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# PERFORMANCE PRACTICE

MUSIC BEFORE 1600

Edited by HOWARD MAYER BROWN and STANLEY SADIE



# Performance Practice Vol I Music Before 1600

**Richard Wistreich**



## **Performance Practice Vol I Music Before 1600:**

Visualizing Medieval Performance Elina Gertsman, 2017-07-05 Taking a fresh look at the interconnections between medieval images texts theater and practices of viewing reading and listening this explicitly interdisciplinary volume explores various manifestations of performance and meanings of performativity in the Middle Ages The contributors from their various perspectives as scholars of art history religion history literary studies theater studies music and dance combine their resources to reassess the complexity of expressions and definitions of medieval performance in a variety of different media Among the topics considered are interconnections between ritual and theater dynamics of performative readings of illuminated manuscripts buildings and sculptures linguistic performances of identity performative models of medieval spirituality social and political spectacles encoded in ceremonies junctures between spatial configurations of the medieval stage and mnemonic practices used for meditation performances of late medieval music that raise questions about the issues of historicity authenticity and historical correctness in performance and tensions inherent in the very notion of a medieval dance performance

Music and Performance in the Later Middle Ages E. Upton, 2012-12-28 This book seeks to understand the music of the later Middle Ages in a fuller perspective moving beyond the traditional focus on the creative work of composers in isolation to consider the participation of performers and listeners in music making

**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

*Music from the Earliest Notations to the Sixteenth Century* Richard Taruskin, 2006-08-14 The universally acclaimed and award winning Oxford History of Western Music is the eminent musicologist Richard Taruskin's provocative erudite telling of the story of Western music from its earliest days to the present Each book in this superlative five volume set illuminates through a representative sampling of masterworks the themes styles and currents that give shape and direction to a significant period in the history of Western music This first volume in Richard Taruskin's majestic history *Music from the Earliest Notations to the Sixteenth Century* sweeps across centuries of musical innovation to shed light on the early forces that shaped the development of the Western classical tradition Beginning with the invention of musical notation more than a thousand years ago Taruskin addresses topics such as the legend of Saint Gregory and Gregorian chant Augustine's and Boethius's thoughts on music the liturgical dramas of Hildegard of Bingen the growth of the music printing business the literary revolution and the English madrigal the influence of the Reformation and the Counter Reformation and the operas of Monteverdi Laced with brilliant observations memorable musical analysis and a panoramic sense of the interactions between history culture politics art literature religion and music this book will be essential reading for anyone who wishes to understand this rich and diverse period

**Rhetorical Invention and Religious Inquiry** Walter Jost, Wendy Olmsted, 2000-01-01 This exceptional collection

of writings offers for the first time a discussion among leading thinkers about the points at which rhetoric and religion illuminate and challenge each other. The contributors to the volume are eminent theorists and critics in rhetoric, theology, and religion, and they address a variety of problems and periods. Together, these writings shed light on religion as a human quest and rhetoric as the origin and sustainer of that quest. They show that when pursued with intelligence and sensitivity, rhetorical approaches to religion are capable of revitalizing both language and experience. Rhetorical figures, for example, constitute forms of language that say what cannot be said in any other way and that move individuals toward religious truths that cannot be known in any other way. When firmly placed within religious, social, and literary history, the convergence of rhetoric and religion brings into focus crucial issues in several fields, including philosophy, psychology, history, and art, and interprets relations among self, language, and world that are central to both past and present cultures.

*The Renaissance Flute* Kate Clark, Amanda Markwick, 2020. The renaissance flute, with its rich history, stunning repertoire, and mellow tone, has attracted a significant following among flutists, whether they specialize in modern flute or historical instruments. Yet actually delving into the study of renaissance flute has proven a challenge: there exists a confusing array of editions of renaissance music, specialized and often expensive facsimiles of manuscripts and early prints, and in unfamiliar notations, while at the same time there is a dearth of resources for beginners. Confronting this challenge, with the first ever practitioners' handbook for renaissance flute, Kate Clark and Amanda Markwick offer flutists of all levels a clear and accessible introduction to the world and repertoire of the instrument. In *The Renaissance Flute: A Contemporary Guide*, Clark and Markwick cover all aspects, from practicalities such as buying and maintaining the instrument to actual music for solo and group performance, to theory designed to improve the understanding and playing of renaissance polyphony. This approach enables students to immerse themselves at their own pace and build on their skills with each chapter. With nearly 40 full pages of exercises and a companion website with recorded examples and filmed instructions from the authors, *The Renaissance Flute* provides professionals and newcomers alike a new entryway into the world and practice of renaissance music.

**The Cambridge Companion to the Recorder** John Mansfield Thomson, Anthony Rowland-Jones, 1995-10-27. The first book to offer a complete introduction to the recorder includes basic reference material previously unavailable in one volume. A special feature is the rich collection of illustrations, which in themselves provide a history of the instrument.

*The Disciplines of Vocal Pedagogy: Towards an Holistic Approach* Karen Sell, 2017-07-05. If classical singers and vocal pedagogues are to be prepared adequately for performance, teaching, and co-operation in inter-professional relations, then an holistic education entailing multi-disciplinary study is essential. In this important new book, Karen Sell examines the disciplines pertinent to vocal pedagogy, tracing the lineage of views from the ancient world to the present day. In the process, important, diverse roots are exposed, yielding differing and even conflicting tonal ideals, which have a bearing on the consideration of different singing methods and the interpretation of songs and arias. Ethics and psychology are identified as central to the entire pedagogical process.

along with the scientific basis of singing encompassing acoustics anatomy and physiology with special reference to the bearing of the latter two upon vocal health and hygiene A detailed consideration of singing technique is the centrepiece of the book and an understanding of good technique and scientific awareness is shown to be fundamental to good vocal pedagogical practice This leads to a discussion on performance and aesthetics contributing to the education of the fully equipped singer No study to date has demonstrated the inter relationships between all these individual disciplines and the ways in which they influence singing pedagogy Sell s holistic multi disciplinary approach will be of particular benefit to singers and voice teachers and will also appeal to music educationalists and professionals in cognate disciplines

**Warrior, Courtier, Singer** Richard Wistreich, 2016-02-17 Giulio Cesare Brancaccio was a Neapolitan nobleman with long practical experience of military life first in the service of Charles V and later as both soldier and courtier in France and then at the court of Alfonso II d Este at Ferrara He was also a virtuoso bass singer whose performances were praised by both Tasso and Guarini he was even for a while the only male member of the famous Ferrarese court Concerto delle dame who established a legendary reputation during the 1580s Richard Wistreich examines Brancaccio s life in detail and from this it becomes possible to consider the mental and social world of a warrior and courtier with musical skills in a broader context A wide ranging study of bass singing in sixteenth and early seventeenth century Italy provides a contextual basis from which to consider Brancaccio s reputation as a performer Wistreich illustrates the use of music in the process of self fashioning and the role of performance of all kinds in the construction of male noble identity within court culture including the nature and currency of honour chivalric virt and sixteenth century notions of gender and virility in relation to musical performance This fascinating examination of Brancaccio s social world significantly expands our understanding of noble culture in both France and Italy during the sixteenth century and the place of music making within it

**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

*The Cambridge History of Musical Performance* Colin Lawson, Robin Stowell, 2012-02-16 The intricacies and challenges of musical performance have recently attracted the attention of writers and scholars to a greater extent than ever before Research into the performer s experience has begun to explore such areas as practice techniques performance anxiety and memorisation as well as many other professional issues Historical performance practice has been

the subject of lively debate way beyond academic circles mirroring its high profile in the recording studio and the concert hall Reflecting the strong ongoing interest in the role of performers and performance this History brings together research from leading scholars and historians and importantly features contributions from accomplished performers whose practical experiences give the volume a unique vitality Moving the focus away from the composers and onto the musicians responsible for bringing the music to life this History presents a fresh integrated and innovative perspective on performance history and practice from the earliest times to today

**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

**A Performer's Guide to Renaissance Music** Jeffery Kite-Powell, 2007-08-02 Revised and expanded since it first appeared in 1991 the guide features two new chapters on ornamentation and rehearsal techniques as well as updated reference materials internet resources and other new material made available only in the last decade The guide is comprised of focused chapters on performance practice issues such as vocal and choral music various types of ensembles profiles of specific instruments instrumentation performance practice issues theory dance regional profiles of Renaissance music and guidelines for directors The format addresses the widest possible audience for early music including amateur and professional performers musicologists theorists and educators

**The Madrigal** Susan Lewis Hammond, 2012-08-06 The Madrigal A Research and Information Guide is the first comprehensive annotated bibliography of scholarship on virtually all aspects of madrigal composition production and consumption It contains 1 237 entries for items in English French German and Italian Scholars students teachers librarians and performers now have access to this rich literature in a single volume

*Music as Propaganda in the German Reformation* Rebecca Wagner Oettinger, 2017-03-02 Over the first four decades of the Reformation hundreds of songs written in popular styles and set to well known tunes appeared across the German territories These polemical songs included satires on the pope or on Martin Luther ballads retelling historical events translations of psalms and musical sermons They ranged

from ditties of one strophe to didactic Lieder of fifty or more Luther wrote many such songs and this book contends that these songs and the propagandist ballads they inspired had a greater effect on the German people than Luther's writings or his sermons Music was a major force of propaganda in the German Reformation Rebecca Wagner Oettinger examines a wide selection of songs and the role they played in disseminating Luther's teachings to a largely non-literate population while simultaneously spreading subversive criticism of Catholicism These songs formed an intersection for several forces the comfortable familiarity of popular music historical theories on the power of music the educational beliefs of sixteenth-century theologians and the need for sense of community and identity during troubled times As Oettinger demonstrates this music while in itself simple provides us with a new understanding of what most people in sixteenth-century Germany knew of the Reformation how they acquired their knowledge and the ways in which they expressed their views about it With full details of nearly 200 Lieder from this period provided in the second half of the book *Music as Propaganda in the German Reformation* is both a valuable investigation of music as a political and religious agent and a useful resource for future research

**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

**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

*Choral Music* Robert L. Garretson, 1993 Takes the reader through an enlightening tour of choral music emphasizing on the musical style performance practice of different historical periods The reference provides guidelines on the numerous aspects of performance practice for choral music based on the Renaissance Period the Baroque Period the Classical period the Romantic period and the Modern Period with special emphasis on meter and stress tempo dynamics tone quality pitch texture and expressive aspects of the music of each period Appropriate for Junior Graduate level courses in Choral Conducting and Literature

**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 *The Violin* Mark Katz, 2006-02-09 The violin was first mentioned in a book in the sixteenth century An abundant and diverse literature on the instrument has grown since then and a complete general guide to these materials has not been produced in the modern era The last Edward Heron Allen's *De Fidiculis Bibliographia* was published in 1894 This book fills that void organizing and annotating information on the violin from a variety of fields and sources It provides a comprehensive though selective guide to all facets of the instrument The book is divided into 4 main parts Reference and General Studies Acoustics and Construction Violin Playing Performance Practice and Music and Violinists Composers and Violin Teachers It will serve as a ready reference for students and scholars and is a welcome addition to the esteemed Routledge Music Bibliography series



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









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









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