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Description:

Ornaments play an enormous role in the music of the seventeenth and eighteenth centuries, and ambiguities in their notation (as well as their frequent

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omission in the score) have left doubt as to how composers intended them to be interpreted.

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This ornament has

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also been referred to as a cadent or a springer in English Baroque performance practice. Instruction books from the Baroque period, such as Christopher Simpson 's The Division Violist , refer to the cadent as an ornament in which "a Note is sometimes

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graced by joyning [sic] part of its sound to the note following... whose following Quaver is Placed with the ensuing Note, but played with the same Bow."

Ornament (music) -
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an enormous role in
the music of the
seventeenth and
eighteenth centuries,
and ambiguities in
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as their frequent (and omission in the score) have left doubt as to how composers intended them to be interpreted. Frederick Neumann, himself a violinist and conductor, questions the validity of the rigid principles applied to their performance. In this

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show that prevailing interpretations are based on inadequate evidence. These restrictive interpretations have been far-reaching in their effect on style. By questioning them, this work continues to stimulate a reorientation in our understanding of Baroque and post-

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were not written in the score yet often intended to be added when Mozart left "white spots" in his notation. These additions range from single notes to lengthy cadenzas. The problem addressed is the question of where such additions are possible or necessary

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and how they might
best be designed.
Professor Neumann
draws on an
immense knowledge
of the literature
written during
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his own
comprehension of
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book explores the art of performance in Germany during the Baroque period. The author examines the large number of surviving treatises and instruction manuals used in the Lutheran schools during the period 1530-1800 and builds up a picture of the function and status of

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furniture came to
represent affluence
and success during a
period of transition
to a new market
economy. This
furniture marked the
beginning of a larger
Baroque style that
influenced not only
interior decorations
in people's homes
but also architecture

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and public spaces. By tracing the signifier Baroque, the book examines the reconfiguration of hierarchical relations among (ethnic) groups, genders, and countries in a transnational context. Investigating how Baroque has come to signify larger social processes and

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