

Double Bass Repertoire List University Of West London

The Art of Double Bass Playing is the result of a collaboration between Warren Benfield, an outstanding bassist/teacher and James Seay Dean, Jr., Associate Professor of English at the University of Wisconsin-Parkside, a skilled writer/editor. Warren Benfield started his professional career in 1934 as the youngest member of the Minneapolis Symphony. Moving on to the St. Louis Symphony as principal bass and then to the Philadelphia Orchestra as co-principal bass, he joined the Chicago Symphony in 1949 where he remained until his retirement in 1987. Benfield has always been dedicated to teaching, and during his years with the Chicago Symphony Orchestra, he was on the faculties of Northwestern University and DePaul University. He has also given many master classes and lectures, including two in China. Since retiring, he is continuing to teach a few students at the American Conservatory and at Chicago's Merit School for underprivileged children, which focuses on the arts. Benfield's particular aim is to teach the approach of the double bass from a musical, as well as a technical standpoint.

In *The Musician's Way*, veteran performer and educator Gerald Klickstein combines the latest research with his 30 years of professional experience to provide aspiring musicians with a roadmap to artistic excellence. Part I, *Artful Practice*, describes strategies to interpret and memorize compositions, fuel motivation, collaborate, and more. Part II, *Fearless Performance*, lifts the lid on the hidden causes of nervousness and shows how musicians can become confident performers. Part III, *Lifelong Creativity*, surveys tactics to prevent music-related injuries and equips musicians to tap their own innate creativity. Written in a conversational style, *The Musician's Way* presents an inclusive system for all instrumentalists and vocalists to advance their musical abilities and succeed as performing artists.

The story of the Blind Man and the Loon is a living Native folktale about a blind man who is betrayed by his mother or wife but whose vision is magically restored by a kind loon. Variations of this tale are told by Native storytellers all across Alaska, arctic Canada, Greenland, the Northwest Coast, and even into the Great Basin and the Great Plains. As the story has traveled through cultures and ecosystems over many centuries, individual storytellers have added cultural and local ecological details to the tale, creating countless variations. In *The Blind Man and the Loon: The Story of a Tale*, folklorist Craig Mishler goes back to 1827, tracing the story's emergence across Greenland and North America in manuscripts, books, and in the visual arts and other media such as film, music, and dance theater. Examining and comparing the story's variants and permutations across cultures in detail, Mishler brings the individual storyteller into his analysis of how the tale changed over time, considering how storytellers and the oral tradition function within various societies. Two maps unequivocally demonstrate the routes the story has traveled. The result is a masterful compilation and analysis of Native oral traditions that sheds light on how folktales spread and are adapted by widely diverse cultures.

Cello and Double Bass Ensemble MusicLulu.com

Spilleteknisk, biografisk og historisk indføring i en række jazzbassisters spillestil

Teachers and flutists at all levels have praised Nancy Toff's *The Flute Book*, a unique one-stop guide to the flute and its music. Organized into four main parts--The Instrument, Performance, The Music, and Repertoire Catalog--the book begins with a description of the instrument and its making, offers information on choosing and caring for a flute, sketches a history of the flute, and discusses differences between members of the flute family. In the Performance section, readers learn about breathing, tone, vibrato, articulation, technique, style, performing, and recording. In the extensive analysis of flute literature that follows, Toff places individual pieces in historical context. The book ends with a comprehensive catalog of solo and chamber repertoire, and includes appendices with fingering charts as well as lists of current flute manufacturers, repair shops, sources for flute music and books, and flute clubs and related organizations worldwide. In this Third Edition, Toff has updated the book to reflect technology's advancements--like new digital recording technology and recordings' more prevalent online availability--over the last decade. She has also accounted for new scholarship on baroque literature; recent developments such as the contrabass flute, quarter-tone flute, and various manufacturing refinements and experiments; consumers' purchase prices for flutes; and a thoroughly updated repertoire catalog and appendices.

Team Strings presents a flexible course which can be tailored to suit each student and is ideal for individual, group and class tuition. Containing plenty of carefully graded music in a wide range of styles, this series enables violin and viola, or cello and bass to be taught in the same lesson. The series also encourages ensemble playing with Team Brass and Team Woodwind. The series also develops instrument related aural skills, improvisation and composition. Helpful notes for the teacher, clear ensemble scores and imaginative piano accompaniments are also included.

Bibliography of Cello and Double Bass Ensemble Music for Three or More Celli and/or Double Basses

Naslagwerk van de liedkunst en de literatuur hierover.

Choral-Orchestral Repertoire: A Conductor's Guide offers an expansive compilation of choral orchestral works from 1600 to the present. Synthesizing Jonathan Green's earlier six volumes on this repertoire, this edition updates and adds to the over 750 oratorios, cantatas, choral symphonies, masses, secular works for large and small ensembles, and numerous settings of liturgical and biblical texts for a wide variety of vocal and instrumental combinations. Each entry includes a brief biographical sketch of the composer, approximate duration, text sources, performing forces, currently available editions, and locations of manuscript materials, as well as descriptive commentary, discography, and bibliography.

Unique to this edition are practitioner's evaluations of the performance issues presented in each score. These include the range, tessitura, and nature of each solo role, and a determination of the difficulty of the choral and orchestral portions of each composition. There is also a description of the specific challenges, staffing, and rehearsal expectations

related to the performance of each work. Choral-Orchestral Repertoire: A Conductor's Guide is an essential resource for conductors and students of conducting as they search for repertoire appropriate to their needs and the abilities of their ensembles.

Each number is the catalogue of a specific school or college of the University.

Women in Music: A Research and Information Guide is an annotated bibliography emerging from more than twenty-five years of feminist scholarship on music. This book testifies to the great variety of subjects and approaches represented in over two decades of published writings on women, their work, and the important roles that feminist outlooks have played in formerly male-oriented academic scholarship or journalistic musings on women and music.

One number each year, called Annual journal issue, has title: Bass world.

This comprehensive, annotated resource of solo repertoire for the horn documents in detail the rich catalogue of original solo compositions for the instrument. Intended as a guide for practical use and easy reference, it is organized into three large sections: works for unaccompanied horn, works for horn and keyboard, and works for horn and ensemble. Each entry includes publisher information, a brief description of the form and character of a work, technical details of the horn writing, and information on dedication and premiere. The authors also include commentary on the various techniques required and the performance challenges of each piece. Representing over ten years of careful compilation and notation by an expert in horn performance and pedagogy, and by a seasoned music librarian and natural horn performer, Guide to the Solo Horn Repertoire will be an invaluable resource for performers, educators, and composers.

The String Player's Guide to the Orchestra includes orchestral repertoire, excerpts, scales and studies for string orchestra as well as individual study. The works may be played individually or in ensembles and the music selections work within a wide range of student ability levels. The book focuses on phrasing, technique and musical styles and provides a unique entry into performance music preparation with right- and left-hand studies using authentic orchestral excerpts.

Masterworks of the Orchestral Repertoire was first published in 1968. Minnesota Archive Editions uses digital technology to make long-unavailable books once again accessible, and are published unaltered from the original University of Minnesota Press editions. The fullest enjoyment of an orchestral performance or a record concert comes with a background of knowledge about the music itself. This handbook is designed to help music lovers get the ultimate pleasure from their listening by providing them with that background about a large portion of the orchestral repertoire. Professor Ferguson analyzes and interprets the most important classical symphonies, overtures, and concertos, as well as selected orchestral works of modern composers. He goes beyond a conventional analysis of structure since he believes (with a majority of the music-loving public) that great music is actually a communication -- that it expresses significant emotions. The great composers, on their own testimony, have striven not merely to create perfect forms but to interpret human experience. Mingled with the analyses, then, the reader will find comments on the expressive purport of the music. For twenty-five years Professor Ferguson has supplied the program notes for the subscription concerts of the Minneapolis Symphony Orchestra, and this volume is an outgrowth of that activity. In preparing the material for book publication, however, he studied the musical compositions anew, and the resulting chapters provide a much deeper exploration of the musical subjects than did the program notes. The themes of important works are illustrated by musical notations, and a brief glossary explains technical terms.

"... a much acclaimed book for beginners, aimed at young children from the age of six ... Volume 2 adds to and moves on from 1. It contains 72 short tunes and ensemble pieces, attractively illustrated with musical puzzles and rhythm games."--Caswell's website (viewed March 8, 2019).

Since its original publication, the Emmons-Sonntag text has continually stood out as the definitive work on the song recital. The book presents imaginative advice and practical techniques for producing successful recitals and kindling audience excitement. Every aspect of the recital is covered, from building programs and the use of acting skills to the relationship between the singer and the accompanist. Singers of all levels and backgrounds will benefit from the authors vast experience in the performance of song recitals as a singer/accompanist team. The comprehensive repertoire lists, now organized by voice and instrumentation as well as by composer, appeal to both students and professional musicians. Readers will agree that the authors have met their goal of providing "extensive, throughgoing, and definitive insights into the attributes that can render the song recital at once a great art and a magnificent entertainment."

A new and wide-ranging collection of essays by leading international scholars, exploring the concept and practices of virtuosity in Franz Liszt and his contemporaries.

One of the classic snare drum books in print today! This publication presents the reader with challenging and stimulating material for the intermediate and advanced percussion student. Contains 50 musical solos and brief performance notes.

Guide to the Euphonium Repertoire is the most definitive publication on the status of the euphonium in the history of this often misunderstood and frequently under-appreciated instrument. This volume documents the rich history, the wealth of repertoire, and the incredible discography of the euphonium. Music educators, composers/arrangers, instrument historians, performers on other instruments, and students of the euphonium (baritone horn, tenor tuba, etc.) will find the exhaustive research evident in this volume's pages to be compelling and comprehensive. Contributors are Lloyd Bone, Brian L. Bowman, Neal Corwell, Adam Frey, Marc Dickman, Bryce Edwards, Seth D. Fletcher, Carroll Gotcher, Atticus Hensley, Lisa M. Hocking, Sharon Huff, Kenneth R. Kroesche, R. Winston Morris, John Mueller, Michael B. O'Connor, Eric Paull, Joseph Skillen, Kelly Thomas, Demondrae Thurman, Matthew J. Tropman, and Mark J. Walker.

This treatise surveys a selection of concertos for double bass published since 1970. The concertos have been classified in terms of musical styles, performance approaches, instrumental techniques, and level of difficulty. The document provides a guide to selected published and unpublished double bass concertos. Numerous concertos have been examined, and forty of them are included in this document. The primary goal of the treatise is to encourage interest in new concertos by teachers, performers and students so that such concertos can be included in the standard double bass repertoire as well as music curricula. Presenting the concertos to the general audience will likely increase interest in the double bass repertoire. Chapter 1 includes a brief history of concertos for the double bass along with an overview of earlier and newer concertos. Chapter 2 is a list of selected concertos with brief analysis, general characteristics and background, and difficulty level for each concerto. Included in the discussion is biographical information about the composers, samples of the scores, forms of movements, and suggested approaches to the concertos from the composer's and performer's point of views when appropriate. Nicholas Cook pointed out that "analysis strengthens performance because it compels the performer to think about the relationships implied in the music." For each concerto I examined musical context, techniques and styles, information regarding the composition's history, and pedagogical value. This chapter includes the title of the concertos, publisher and publication, recording(s), orchestration, scordatura, and duration. It also includes the level of technical difficulty for each, which will be determined by combining analysis, opinions of the composer or performer, as well as reviews when

available. Chapter 3 is a list of existing concertos which, while not fully analyzed, are important additions to the double bass musical literature. Basic information is included to supplement the references in this paper and to encourage further analysis by others interested in the double bass repertoire.

In the nineteenth century, use of the violone, a bass instrument with many sizes and variations, was nearly eliminated from musical repertoires, and its traditional parts were parceled out to other instruments such as the violoncello. The following phases of revival of the double-bass have been hampered by a lack of physical evidence and diligent research into the historical uses of the instrument. The Baroque Double Bass Violone is a comprehensive study that examines a cross-section of standard works to enhance contemporary violone research, and provide information for musicologists, music publishers, ensemble leaders, and revivalists, all of whom have been unable to reconstruct an essential part of Baroque music. This translation finally makes the most exhaustive study of the double bass violone accessible to English-speaking musical enthusiasts. The book includes lists of terminology, the most comprehensive bibliography to date, and 48 illustrations that make this a compendium of string bass research.

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