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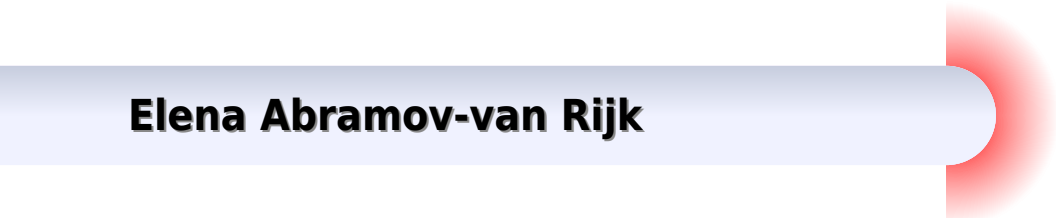
MUSIC BEFORE 1600

Edited by HOWARD MAYER BROWN and STANLEY SADIE



Performance Practice Vol I Music Before 1600

Elena Abramov-van Rijk



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

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

Music from the Earliest Notations to the Sixteenth Century Richard Taruskin, 2006-08-14 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

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

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 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

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

Announcing the Feast Jason McFarland,2012-02-01 How does the entrance song of the Mass function within the Roman Rite What can it express theologically What should Roman Catholics sing at the beginning of Mass In this groundbreaking study Jason McFarland answers these and other important questions by exploring the history and theology of the entrance song of Mass After a careful history of the entrance song he investigates its place in church documents He proposes several models of the entrance song for liturgical celebration today Finally he offers a skillful theological analysis of the entrance song genre focusing on the song for the Holy Thursday Evening Mass arguably the most important entrance song of the entire liturgical year **Announcing the Feast** provides the most comprehensive treatment of the Roman Rite entrance song to date It is unique in that it bridges the disciplines of liturgical studies musicology and theological method

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 Guillaume de Machaut, The Complete Poetry and Music, Volume 9 Jacques Boogaart, 2017-12-31 This long

overdue new edition of Guillaume de Machaut's twenty three motets the largest surviving collection of such works by a single composer in this period is based on the most authoritative of the surviving manuscripts and is designed to meet the needs both of advanced scholars and musicians as well as students and performers This user friendly format indicates variants on the scores and has a layout that makes each work's structure clearly visible the lyrics with full English translation are presented at the end of each work Studies in the Printing, Publishing and Performance of Music in the 16th Century

Stanley Boorman, 2023-07-28 The emergence of music printing and publishing in the early 16th century radically changed how music was circulated and how the musical source printed or manuscript was perceived and used in performance This series of close studies of the structure and content of 16th century and early 17th century editions and some manuscripts of music draws conclusions in a number of areas printing techniques for music the habits of different type setters and scribes and their view of performing practice publishers approaches to the musical market and its abilities and interests apparent changes of plan in preparing editions questions of authorship evidence in editions and manuscripts for interpreting different levels of notation ways in which scribes could influence performers decisions and others by which composers could exploit unusual sonorities *So You Want to Sing Early Music* Martha Elliott, 2019-02-08 A great majority of European music

written before 1750 is for voices but remains understudied and underperformed It includes music for groups of voices and solo voices with and without instruments music for the church and the theater for the court and the chamber as well as music in different languages and with different national styles In *So You Want to Sing Early Music* Martha Elliott introduces this remarkably rich and varied repertoire within a historical context for the 21st century singer Focusing on music from the 17th and early 18th centuries this book offers guidance on style and ornamentation working with vocal and instrumental colleagues reading manuscripts and edited editions of scores Elliot shares advice for how to handle the different kinds of early music performance situations in which singers might find themselves as well as where to find workshops and performance opportunities Equally helpful to the classically trained solo singer or amateur choral singer *So You Want to Sing Early Music* will allow them to broaden their repertoire and build their stylistic toolbox Additional chapters by Scott McCoy and Wendy LeBorgne address universal questions of voice science pedagogy and vocal health The *So You Want to Sing* series is produced in partnership with the National Association of Teachers of Singing Like all books in the series *So You Want to Sing Early Music* features online supplemental material on the NATS website Please visit www.nats.org to access style specific exercises audio and video files and additional resources **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 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 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 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 **A Dictionary for the Modern Flutist** Susan J. Maclagan,2009-05-11 A Dictionary for the Modern Flutist presents clear and concise definitions of common flute related terms that a player of the Boehm system flute may encounter Entries include definitions of words related to flute types flute parts repair technique acoustics articulations intonation common ornaments flutemaking flute history flute music books and more Cantus coronatus: 7 cantigas d'El-Rei Dom Dinis: by King Dinis of Portugal Dinis (King of Portugal),Manuel Pedro Ferreira,2005

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