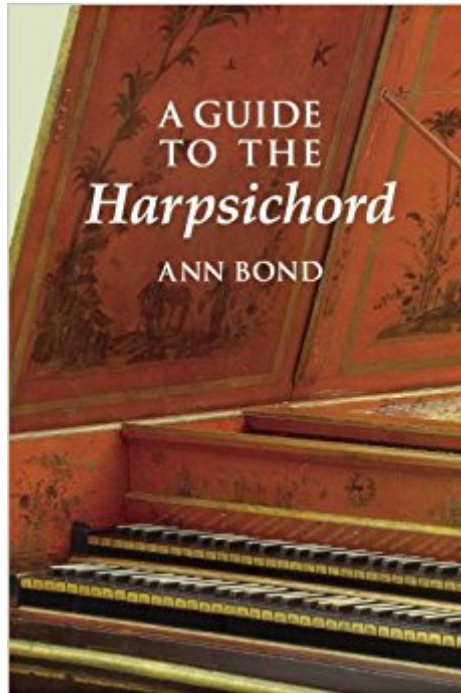




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A Guide To The Harpsichord



Synopsis

This practical guide treats the mechanics and evolution of the instrument and offers a survey of its literature. The author discusses touch and technique, including articulation and fingering, and the issues involved in historical performance practices. She also provides suggestions on selecting and maintaining a harpsichord.

Book Information

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Customer Reviews

A most comprehensive guide to the harpsichord- a must for all harpsichord students! -- Virginia Black, Professor of Harpsichord, Royal Academy of Music, London 1999She has done very well at the difficult job of presenting an entire field in a well-balanced, comprehensive fashion. -- Scott Patterson, Classical Music MagazineStudents will find simply to own this handsome volume will foster a sense of pride in their potential ability. -- Nicholas Williams, The Musical Times, Winter 1998Throughout the book there is a clarity of expression and of presentation that is most helpful. --The Organ

Ann Bond was a pupil of Thurston Dart at Cambridge University and went on to study with Robert Woolley and David Roblou. She has performed with many notable early music specialists and recorded with the Consort of Twelve. Formerly Lecturer in music and University Organist at Manchester University, she now lives in Lancashire.

Perfect resource to beginners and experienced players alike. I particularly love how the author details the style of different times and countries.

An excellent and required book for all who plays harpsichord.

A generally useful and practical guide to the harpsichord, its use and its repertoire.

Instructive and encouraging, even for people who like myself are not superlatively talented.

Ann Bond has written an outstanding introduction to the many aspects of the Harpsichord. Her main audience is existing keyboard players coming to the Harpsichord though as a Classical Guitarist I found this book to be immensely useful. While Ann Bond is clearly hugely knowledgeable about her subject she never allows too much information to get in the way of putting her key points across in an informative and well-reasoned manner. The book is very readable and her style and enthusiasm mean that reading this book is enjoyable throughout. Chapters deal with the range of subjects which those coming fresh to the Harpsichord need to confront. These include issues of the instrument itself such as maintenance and how acquire, key differences with the piano especially regarding fingering, an overview of different styles of instruments and music as well as a very useful summary of the main Harpsichord repertoire including a listing of Bachs Harpsichord music. In addition there are sections on Figured Bass and how to play with other musicians. In taking up this instrument I have found answers to all of the questions I have had and the advice has been thoroughly practical. Indispensable to anyone interested in playing the Harpsichord.

Ann Bond's A Guide To The Harpsichord is a practical, "reader friendly" guide to one of the truly classical instruments of European music which treats the mechanics and evolution of the instrument while offering an informative survey of thematically appropriate literature. Students of the Harpsichord will find a wealth of advice on touch and technique (including articulation and fingering), along with a lucid exposition of the issues involved in historical performance practice accompanied by a clear explanation of ornamentation. A Guide To The Harpsichord is an invaluable reference manual and history for students of the instrument, as well as a highly recommended addition to music history and classical music department reference library collections.

A helpful listeners guide Most books about harpsichord are for builders and players of the

instruments. A reader gets lost within a view pages in technical details and very detailed matters of ornamentation. I am always amazed why there is so little attention for listeners of harpsichord music. A brief history of the instrument, the main composers and schools, the performers and recordings are hardly the core of any study. This book by Bond is no exception in that line. It is intended for the player who is about to buy a harpsichord. Modern performers are hardly mentioned at all. Recordings are not quoted. And there is no taste for modern harpsichord. Still the book covers a lot of information for listeners to get a better understanding of the music because all the important issues are covered in a way that English has not to be your native tongue to understand it fully. Especially the chapters concerning how to play to get an aimed effect are revealing. Your ears are retuned in a pleasant way. The book is cheap, easy to read and without consuming details still covering all the major issues. In short recommended for the listener although we have to wait for the ultimate listeners guide yet.

I bought this book because I just inherited my first harpsichord and I thought this book would answer some questions I had after receiving it. The book spends the first few chapters going over the history, then one chapter on how it works with very few illustrations, and then the rest of the book is devoted entirely to playing the instrument. I had hoped to see more illustrations and a glossary of terms but was disappointed upon reading it. I would recommend this book to someone interested in a brief overview of the instrument and mostly learning to play, but not for someone who want to better understand the instruments inner workings.

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