

The background of the slide is a dark teal color with a pattern of faint, light blue musical staves and notes, creating a textured, musical theme.

Seventeenth-Century British Keyboard Sources

Candace Bailey

Seventeenthcentury British Keyboard Sources Detroit Studies In Music Bibliography

James Porter



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Seventeenth-century British Keyboard Sources Candace Bailey, 2003 *Musical Creativity in Restoration England* Rebecca Herissone, 2013-10-10 Musical Creativity in Restoration England is the first comprehensive investigation of approaches to creating music in late seventeenth century England Understanding creativity during this period is particularly challenging because many of our basic assumptions about composition such as concepts of originality inspiration and genius were not yet fully developed In adopting a new methodology that takes into account the historical contexts in which sources were produced Rebecca Herissone challenges current assumptions about compositional processes and offers new interpretations of the relationships between notation performance improvisation and musical memory She uncovers a creative culture that was predominantly communal and reveals several distinct approaches to composition determined not by individuals but by the practical function of the music Herissone's new and original interpretations pose a fundamental challenge to our preconceptions about what it meant to be a composer in the seventeenth century and raise broader questions about the interpretation of early modern notation Seventeenth-century British Keyboard Sources Candace Bailey, 2003 *Defining Strains* James Porter, 2007 This volume aims to fill a historical gap in the recent coverage of musical life in Scotland The seventeenth century in Scotland as in Europe was one of religious controversy and civil strife The period has thus been neglected by music historians in comparison with the centuries before and after it But despite loss of royal patronage after 1603 Scots still made their impact as composers and preservers of their musical language It was in this century that a distinctive Scots melodic idiom crystallised as those defining strains laid the basis for the flowering of song both Highland and Lowland a century later At this time Scots also took a lively interest in the music of England Ireland France and Italy as is evident in the music manuscripts of the period This volume is the result of new research into such key figures as the composers Tobias Hume William Kinloch Patrick MacCrimmon and the Aberdeen publisher John Forbes it looks at the important manuscripts including those of the classical bagpipe harp lute and keyboard repertoire as well as imported French and Italian music it deals with burgh and ceremonial music secular songs and their texts and the psalm singing that dominated public life The essays are newly written from a range of specialties including those of manuscript source analysis text and music relationships social contexts and performance practice **The Eighteenth Century** Kevin L. Cope, Robert C. Leitz, 2007-09 *Bibliographic Guide to Music* New York Public Library. Music Division, 2004 **Early Keyboard Journal**, 2004 **Aspects of Early English Keyboard Music before c.1630** David Smith, 2019-04-24 English keyboard music reached an unsurpassed level of sophistication in the late sixteenth and early seventeenth centuries as organists such as William Byrd and his students took a genre associated with domestic amateur performance and treated it as seriously as vocal music This book draws together important research on the music its sources and the instruments on which it was played There are two chapters on instruments John Koster on the use of harpsichord during the period and Dominic Gwynn

on the construction of Tudor style organs based on the surviving evidence we have for them This leads to a section devoted to organ performance practice in a liturgical context in which John Harper discusses what the use of organs pitched in F may imply about their use in alternation with vocal polyphony and Magnus Williamson explores improvisational practice in the Tudor period The next section is on sources and repertoire beginning with Frauke J rgensen and Rachelle Taylor s chapter on Clarifica me Pater settings which grows naturally out of the consideration of improvisation in the previous chapter The next two contributions focus on two of the most important individual manuscript sources Tihomir Popovi challenges assumptions about My Ladye Nevells Booke by reflecting on what the manuscript can tell us about aristocratic culture and David J Smith provides a detailed study of the famous Fitzwilliam Virginal Book The discussion then broadens out into Pieter Dirksen s consideration of a wider selection of sources relating to John Bull which in turn connects closely to David Leadbetter s work on Gibbons lute sources and questions of style Notes Music Library Association,2004 **Thematic Catalogues in**

Music Barry S. Brook,Richard J. Viano,1997 In 1997 twenty five years after its first publication Thematic Catalogues in Music An Annotated Bibliography Pendragon Press 1972 appeared in a completely revised and expanded Second Edition It contains almost twice as many entries as its predecessor virtually every one of the original entries has been updated and the following noteworthy features have been added 1 A second introductory essay detailing trends and innovations in thematic cataloguing brought about by the revolution in technology of the past twenty years 2 Appendices listing thematic catalogues in series both by national organizations and publishers a detailed up to date country by country report of activities worldwide a listing of major computerized databanks 3 New double column format 4 Numerous illustrations and reproductions of pages from thematic catalogues of historical significance The second edition continues the policy of listing all known thematic catalogues and indexes including those in doctoral dissertations masters essays and computer databanks as well as in progress and unpublished works plus reviews and literature about thematic cataloguing The original numbering of the 1972 entries has been retained with new items appearing in proper alphabetical chronological sequence but with the addition of decimal numbers and or letters 363 1 or 960a Lastly the original historical introduction and special appendices of the first edition have been retained with emendations where needed *A History of Stringed Keyboard Instruments* Stewart

Pollens,2022-04-21 The first comprehensive technical and historical study of stringed keyboard instruments from their fourteenth century origins to modern times Essays on the History of English Music in Honour of John Caldwell Emma Hornby,David Nicholas Maw,2010 The major themes of the essays in this collection reflect the work of the distinguished scholar John Caldwell professor of music at Oxford University and a composer in his own right There is a strong focus on early music with contributions considering the medieval carol sources for seventeenth and eighteenth century harpsichord music and the transmission of fifteenth century English music to the Continent but they range right up to the twentieth century with an examination of music in Oxford All are concerned in one way or another with themes which recur in

Professor Caldwell's scholarship sources style performance and historiography Pub desc **American Book Publishing Record**, 2003 *The Bassanos* David Lasocki, Roger Prior, 1995 Cover Half Title Dedication Title Page Copyright Page Table of Contents List of Figures List of Examples List of Tables Introduction A Note on Names Abbreviations Part I Family Affairs 1 From Venice to England 2 The Charterhouse and After 3 The Second Generation 4 The Third Generation 5 Economic Affairs Privileges and Social Standing 6 The Bassanos Jewish Identity Part II The Dark Lady 7 Emilia Bassano and Alphonso Lanier 8 Was Emilia Bassano the Dark Lady of Shakespeare's Sonnets Part III Musical Affairs 9 Performing I The Court Recorder Consort 10 Performing II Other Instruments 11 Composing 12 Instrument Making and Repairing Part IV Conclusion 13 Reflections Appendix I Music and the English Bassanos after 1665 Appendix II Jacomo and the Venetian Bassanos Bibliography Index **The collected works** John Roberts, 2003 *Subject Guide to Books in Print*, 1997 *The Harpsichord Booke* Arne Jon Arneson, Stacie Williams, 1986 [RILM Abstracts of Music Literature](#) International Repertory of Music Literature (Organization), 1998 A comprehensive ongoing guide to publications on music from all over the world with abstracts written in English All scholarly works are included articles books bibliographies catalogues dissertations Festschriften films and videos iconographies critical commentaries to complete works ethnographic recordings conference proceedings electronic resources and reviews *The Book Review Digest*, 2004 *The Bassanos* Roger Prior, 2017-07-05 In the 1530s five Bassano brothers who were outstanding wind players and instrument makers emigrated from Venice to England Dr Lasocki's authoritative new book the first to be devoted to the family is a minutely researched account of these brothers their sons and a daughter and their grandsons The first half of the book discusses the everyday affairs of the family their relationships religion property law suits finances and standing in society Two chapters one written by Roger Prior are devoted to Emilia Bassano whose identification as the dark lady of Shakespeare's sonnets is supported by a wealth of evidence The second half of the book discusses the family's musical activities At the English Court the Bassanos made up a recorder consort that lasted 90 years they also played in the flute cornett and shawm sackbutt consorts As instrument makers their fame was spread throughout Europe The book's appendixes present information on the Venetian branch of the family and the musical activities of the English branch since 1665

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