

THE NORTON/GROVE
HANDBOOKS IN MUSIC

PERFORMANCE PRACTICE MUSIC BEFORE 1600

EDITED BY STEPHEN CLAYMAN, UNIVERSITY OF CALIFORNIA, BERKELEY



Performance Practice Vol I Music Before 16

Lawrence Earp



Performance Practice Vol I Music Before 16:

Romantic Violin Performing Practices David Milsom, 2020 What are the key topics that define Romantic violin playing

Keyboard Music Before 1700 Alexander Silbiger, 2004-08-02 Keyboard Music Before 1700 begins with an overview of the development of keyboard music in Europe Then individual chapters by noted authorities in the field cover the key composers and repertory before 1700 in England France Germany and the Netherlands Italy and Spain and Portugal The book concludes with a chapter on performance practice which addresses current issues in the interpretation and revival of this music

Performance Practice Roland Jackson, 2013-10-23 Performance practice is the study of how music was performed over the centuries both by its originators the composers and performers who introduced the works and later by revivalists This first of its kind Dictionary offers entries on composers musicians performers technical terms performance centers musical instruments and genres all aimed at elucidating issues in performance practice This A Z guide will help students scholars and listeners understand how musical works were originally performed and subsequently changed over the centuries Compiled by a leading scholar in the field this work will serve as both a point of entry for beginners as well as a roadmap for advanced scholarship in the field

Music and Culture in the Middle Ages and Beyond Benjamin Brand, David J. Rothenberg, 2016-10-27 It has become widely accepted among musicologists that medieval music is most profitably studied from interdisciplinary perspectives that situate it within broad cultural contexts The origins of this consensus lie in a decisive reorientation of the field that began approximately four decades ago For much of the twentieth century research on medieval music had focused on the discovery and evaluation of musical and theoretical sources The 1970s and 1980s by contrast witnessed calls for broader methodologies and more fully contextual approaches that in turn anticipated the emergence of the so called New Musicology The fifteen essays in the present collection explore three interrelated areas of inquiry that proved particularly significant the liturgy sources musical and archival and musical symbolism In so doing these essays not only acknowledge past achievements but also illustrate how this broad interdisciplinary approach remains a source for scholarly innovation

From Renaissance to Baroque Jonathan Wainwright, Peter Holman, 2017-07-05 Historians of instruments and instrumental music have long recognised that there was a period of profound change in the seventeenth century when the consorts or families of instruments developed during the Renaissance were replaced by the new models of the Baroque period Yet the process is still poorly understood in part because each instrument has traditionally been considered in isolation and changes in design have rarely been related to changes in the way instruments were used or what they played The essays in this book are by distinguished international authors that include specialists in particular instruments together with those interested in such topics as the early history of the orchestra iconography pitch and continuo practice The book will appeal to instrument makers and academics who have an interest in achieving a better understanding of the process of change in the seventeenth century but the book also raises

questions that any historically aware performer ought to be asking about the performance of Baroque music What sorts of instruments should be used At what pitch In which temperament In what numbers and or combinations For this reason the book will be invaluable to performers academics instrument makers and anyone interested in the fascinating period of change from the Renaissance to the Baroque [Vital Performance](#) Andrew Snedden,2021-03-19 Historically Informed Performance or HIP has become an influential and exciting development for scholars musicians and audiences alike Yet it has not been unchallenged with debate over the desirability of its central goals and the accuracy of its results The author suggests ways out of this impasse in Romantic performance style In this wide ranging study pianist and scholar Andrew John Snedden takes a step back examining the strengths and limitations of HIP He proposes that many problems are avoided when performance styles are understood as expressions of their cultural era rather than as simply composer intention explaining not merely how we play but why we play the way we do and why the nineteenth century Romantics played very differently Snedden examines the principal evidence we have for Romantic performance style especially in translation of score indications and analysis of early recordings finally focusing on the performance styles of Liszt and Chopin He concludes with a call for the reanimation of culturally appropriate performance styles in Romantic repertoire This study will be of great interest to scholars performers and students to anyone wondering about how our performances reflect our culture and about how the Romantics played their own culturally embedded music [Bloomsbury Encyclopedia of Popular Music of the World](#) John Shepherd,2015 **The Cambridge Companion to Haydn** Caryl Leslie Clark,2005-11-24 An introduction to the musical work and cultural world of Joseph Haydn [Singing Dante: The Literary Origins of Cinquecento Monody](#) Elena Abramov-van Rijk,2017-07-05 This book takes its departure from an experiment presented by Vincenzo Galilei before his colleagues in the Florentine Camerata in about 1580 This event namely the first demonstration of the stile recitativo is known from a single later source a letter written in 1634 by Pietro dei Bardi son of the founder of the Camerata In the complete absence of any further information Bardi s report has remained a curiosity in the history of music and it has seemed impossible to determine the true nature and significance of Galilei s presentation That unfortunately still remains true for the music which is lost Yet we know a crucial fact about this experiment the poetic text chosen by Galilei it was an excerpt from the Divine Comedy by Dante Alighieri the Lament of Count Ugolino Starting from this information the author examines the problem from another angle Investigation of the perception of Dante s poetry in the sixteenth century as well as a deeper enquiry into cinquecento poetic theories and especially phonetics leads to a reconstruction of Galilei s motives for choosing this text and sheds light on some of the features of his experiment [Performing Arts and the Royal Courts of Southeast Asia, Volume Two](#) ,2024-05-21 This publication brings together current scholarship that focuses on the significance of performing arts heritage of royal courts in Southeast Asia The contributors consist of both established and early career researchers working on traditional performing arts in the region and abroad The first volume Pusaka as Documented

Heritage consists of historical case studies contexts and developments of royal court traditions particularly in the nineteenth and twentieth centuries The second volume *Pusaka as Performed Heritage* comprises chapters that problematise royal court traditions in the present century with case studies that examine the viability adaptability and contemporary contexts for coexisting administrative structures

Renaissance Music Kenneth Kreitner, 2017-07-05 We know what say a Josquin mass looks like but what did it sound like This is a much more complex and difficult question than it may seem Kenneth Kreitner has assembled twenty articles published between 1946 and 2009 by scholars exploring the performance of music from the fifteenth and sixteenth centuries The collection includes works by David Fallows Howard Mayer Brown Christopher Page Margaret Bent and others covering the voices and instruments debate of the 1980s the performance of sixteenth century sacred and secular music the role of instrumental ensembles and problems of pitch standards and *musica ficta* Together the papers form not just a comprehensive introduction to the issues of renaissance performance practice but a compendium of clear thinking and elegant writing about a perpetually intriguing period of music history

A Performer's Guide to Medieval Music Ross W. Duffin, 2000 *A Performer's Guide to Medieval Music* is an essential compilation of essays on all aspects of medieval music performance with 40 essays by experts on everything from repertoire voices and instruments to basic theory This concise readable guide has proven indispensable to performers and scholars of medieval music

A New Look at Segovia, His Life, His Music, Volume 1 Graham Wade, Gerard Garno, 2016-03-31 A scholarly edition of over 500 pages written to explore and evaluate Andres Segovia's achievements Volume One contains a biography of the years of 1893-1957 and focuses on Segovia's renditions of Renaissance Baroque and Classical masterpieces by Narvaez Frescobaldi Bach Scarlatti and Sor

Baroque Music Peter Walls, 2017-07-05 Research in the 20th and 21st centuries into historical performance practice has changed not just the way performers approach music of the 17th and 18th centuries but eventually the way audiences listen to it This volume beginning with a 1915 Saint Sa lecture on the performance of old music sets out to capture musicological discussion that has actually changed the way Baroque music can sound The articles deal with historical instruments pitch tuning temperament the nexus between technique and style vibrato the performance implications of musical scores and some of the vexed questions relating to rhythmic alteration It closes with a section on the musicological challenges to the ideology of the early music movement mounted principally in the 1990s Leading writers on historical performance practice are represented Recognizing that significant developments in historically inspired performance have been led by instrument makers and performers the volume also contains representative essays by key practitioners

Inside Early Music Bernard D. Sherman, 2003-10-09 The attempt to play music with the styles and instruments of its era commonly referred to as the early music movement has become immensely popular in recent years For instance Billboard's Top Classical Albums of 1993 and 1994 featured Anonymous 4 who sing medieval music and the best selling Beethoven recording of 1995 was a period instruments symphony cycle led by John Eliot Gardiner who is Deutsche Grammophon's top

selling living conductor But the movement has generated as much controversy as it has best selling records not only about the merits of its results but also about the validity of its approach To what degree can we recreate long lost performing styles How important are historical period instruments for the performance of a piece Why should musicians bother with historical information Are they sacrificing art to scholarship Now in *Inside Early Music* Bernard D Sherman has invited many of the leading practitioners to speak out about their passion for early music why they are attracted to this movement and how it shapes their work Readers listen in on conversations with conductors Gardiner William Christie and Roger Norrington Peter Phillips of the Tallis Scholars vocalists Susan Hellauer of Anonymous 4 forte pianist Robert Levin cellist Anner Bylsma and many other leading artists The book is divided into musical eras Medieval Renaissance Baroque and Classic and Romantic with each interview focusing on particular composers or styles touching on heated topics such as the debate over what is authentic the value of playing on period instruments and how to interpret the composer s intentions Whether debating how to perform Monteverdi s madrigals or comparing Andrew Lawrence King s Renaissance harp playing to jazz the performers convey not only a devotion to the spirit of period performance but the joy of discovery as they struggle to bring the music most truthfully to life Spurred on by Sherman s probing questions and immense knowledge of the subject these conversations movingly document the aspirations growing pains and emerging maturity of the most exciting movement in contemporary classical performance allowing each artist s personality and love for his or her craft to shine through From medieval plainchant to Brahms orchestral works *Inside Early Music* takes readers whether enthusiasts or detractors behind the scenes to provide a masterful portrait of early music s controversies challenges and rewards

Secular Renaissance Music Sean Gallagher, 2017-07-05 Secular music of the fifteenth and sixteenth centuries encompasses an extraordinarily wide range of works and practices courtly love songs music for civic festivities instrumental music entertainments provided by minstrels the unwritten traditions of solo singing and much else This collection of essays addresses many of these practices with a focus on polyphonic settings of vernacular texts examining their historical and stylistic contexts their transmission in written and printed sources questions of performance and composers approaches to text setting Essays have been selected to reflect the wide range of topics that have occupied scholars in recent decades and taken together they point to the more general significance of secular music within a broad complex of cultural practices and institutions

Guillaume de Machaut Lawrence Earp, 2013-08-21 First published in 1996 Routledge is an imprint of Taylor Francis an informa company

The Historical Performance of Music Colin Lawson, Robin Stowell, 1999-11-11 A 1999 overview of historical performance surveying issues and suggesting future developments

[Performing Music in the Age of Recording](#) Robert Philip, 2004-04-10 What is the relationship between performance and recording What is the impact of recording on the lives of musicians Comparison of the lives of musicians and audiences in the years before recordings with those of today Survey of the changing attitudes toward freedom of expression the globalization of performing styles and the rise of the period instrument movement

Domenico Corri's Treatises on Singing: Domenico Corri's A select collection of the most admired songs, duetts, &c., volumes 1-3 Domenico Corri, 1993 First Published in 1994 Routledge is an imprint of Taylor Francis an informa company

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