

THE MANUSCRIPT
SOURCES OF
SEVENTEENTH-
CENTURY ITALIAN
LUTE MUSIC

Walter Collier

Manuscript Sources Of Seventeenth Century Italian Lute Music

Victor Coelho



Manuscript Sources Of Seventeenth Century Italian Lute Music:

The Manuscript Sources of Seventeenth-century Italian Lute Music Victor Coelho, 1995 First Published in 1995 Routledge is an imprint of Taylor Francis an informa company **Capricci (1622), Part 2** Bellerofonte Castaldi, 2006-01-01

Pagination xx 163 pp *The Manuscript Sources of Seventeenth-century Italian Lute Music* Victor Coelho, 1989 *The Manuscript Sources of Seventeenth-century Italian Lute Music* Victor Anand Coelho, 1989 *Harpsichord and Lute Music in 17th-Century France* D. Ledbetter, 2019-06-12 The works of the 17th century French harpsichord composers the clavecinistes are among the principal treasures of the harpsichord repertoire It is a commonplace of music histories that their style was strongly influenced by contemporary lutenists yet the assessment of this influence has until now been limited to pointing out a few superficial resemblances This book is the first comprehensive account of the relationship between the two styles The nature and extent of the influence can now be seen as much more far reaching than has been supposed The clavecinistes adopted many details of lute style and an understanding of these is essential for the proper performance of their works More importantly the lute style opened up the possibility of an entirely new expressive dimension in the playing of the harpsichord in exploring this the clavecinistes evolved a style which dominated European keyboard music in the 17th century and provided a basis for the subsequent development of idiomatic keyboard style **The Cambridge History of**

Seventeenth-Century Music Tim Carter, John Butt, 2005-12-22 The Cambridge History of Seventeenth Century Music seeks to provide the most up to date knowledge on seventeenth century music together with a vital questioning of the way in which such a history can be told or put together for our present purposes Written by a distinguished team of experts in the field the chapters not only address traditional areas of knowledge such as opera and church music but also look at the way this extremely diverse and dynamic musical world has been categorised in the past and how its products are viewed from various cultural points of view While this history does not depart entirely from the traditional study of musical works and their composers there is a strong emphasis on the institutions cultures and politics of the age together with an interrogation of the ways in which music related to contemporary arts sciences and beliefs **Performance on Lute, Guitar, and Vihuela**

Victor Coelho, 2005-10-13 The first book length study in any language dedicated specifically to lute guitar and vihuela

The Lute in Britain Matthew Spring, 2001 Spring focuses on the lute in Britain but also includes two chapters devoted to continental developments one on the transition from medieval to renaissance the other on renaissance to baroque and the lute in Britain is never treated in isolation Six chapters cover all aspects of the lute s history and its music in England from 1285 to well into the eighteenth century whilst other chapters cover the instrument s early history the lute in consort lute song accompaniment the theorbo and the lute in Scotland Jacket *A Performer's Guide to Seventeenth-Century Music* Stewart Carter, 2012-03-21 Revised and expanded A Performer s Guide to Seventeenth Century Music is a comprehensive reference guide for students and professional musicians The book contains useful material on vocal and choral music and

style instrumentation performance practice ornamentation tuning temperament meter and tempo basso continuo dance theatrical production and much more The volume includes new chapters on the violin the violoncello and violone and the trombone as well as updated and expanded reference materials internet resources and other newly available material This highly accessible handbook will prove a welcome reference for any musician or singer interested in historically informed performance *Instrumentalists and Renaissance Culture, 1420–1600* Victor Coelho, Keith Polk, 2016-05-26 This innovative and multi layered study of the music and culture of Renaissance instrumentalists spans the early institutionalization of instrumental music from c 1420 to the rise of the basso continuo and newer roles for instrumentalists around 1600 Employing a broad cultural narrative interwoven with detailed case studies close readings of eighteen essential musical sources and analysis of musical images Victor Coelho and Keith Polk show that instrumental music formed a vital and dynamic element in the artistic landscape from rote function to creative fantasy Instrumentalists occupied a central role in courtly ceremonies and private social rituals during the Renaissance and banquets dances processions religious celebrations and weddings all required their participation regardless of social class Instrumental genres were highly diverse artistic creations from polyphonic repertoires revealing knowledge of notated styles to improvisation and flexible practices Understanding the contributions of instrumentalists is essential for any accurate assessment of Renaissance culture

Italian Guitar Music of the Seventeenth Century Lex Eisenhardt, 2015 One of Europe's foremost experts on early guitar music explores this little known but richly rewarding repertoire *Music and Visual Culture in Renaissance Italy* Chriscinda Henry, Tim Shephard, 2023-05-24 The chapters in this volume explore the relationship between music and art in Italy across the long sixteenth century considering an era when music making was both a subject of Italian painting and a central metaphor in treatises on the arts Beginning in the fifteenth century transformations emerge in the depiction of music within visual arts the conceptualization of music in ethics and poetics and in the practice of musical harmony This book brings together contributors from across musicology and art history to consider the trajectories of these changes and the connections between them both in theory and in the practices of everyday life In sixteen chapters the contributors blend iconographic analysis with a wider range of approaches investigate the discourse surrounding the arts and draw on both social art history and the material turn in Renaissance studies They address not only paintings and sculpture but also a wide range of visual media and domestic objects from instruments to tableware to reveal a rich varied and sometimes tumultuous exchange among musical and visual arts and ideas Enriching our understanding of the subtle intersections between visual material and musical arts across the long Renaissance this book offers new insights for scholars of music art and cultural history Chapter 15 and Chapter 11 of this book is freely available as a downloadable Open Access PDF at <http://www.taylorfrancis.com> under a Creative Commons Attribution Non Commercial No Derivatives CC BY NC ND 4.0 license

Acoustical Impulse Response Functions of Music Performance Halls Douglas Frey, Rangaraj Rangayyan, Victor

Coelho,2022-05-31 Digital measurement of the analog acoustical parameters of a music performance hall is difficult The aim of such work is to create a digital acoustical derivation that is an accurate numerical representation of the complex analog characteristics of the hall The present study describes the exponential sine sweep ESS measurement process in the derivation of an acoustical impulse response function AIRF of three music performance halls in Canada It examines specific difficulties of the process such as preventing the external effects of the measurement transducers from corrupting the derivation and provides solutions such as the use of filtering techniques in order to remove such unwanted effects In addition the book presents a novel method of numerical verification through mean squared error MSE analysis in order to determine how accurately the derived AIRF represents the acoustical behavior of the actual hall **Singing of Arms and Men** Kelley

Harness,2024-09-27 Equestrian ballets balletti a cavallo although little known today emerged as valued dramatic entertainments in early modern Europe capable of demonstrating the wealth and magnificence of the patrons who commissioned them as well as the horsemanship and military skills of the noblemen who rode in them Although the horse ballet did not originate in Florence that city and its ruling grand dukes the Medici acquired a reputation for excellence in the genre Between 1608 and 1686 the court commissioned horse ballets to commemorate important state events such as Medici weddings or visits by foreign visitors In **Singing of Arms and Men** author Kelley Harness undertakes the first comprehensive study of the seventeenth century Florentine horse ballets She demonstrates how these works communicated messages relevant to the occasions for which they were performed delivered by means of texts sung in styles similar to contemporary opera and punctuated by choreography and dramatic structure Mock battles fought with swords and pistols animated audiences but also provided visible instances of conflict which were then interrupted by the sudden arrival of a deus ex machina who commanded the combatants to instead join forces to defeat a common enemy The knights then demonstrated newfound cooperation through their creation of choreographed figures danced on horseback in time to music Documentary evidence confirms that the Medici family expended significant financial and human resources on these one time events revealing just how much work it took to appear effortless Ultimately Harness shows how the balletto a cavallo played a crucial role in Medici self fashioning during the period and that the 250 noblemen invited to lend their equestrian skills both confirmed their family's relationship to the Medici and were provided a venue for demonstrating critical markers of masculine nobility **The Lute in the Netherlands in the Seventeenth Century** Jan W.J. Burgers,Tim Crawford,Matthew

Spring,2016-08-17 The lute played a central role in the rich musical culture of the seventeenth century Golden Age of the Dutch Republic Like the piano in the nineteenth century the lute was not just a popular instrument for solo music making but was also used widely in ensembles and to accompany singers Though mainly an instrument of the social elite and the aristocracy it was also played by the numerous and prosperous burgher class The first part of the book deals with psalm settings for the lute the way professional lutenists coped with the harsh rules of the free market Leiden as a veritable

international lute centre and the different types of lutes that can be reconstructed on the basis of the Dutch paintings of the period The second part of the book is dedicated to Constantijn Huygens 1596 1687 the well known poet and statesman and avid player of and composer for the lute The third and final section deals with Dutch sources of lute music printed as well as those in manuscript Taken together this volume provides a broad and many layered overview of the lute in the seventeenth century Collectively the articles will further the reader s understanding of the lute in its social and cultural context not only in the Netherlands but also on the wider European canvas

Music and Science in the Age of Galileo V. Coelho, 2013-03-09 Music and Science in the Age of Galileo features twelve new essays by leading specialists in the fields of musicology history of science astronomy philosophy and instrument building that explore the relations between music and the scientific culture of Galileo s time The essays take a broad historical approach towards understanding such topics as the role of music in Galileo s experiments and in the scientific revolution the musical formation of scientists Galileo s impact on the art and music of his time the scientific knowledge of instrument builders and the scientific experiments and cultural context of Galileo s father Vincenzo Galilei This volume opens up new areas in both musicology and the history of science and twists together various strands of parallel work by musicians and scientists on Galileo and his time This book will be of interest to musicologists historians of science and those interested in interdisciplinary perspectives of the late Renaissance early Baroque For its variety of approaches it will be a valuable collection of readings for graduate students and those seeking a more integrated approach to historical problems The book will be of interest to historians of science philosophers musicologists astronomers and mathematicians

Stradivari Stewart Pollens, 2010-02-11 A highly illustrated biography and study of Stradivari the greatest violin maker including colour photographs of his most famous instruments

Music in English Renaissance Drama John H. Long, 2014-07-15 Nowhere is the richness and variety of the English Renaissance better shown than in the dramatic works of the period which combined to an unusual degree the arts of poetry music acting and dance This collection of essays by a number of distinguished scholars offers a series of views of the music of this drama ranging from the mystery cycles still performed in the late sixteenth century to the cavalier drama of the early seventeenth The essays included here are mainly concerned with the minor dramatic forms the mystery plays the entertainments the masques and the works of such playwrights as Marston and Cartwright which reveal more extensively the blending of music and drama and they illustrate a variety of approaches to the dramatic art The collection as a whole demonstrates the need for an interdisciplinary consideration of this important area of study Of especial value to musicologists is the bibliography of extant music used in dramatic works of the period

The Guitar and Its Music James Tyler, Paul Sparks, 2002-08-29 More than twenty years ago James Tyler wrote a modest introduction to the history repertory and playing techniques of the four and five course guitar Entitled The Early Guitar A History and Handbook OUP 1980 this work proved valuable and enlightening not only to performers and scholars of Renaissance and Baroque guitar and lute music but also to classical

guitarists This new book written in collaboration with Paul Sparks their previous book for OUP *The Early Mandolin* appeared in 1989 presents new ideas and research on the history and development of the guitar and its music from the Renaissance to the dawn of the Classical era Tyler's systematic study of the two main guitar types found between about 1550 and 1750 focuses principally on what the sources of the music published and manuscript and the writings of contemporary theorists reveal about the nature of the instruments and their roles in the music making of the period The annotated lists of primary sources previously published in *The Early Guitar* but now revised and expanded constitute the most comprehensive bibliography of Baroque guitar music to date His appendices of performance practice information should also prove indispensable to performers and scholars alike Paul Sparks also breaks new ground offering an extensive study of a period in the guitar's history notably c 1759 c 1800 which the standard histories usually dismiss in a few short paragraphs Far from being a dormant instrument at this time the guitar is shown to have been central to music making in France Italy the Iberian Peninsula and South America Sparks provides a wealth of information about players composers instruments and surviving compositions from this neglected but important period and he examines how the five course guitar gradually gave way to the six string instrument a process that occurred in very different ways and at different times in France Italy Spain Germany and Britain

Frescobaldi Studies Alexander Silbiger, 1987 Girolamo Frescobaldi 1583 1643 occupies a special place in the history of music as the first significant European composer who concentrated his major creative efforts into the realm of instrumental music In this collection of papers based on the Quadricentennial Frescobaldi Studies Conference sixteen American and European specialists examine important aspects of the life and works of this composer and of his role in the creation of a new musical language of the Baroque

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