 General Resources About Music Section 2 Specific Resources Section 3 Use of Literature Section 4 Library Staffing and Management

**Grounding the Analysis of Cognitive Processes in Music Performance** Linda Kaastra, 2020-10-25 Through the systematic analysis of data from music rehearsals lessons and performances this book develops a new conceptual framework for studying cognitive processes in musical activity Grounding the Analysis of Cognitive Processes in Music Performance draws uniquely on dominant paradigms from the fields of cognitive science ethnography anthropology psychology and psycholinguistics to develop an ecologically valid framework for the analysis of cognitive processes during musical activity By presenting a close analysis of activities including instrumental performance on the bassoon lessons on the guitar and a group rehearsal chapters provide new insights into the person instrument system the musician s use of informational resources and the organization of perceptual experience during musical performance Engaging in musical activity is shown to be a highly

dynamic and collaborative process invoking tacit knowledge and coordination as musicians identify targets of focal awareness for themselves their colleagues and their students Written by a cognitive scientist and classically trained bassoonist this specialist text builds on two decades of music performance research and will be of interest to researchers academics and postgraduate students in the fields of cognitive psychology and music psychology as well as musicology ethnomusicology music theory and performance science Linda T Kaastra has taught courses in cognitive science music and discourse studies at the University of British Columbia UBC and Simon Fraser University She earned a PhD from UBC s Individual Interdisciplinary Graduate Studies Program      **New Approaches to Shorthand** Hannah Boeddeker, Kelly Minot McCay, 2024-10-07 Various identified as an art a technology and a professional prerequisite forms of shorthand have been in use from Antiquity to the modern day Far from a niche corner in manuscript studies shorthand represents an almost global phenomenon that has touched upon many aspects of everyday life and of scholarship Due to its immediate illegibility however and the daunting task of decipherment shorthand has long been neglected as a research object in its own right The immense quantity of extant and unread shorthand manuscripts has been downplayed as has the technology s place in cultures of learning religious devotion court practice parliamentary procedure authorial composition corporate life public and private writing and the academy As the first ever peer reviewed volume on the subject this book presents a much needed introduction to shorthand its history and its disparate historiography alongside eight contributions by shorthand specialists that showcase some of the many lines of inquiry that shorthand inspires across a range of disciplinary and methodological perspectives For readers with a vested interest in shorthand this volume provides a range of approaches to shorthand in the Latin West from the Middle Ages to the nineteenth century upon which to orient substantiate and inform their own work For general readers this publication invites scholars to consider ways in which historically overlooked or underestimated forms of writing facilitated a variety of writing cultures in different contexts periods and languages      *The Instrumentalist* , 2008-08

*The Double Reed* , 2008      **A Dictionary for the Modern Flutist** Susan J. MacLagan, 2019-05-15 The second edition of Susan J MacLagan s A Dictionary for the Modern Flutist presents clear and concise definitions of more than 1 600 common flute related terms that a player of the Boehm system or Baroque flute may encounter Fully illustrated with more than 150 images the entries describe flute types flute parts playing techniques acoustics articulations intonation common ornaments flute making and repairs flute history flute music books and many more topics Unique to the second edition are entries on beatbox techniques and muscles of the face and throat Entries now also feature bibliographic cross references for further research Carefully labeled illustrations for many flute types parts mechanisms and accessories help make definitions easier to visualize Appendixes provide further information on such subjects as flute classifications types of flutes and their parts key and tone hole names head joint options orchestra and opera audition excerpts and biographies of people mentioned in the definitions Contributed articles include An Easy Guide to Checking Your Flute Tuning and Scale by Trevor Wye Flute

Clutches by David Shorey Early Music on Modern Flute by Barthold Kuijken and Crowns and Stoppers and Boehm Flute  
 Scales from 1847 to the Present The Short Story by Gary Lewis MacLagan s A Dictionary for the Modern Flutist second  
 edition is an essential reference volume for flutists of all levels and for libraries supporting student professional and amateur  
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opera; history and guide; v. 3. The theory of music; piano technique; special articles; modern instruments; anecdotes of  
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