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~~Rational Principles Of Piano Technique By Alfred Cortot ...~~

Alfred Cortot was my teacher's teacher, so I have employed elements of the Cortot method for a long time. However, I never actually had this book until now. ... I have so far found the exercises in Rational Principles of Piano Technique to be very helpful and I especially recommend Cortot's 2 volumes for Chopin Etudes Op.10 and Op.25

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Alfred Denis Cortot (also Cortôt, French-European spelling) (pronounced [core-TOE]) (26 September 1877 – 15 June 1962) was a French pianist, conductor, and teacher who was one of the most renowned classical musicians of the 20th century. He was especially valued for his poetic insight into Romantic piano works, particularly those of Chopin, Saint-Saëns and Schumann.

~~Alfred Cortot - Wikipedia~~

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In many respects, the Rational Principles are a distillation of these earlier study editions, and Cortot reminds readers that specific exercises had already been recommended in these. It is the teacher's responsibility to guide students in building an effective and injury-free piano technique.

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Alfred Cortot is the author of In Search of Chopin (3.74 avg rating, 19 ratings, 2 reviews, published 1975), Rational Principles of Piano Technique (4.00...

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~~Rational Principles Of Piano Technique~~

Alfred Marshall was one of the most influential economists of his time. His book, Principles of Economics (1890), was the dominant economic textbook in England for many years. It brings the ideas of supply and demand, marginal utility, and costs of production into a coherent whole. He is known as one of the founders of economics.

~~Principles of Economics by Alfred Marshall~~

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Piano Method

Profile by a legendary conductor and performer explores the composer's works and concert performances plus his roles as teacher and Polish nationalist, relationships with Liszt and Sand, chronic illness, and tormented, sensitive nature.

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.

This new Kalmus Edition offers pianists a complete set of technical exercises, from simple warm-ups through more advanced studies. Titles: * Section I, Five Finger Studies * Section II, Finger Studies with progressive movement of the hand * Section III, Scale Passages * Section IV, Chord Passages * Section V, Studies for changing fingers on one key * Section VI,

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Kalmus Editions are primarily reprints of Urtext Editions, reasonably priced and readily available. They are a must for students, teachers, and performers.

(Amadeus). This holistic approach to the keyboard, based on a sound understanding of the relationship between physical function and musical purpose, is an invaluable resource for pianists and teachers. Professor Fink explains his ideas and demonstrates his innovative developmental exercises that set the pianist free to express the most profound musical ideas.
HARDCOVER.

A number of these studies deal with various aspects of the physical coordination the pianist must achieve in order to be able to use his full potential for virtuosity and musical continuity. They were written by a pianist who had searched for more effective teaching tools and had developed a unique meaningful analysis of the nature of this coordination.

(Piano Instruction). Fundamentals of Piano Technique was developed by Leon Conus (1871-1944) and Olga Conus (1890-1976) during many decades of teaching and performing, and through association with the most prominent Russian musicians of the time including Rachmaninoff, Scriabin, and Medtner. The exercises in this method are concise and efficient, focusing on the elements of good playing: control, touch, nuance, and musicianship. This book can be used by students at all levels of development, and with all shapes and sizes of hands. The preparatory exercises allow students to begin using the book within their first year of lessons. A systematic approach allows the hands to develop gradually, avoiding dangerous tension or muscle damage. Topics include: preparatory exercises; extension exercises; five-finger exercises; flexibility of the thumb; trill exercises; scales & arpeggios; wrist development; double notes; and more.

The discourse of Victorian liberalism has long been explored by scholars of literature, with reference to politics, ethics and aesthetics. Yet little attention has been paid to music's role in the context of these debates, leaving a rich collection of historical and archival detail on the periphery of our understanding. From the impact of the National Sunday League to the reception of Wagner in London, this collection of essays aims to nuance current approaches to the aesthetic facets of liberalism, examining the interaction between music and liberal ideas in a variety of social contexts. The significance of music for modern conceptions of self-hood and community is uncovered, revealing a new dimension of Victorian liberalism.

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