

# Piano Toch

Adolf Kullak

Touch and Expression in Piano Playing Clarence Grant

Hamilton,1927

The Physical Basis of Piano Touch and Tone Otto

Ortmann,1925

**Piano Technique** Lillie H. Philipp,1982 This well-known pianist and teacher's guide to sound piano technique covers tone production, fingering, pedaling, chords, sight-reading, and more. Its 63 musical excerpts include works by such masters as Beethoven, Chopin, Schumann, Mendelssohn, and Liszt. Numerous exercises, complemented by 64 black-and-white photographs, demonstrate a variety of technical, stylistic, and musical approaches.

**The art of the touch** Adolf Kullak,1882

**Marie Jaëll** Catherine Guichard,2004 Annotation. Admired by Liszt, Saint Saëns and Paul Valéry, Marie Jaëll was at the center of a revolution in musical pedagogy. As a brilliant pianist, she was the first to interpret all of Liszt. At the apogee of her famous career, she quit concert performing and threw herself into mastering the piano in a scientific way by applying rigorous methodology. She reinvented herself as a scientist. What seemed before to be a matter of individual luck and good days in playing piano, she

turned into a subject of formal mental training. She documented how one can draw forth crystalline sounds from the piano on a conscious basis. While talent remains a powerful ingredient in the art of music, it could now be enhanced by a as powerful methodology. Marie Ja ll's analytical breakthroughs have helped pianists perfect their touch, drawing forth more beautiful musical sonority.

**A Touch of Romance** ,2000-06 A new edition of Rocherolle's Three Mazurkas and Three Waltzes, previously printed individually. Some have been re-engraved, and all updated for today's student. These pieces offer students fresh material for study and recital, and will challenge them more musically than technically. A must for every piano studio.

**How to Make Your Piano Sing Like a Violin** Larry Greenfield,2001 An awesome contribution, says William F. Buckley, Jr.. In playing the piano, the thumbs act not in opposition to other fingers, but together with them. This book teaches you to improve the way your thumbs are used.

**The Act of Touch in All Its Diversity** Tobias Matthay,1903

The Physical Basis of Piano Touch and Tone Otto

Ortmann,2001-01-01

## **The Shaping Forces in Music Ernst Toch, 1977-01-01 A**

masterful and original classical composer as well as a renowned composer of film scores, Ernst Toch (1887-1964) made a permanent contribution to music in this important and widely praised book. Based on a series of lectures given at Harvard in 1944 and first published in 1948, this book is a brilliant examination of the materials and concepts that are the basic building blocks of music: harmony, melody, counterpoint, and form. An admirable reconciliation of traditional and modern (mainly 12-tone) trends in composition, this book shows all types of writing must respond to psychological wants of the listener and how similar goals may be achieved in seemingly opposed styles. Illustrating his discussion with 390 musical examples, Toch not only introduces new ideas and approaches, but examines many age-old problems with clarity and precision: consonance and dissonance, form versus number, and more. His analysis of the expanding harmonic universe, the wave line of melody, and the formative influence of movement are particularly penetrating. New to this edition are a biological introduction by Toch's grandson, Lawrence Weschler; a previously unpublished letter from Thomas Mann to Toch about this book (in English translation); and a complete checklist of Toch's

compositions. Intended for all those who have a minimum understanding of musical notation and theory, this book will appeal to music lovers, practical musicians and amateurs, and incipient composers.

Touch and Expression in Piano Playing Clarence Grant Hamilton, 1927

Historical Dictionary of Modern and Contemporary Classical Music Nicole V. Gagné, 2019-07-17 This second edition of Historical Dictionary of Modern and Contemporary Classical Music contains a chronology, an introduction, and an extensive bibliography. The dictionary section has over 500 cross-referenced entries on the most important composers, musicians, methods, styles, and media in modernist and postmodern classical music.

**A Neglected Sense in Piano-playing** Daniel Gregory Mason, 1912

**Forbidden Music** Michael Haas, 2013-06-18 Offers a study of the Jewish composers and musicians banned by the Third Reich, and describes the consequences for music around the world.

**The Player Piano and Musical Labor** Allison Rebecca Wenthe, 2022-06-14 By the early 20th century the machine aesthetic was a well-established and dominant interest that fundamentally

transformed musical performance and listening practices. While numerous scholars have examined this aesthetic in art and literature, musical compositions representing industrialized labor practices and the role of the machine in music remain largely unexplored. Moreover, in recounting the history of machines in musical recording and reproduction, scholars often tend to emphasize the phonograph, rather than player piano, despite the latter's prominence within the newly established musical marketplace. Machines and their music influenced multiple areas of early 20th-century musical culture, from film scores to popular music and even the concert hall. But the opposite was also true: industrialized labor practices changed the musical marketplace and musical culture as a whole. As consumers accepted mechanical replacements for what previously required an active human laborer, ghostly, mechanical performers labored tirelessly in parlors, businesses, and even concert halls. Although the player piano failed to maintain a stronghold in the recorded music marketplace after 1930, the widespread acceptance of recording technologies as media for storing and enjoying music indicates a much more fundamental societal shift. This book explores that shift, examining the rise and fall of the player piano in early 20th-century society

and connecting it to the digital technologies of today.

*The Act of Touch in All Its Diversity* Tobias

Matthay,2014-08-07 This Is A New Release Of The Original 1903 Edition.

*The Art of the Touch* Adolf Kullak,2014-02 This is a reproduction of a book published before 1923. This book may have occasional imperfections such as missing or blurred pages, poor pictures, errant marks, etc. that were either part of the original artifact, or were introduced by the scanning process. We believe this work is culturally important, and despite the imperfections, have elected to bring it back into print as part of our continuing commitment to the preservation of printed works worldwide. We appreciate your understanding of the imperfections in the preservation process, and hope you enjoy this valuable book. ++++

The below data was compiled from various identification fields in the bibliographic record of this title. This data is provided as an additional tool in helping to ensure edition identification: ++++ The Art Of The Touch: A Work For The Use Of Advanced Players And A Guide For Teaching The Pianoforte Adolf Kullak F. Hofmeister, 1882 Music; Musical Instruments; Piano & Keyboard; Music / Musical Instruments / Piano & Keyboard; Piano

### The Act of Touch in All Its Diversity Tobias

Matthay,2023-07-18 Matthay's comprehensive study of pianoforte tone-production is a must-read for music students and piano enthusiasts alike. With clear explanations and helpful illustrations, he illuminates the many nuances of touch that distinguish a lackluster performance from a truly great one. This work has been selected by scholars as being culturally important, and is part of the knowledge base of civilization as we know it. This work is in the public domain in the United States of America, and possibly other nations. Within the United States, you may freely copy and distribute this work, as no entity (individual or corporate) has a copyright on the body of the work. Scholars believe, and we concur, that this work is important enough to be preserved, reproduced, and made generally available to the public. We appreciate your support of the preservation process, and thank you for being an important part of keeping this knowledge alive and relevant.

The Twisted Muse : Musicians and Their Music in the Third Reich Department of History York University Michael Kater Distinguished Research Professor,1996-12-19 Is music removed from politics? To what ends, beneficent or malevolent, can music



and musicians be put? In short, when human rights are grossly abused and politics turned to fascist demagoguery, can art and artists be innocent? These questions and their implications are explored in Michael Kater's broad survey of musicians and the music they composed and performed during the Third Reich. Great and small--from Valentin Grimm, a struggling clarinetist, to Richard Strauss, renowned composer--are examined by Kater, sometimes in intimate detail, and the lives and decisions of Nazi Germany's professional musicians are laid out before the reader. Kater tackles the issue of whether the Nazi regime, because it held music in crassly utilitarian regard, acted on musicians in such a way as to consolidate or atomize the profession. Kater's examination of the value of music for the regime and the degree to which the regime attained a positive propaganda and palliative effect through the manner in which it manipulated its musicians, and by extension, German music, is of importance for understanding culture in totalitarian systems. This work, with its emphasis on the social and political nature of music and the political attitude of musicians during the Nazi regime, will be the first of its kind. It will be of interest to scholars and general readers eager to understand Nazi Germany, to music lovers, and to anyone interested in the

interchange of music and politics, culture and ideology.

**The Art Of The Touch** Adolf Kullak, 2023-07-18 Adolf Kullak, a renowned German pianist and teacher, presents a guide to playing the piano with sensitivity and nuance. **The Art of the Touch** includes exercises and tips for advanced players, as well as guidance for instructors on how to teach their students the art of touch. This work has been selected by scholars as being culturally important, and is part of the knowledge base of civilization as we know it. This work is in the public domain in the United States of America, and possibly other nations. Within the United States, you may freely copy and distribute this work, as no entity (individual or corporate) has a copyright on the body of the work. Scholars believe, and we concur, that this work is important enough to be preserved, reproduced, and made generally available to the public. We appreciate your support of the preservation process, and thank you for being an important part of keeping this knowledge alive and relevant.

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