

Singing Schumann

AN INTERPRETIVE
GUIDE FOR
PERFORMERS

Richard Miller



Interpretive Guide For Performers

Allen Scott



Interpretive Guide For Performers:

Singing Schumann Richard Miller, 2005-04-28 To restrict performance of the Schumann Lieder to the familiar forty is to deprive the singer and pianist of a major reservoir of superior song Thus Singing Schumann not only takes an in depth look at the widely performed middle and late Lieder it also fully reconsiders the early songs Offering the same readability and informed insights in this volume that distinguished his acclaimed On the Art of Singing OUP 1996 Miller presents a practical manual to help singers and pianists bring Robert Schumann's Lieder to life in performance He also provides cogent suggestions for interpretation of all of Schumann's solo and duet songs useful pointers that are grounded in a thorough understanding of Schumann's compositional style and its full historical background An Interpretive Guide to Operatic Arias Martial Singher, 2015-09-22 A premier singer and master teacher here tells other singers how to get the most from 151 famous arias selected for their popularity or their greatness from 66 operas ranging in time and style from Christopher Gluck to Carlisle Floyd from Mozart to Menotti The most memorable thrills in an opera singer's life according to the author's Introduction may easily derive from the great arias in his or her repertoire This book continues the work Martial Singher has done in performances in concerts and in master classes and lessons by drawing attention not only to precise features of text notes and markings but also to psychological motivations and emotional impulses to laughter and tears to technical skills to strokes of genius and even here and there to variations from the original works that have proved to be fortunate For each aria the author gives the dramatic and musical context advice about interpretation and the lyric with the original language if it is not English and an idiomatic American English translation in parallel columns The major operatic traditions French German Italian Russian and American are represented as are the major voice types soprano mezzo soprano tenor baritone bass baritone and bass The dramatic context is not a mere summary of the plot but is a penetrating and often witty personality sketch of an operatic character in the midst of a situation The musical context is presented with the dramatic situation in a cleverly integrated way Suggestions about interpretation often illustrated with musical notation and phonetic symbols are interspersed among the author's explication of the music and the action An overview of Martial Singher's approach based on fifty years of experience on stage in a hundred roles and in class at four leading conservatories is presented in his Introduction As the reader approaches each opera discussed in this book he or she experiences the feeling of participation in a rehearsal on stage under an urbane though demanding coach and director The Interpretive Guide will be of value to professional singers as a source of reference or renewed inspiration and a memory refresher to coaches for checking and broadening personal impressions to young singers and students for learning to teachers who have enjoyed less than a half century of experience and to opera broadcast listeners and telecast viewers who want to understand what goes into the sounds and sights that delight them An Interpretive Guide to Operatic Arias Martial Singher, 1985 Solutions for Singers Richard Miller, 2004-01-08 Internationally recognized master teacher Richard Miller offers solutions to more than

200 significant questions on voice technique and performance culled from hundreds of masterclasses and pedagogy courses. In this pragmatic guide for securing technique and artistry, Miller deals directly with problems faced by established professional performers, studio teachers, and students of singing, avoiding abstract generalities. The question and answer pairs are organized under 10 broad topic headings that constitute singers' most important concerns. *The Lied at the Crossroads of Performance and Musicology* Benjamin Binder, Jennifer Ronyak, 2024-02-07. There seems to be an essential relationship between the performance and the scholarship of the German Lied. Yet the process by which scholarly inquiry and performative practices mutually benefit one another can appear mysterious and undefined in part because any dialogue between the two invariably unfolds in relatively informal environments such as the rehearsal studio, seminar room, or conference workshop. Contributions from leading musicologists and prominent Lied performers here build on and deepen these interactions to reconsider topics including *Werktreue*, aesthetics, and concert practices; the authority of the composer versus the performer; the value of lesser-known, incomplete, or compositionally modified songs; and the traditions, habits, and prejudices of song recitalists regarding issues like transposition, programming, and dramatic modes of presentation. The book as a whole reveals the reciprocal relevance of Lied musicology and Lied performance, thereby opening doors to fresh and exciting modes of interpretative artistry and intellectual discovery.

Art Song Carol Kimball, 2013-05-01. Book *Art Song: Linking Poetry and Music* is a follow-up to author Carol Kimball's bestselling *Song: A Guide to Art Song Style and Literature*. Rather than a general survey of art song literature, the new book clearly and insightfully defines the fundamental characteristics of art song and the integral relationship between lyric poetry and its musical settings. Topics covered include poetry basics for singers, exercises for singers in working with poetry, insights into composers' musical settings of poetry, building recital programs, performance suggestions, and recommended literature for college and university classical voice majors. The three appendices address further aspects of poetry: guidelines for creating a recital program and representative classical voice recitals of various descriptions. *Art Song: Linking Poetry and Music* is extremely useful as an unofficial text for college/university vocal literature classes as an excellent resource for singers and voice teachers, and of interest to all those who are fascinated by the rich legacy of the art song genre.

Voice Secrets Matthew Hoch, Linda Lister, 2016-05-31. In *Voice Secrets: 100 Performance Strategies for the Advanced Singer*, Matthew Hoch and Linda Lister create order out of the chaotic world of singing. They examine all aspects of singing, including nontechnical matters such as auditioning, performance anxiety, score preparation, practice, performance tips, business etiquette, and many other important topics for the advanced singer. *Voice Secrets* provides singers with a quick and efficient path to significant improvement, both technically and musically. It is the perfect resource for advanced students of singing, professional performers, music educators, and avid amateur musicians. The *Music Secrets for the Advanced Musician* series is designed for instrumentalists, singers, conductors, composers, and other instructors and professionals seeking a quick set of pointers to improve their work as performers and producers of music.

Easy to use and intended for the advanced musician contributions to Music Secrets fill a niche for those who have moved beyond what beginners and intermediate practitioners need **Training Soprano Voices** Richard Miller, 2000 Training Soprano Voices offers a complete system for training all types of soprano voice based on historic vocal pedagogy coupled with modern day research on the singing voice Designed as a practical program for singers teachers and voice professionals the book places emphasis on the special nature of the soprano voice and the proper physiological functioning for the establishment of vocal proficiency **Sourcebook for Research in Music, Third Edition** Allen Scott, 2015-06-01 Since it was first published in 1993 the Sourcebook for Research in Music has become an invaluable resource in musical scholarship The balance between depth of content and brevity of format makes it ideal for use as a textbook for students a reference work for faculty and professional musicians and as an aid for librarians The introductory chapter includes a comprehensive list of bibliographical terms with definitions bibliographic terms in German French and Italian and the plan of the Library of Congress and the Dewey Decimal music classification systems Integrating helpful commentary to instruct the reader on the scope and usefulness of specific items this updated and expanded edition accounts for the rapid growth in new editions of standard works in fields such as ethnomusicology performance practice women in music popular music education business and music technology These enhancements to its already extensive bibliographies ensures that the Sourcebook will continue to be an indispensable reference for years to come *Interpretive Autoethnography* Norman K. Denzin, 2013-10-24 It is time to chart a new course writes Norman K Denzin in Interpretive Autoethnography Second Edition I want to turn the traditional life story biographical project into an interpretive autoethnographic project into a critical performative practice a practice that begins with the biography of the writer and moves outward to culture discourse history and ideology Drawing on C Wright Mills Sartre and Derrida Denzin lays out the key assumptions terms and parameters of autoethnography provides a guide to using and studying personal experience and considers the dilemmas and political implications of textualizing a life He weaves his narrative through family stories and concludes with thoughts concerning a performance centered pedagogy and the directions concerns and challenges for autoethnography

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