

Alfred Cortot Rational Principles Of Piano Technique

So many of the great pianists and teachers have come out of Poland and Russia (Rubinstein, Anton as well as Arthur, Leschetizky, Paderewski, the Lhevinnes, Gilels, Richter, and others), yet we know little about their methods of learning and teaching. George Kochevitsky in *The Art of Piano Playing* supplies some important sources of information previously unavailable in the United States. From these sources, tempered by his own thinking, Kochevitsky formulated a scientific approach that can solve most problems of piano playing and teaching. George Kochevitsky graduated in 1930 from Leningrad Conservatory and did post-graduate work at Moscow Conservatory. After coming to the U.S., he taught privately in New York City, gave a number of lectures, and wrote for various music periodicals.

Pianists--their lives, performances, and recordings--are detailed in this two-volume set. Each biographical essay emphasizes musical background and training, special influences on development, significant performances, and more. Performance is analyzed and emphasis given to style and repertoire. For those pianists who recorded, there are selective discographies and reviews of outstanding recordings. The authors attended many performances and often supply a personal dimension to the discussions. This readable work, containing extensive documented coverage of 100 artists, will be appreciated by scholar, student, and music buff alike. As a sourcebook,

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this work contains biographical data; style analyses (culled from reviews, recordings, articles, and essays); pedagogical history and methods, when applicable; lists of selected references and reviews; and a representative discography. The result is an objective, thorough presentation of the lives and performances of 100 notable pianists. The list initially derived from correspondence with pianists and pedagogues in music conservatories and colleges throughout the United States and after eight years of research in both libraries and concert halls. The text reads easily (and is fascinating), but the vast amount of information and the careful scientific analysis make it a scholarly work of the highest order, useful to graduate students as well as the general public. It is the teacher's responsibility to guide students in building an effective and injury-free piano technique. Improper technique, poor training and bad posture at the instrument all may cause problems such as lack of muscle control, weakness, or tension in the hands. Many teachers are interested in finding information about specific exercises dealing with finger strengthening, stretching, and warm-up strategies, as well as guidelines for safe practicing. It is therefore important for both teachers and students to understand how to build a technique from the earliest years of instruction. Carl Tausig (1841-1871) and Alfred Cortot (1877-1962) both contributed to the development of piano technique by writing books that include a significant number of exercises and excerpts. Their books incorporate detailed instructions on how to play each exercise effectively and without fatigue. Subsequently, Heinrich Ehrlich (1822-1899) collected

and systematically arranged Tausig's notes, complementing them with detailed information on how to play Tausig's exercises without causing injury. This dissertation compares and contrasts the exercises found in Alfred Cortot's book, *Rational Principles of Pianoforte Technique*, and Carl Tausig's book, *Daily Studies for the Pianoforte*. The latter is based on the practical guidebook, *How to Practise on the Piano: Reflections and Suggestions*, written by Heinrich Ehrlich. Included in this study are references to the performing arts medical literature dealing with pianists' injuries. By comparing two different historical piano methods and considering their effectiveness in light of modern medical performance research, this dissertation aims to help teachers to determine which methods might be better for students to build a solid piano technique without injuring themselves.

Piano Pedagogy: A Research and Information Guide provides a detailed outline of resources available for research and/or training in piano pedagogy. Like its companion volumes in the *Routledge Music Bibliographies* series, it serves beginning and advanced students and scholars as a basic guide to current research in the field. The book will include bibliographies, research guides, encyclopedias, works from other disciplines that are related to piano pedagogy, current sources spanning all formats, including books, journals, audio and video recordings, and electronic sources.

This collection of essays highlights different questions concerning music theory, interpretation, and performance. Organized into four chapters, the first section looks into interpretation from a hermeneutic perspective, whereas the second analyses the application of this knowledge in

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musical practice. The discussion turns, in the third part, to a new field of music theory broadly labelled as performance studies. Focused on physical and psychological events, this section broaches fundamental issues such as gesture, bodily movement, expression, emotion, a whole set of processes that act within the framework of performance. The final section addresses the artistic practices in the 21st century across present-day cultural contexts. Proposing a space for reflection in which one tries to imagine the relation between the scientific field and the interpretative process, this volume reflects the central issues of research in performance analysis, establishing connections between different disciplines, methodologies and research trends. It will be of essential interest to researchers, musicians and performers, and music students.

The changes wrought by the MIDI and microcomputer revolution in the 1980s have dramatically transformed the world's music. Listeners now expect much more from the electronic music composer and performer, not only in audio quality, but also in skill and versatility across styles. However, to date there has been no comprehensive source of information to ground the synthesizer artist in the requisite technologies and techniques.

Rational Principles of Piano Technique Editions Salabert

With the report of the 16th meeting, 1894, was issued "The secretary's official report of the special meeting ... Chicago, 1893," containing a résumé of the reports of meetings from 1876 to 1892.

Piano Method

Includes Part 1, Number 2: Books and Pamphlets, Including Serials and Contributions to

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Periodicals (July - December)

In further developing Chopin's thinking on pianism, this book explores the keyboard's topographical symmetry and the revolutionary impact of symmetrical inversion on piano technique and pedagogy. With copious excerpts from the extant repertoire, this is the first comprehensive discussion of fingering solutions for pianists since Hummel's monumental treatise of 1828.

This practical resource provides foundational tools for scale, chord and arpeggio playing; exercises for developing precision, speed, agility and clarity of tone; and exercises and etudes that focus on a variety of technical challenges.

?The strict traditions of piano teaching have remained entrenched for generations. The dominant influence of Muzio Clementi (1752-1832), the first composer-pedagogue of the instrument, brought about an explosion of autocratic instruction and bizarre teaching systems, exemplified in the mind-numbing drills of Hanon's "The Virtuoso Pianist." These practices--considered absurd or abusive by many--persist today at all levels of piano education. This book critically examines two centuries of teaching methods and encourages instructors to do away with traditions that disconnect mental and creative skills.

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