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Following on from her recent tutor book *Baroque String Playing 'for ingenious learners'*, this guide is aimed at both performers and listeners and attempts to chart the relationship between music and rhetoric during the Renaissance and Baroque periods. An impressive and daunting quantity of material has been condensed into a modest-sized volume (271 pages), and while the range of subjects is ...

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If you are interested in delving deeper into the performance practice of baroque music, a good place to start is with Judy Tarling's book: Baroque String Playing for ingenious learners, 2000, Corda Music Publications. Judy's book summarises relevant information from many baroque treatises on string playing and performance style and is an excellent resource for today's players of baroque music.

NCEM - The National Centre for Early Music - Further Reading

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Tarling: Baroque Violin Technique supplement for ...  
The differences between a Baroque violin and a modern instrument include the size and nature of the neck, fingerboard, bridge, bass bar, and tailpiece. Baroque violins are almost always fitted with gut strings, as opposed to the more common metal and synthetic strings on a modern instrument, and played with a bow made on the baroque model rather than the modern Tourte bow. Baroque violins are not fitted with a chin rest and are played without a shoulder rest.

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