

Musica&sortw

Anne Smith

Musica Franca Irene Alm, Alyson McLamore, Colleen Reardon, 1996 Twenty-four essays attest to D'Accone's wide interests and influence on several generations of musicologists. The first three sections-- on the Florentine Renaissance, archival studies, and madrigal and carnival song--deal with subjects central to his research. Subsequent contributions deal with various aspects of Italian opera, performance practice, manuscript studies, and music and image. Annotation copyrighted by Book News, Inc., Portland, OR

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.

Antonio Gardano, Venetian Music Printer, 1538-1569 Mary Lewis, 2013-10-18 Antonio Gardano's publications are among the most important sources of sixteenth-century music. This final volume in Mary Lewis's three volume set completes the catalogue

of Antonio Gardano's publications, covering the years 1560-1569.

Celestial Sirens Robert L. Kendrick, 1996-05-23 This study investigates an almost unknown musical culture: that of cloistered nuns in one of the major cities of early modern Europe. These women were the most famous musicians of Milan, and the music composed for them opens up a hitherto unstudied musical repertory, which allows insight into the symbolic world of the city. Even more importantly, the music actually composed by four such nuns, Claudia Scossa, Claudia Rusca, Chiara Margarita Cozzollani, and Rosa Giacinta Badalla - reveals the musical expression of women's devotional life. The two centuries' worth of battles over nuns' singing of polyphony, studies here for the first time on the basis of massive archival documentation, also suggest that the implementation of reform in the major centre of post-Tridentine Catholic renewal was far more varied; incomplete, subject to local political pressure and individual interpretation, and short-lived than any religious historian has ever suggested. Other factors that marked nuns' musical lives and creative output - liturgical traditions of the religious orders, the problems of performance practice attendant upon all-female singing ensembles - are here addressed for the first time in the musicological literature.

Early Music History Iain Fenlon, 2009-03-19 Early Music History is devoted to the study of music from the early Middle Ages to the end of the seventeenth century. It demands the highest standards of scholarship from its contributors, all of whom are leading academics in their fields. It gives preference to studies pursuing interdisciplinary approaches and to those developing novel methodological ideas. The scope is exceptionally broad and includes manuscript studies, textual criticism, iconography, studies of the relationship between words and music and the relationship between music and society. Articles in volume ten include: Machaut's motet 15 and the Roman de la Rose: the literary context of Amours qui a le pouoir/Faus

Samblant m' a deceii/Vidi Dominum; Giulo de' Medici's music books; Parisian nobles, a Scottish princess and the woman's voice in late medieval song.

Music for Viola Bastarda Jason Paras, 1986-04-22 The term viola bastarda refers to both an instrument and a style of playing that is one of the crowning achievements of musical mannerism. The Italian repertory for the solo viola da gamba in the 16th and early 17th centuries was largely music played alla bastarda, an art of performance in which a polyphonic composition is transformed into a single melodic line derived from the original parts and spanning their ranges. Jason Paras has traced the development of the viola bastarda and has assembled and transcribed 46 peices in this genre. The music in his collection is a rich and fascinating repertory that is rarely heard today. This anthology is an invitation to present-day players to recreate the improvisation practice of the 16th and 17th centuries in ways not fully disclosed by ornamentation manuals of that time.

Trattado De Glosas Diego Ortiz, 2018-10-29 Das zentrale Werk zur Verzierungspraxis des 16. Jahrhunderts in einer vielseitigen Neuausgabe - unschätzbare Übungs- und Spielmaterial für den Instrumentalisten und zugleich eine übersichtliche und zitierfähige Ausgabe der Texte für Musiker wie Wissenschaftler. Der Trattado des Diego Ortiz, ein Klassiker der Lehre von den musikalischen Verzierungen, bietet im ersten Teil Beispiele für alle Kadenzen, der zweite Teil thematisiert das Zusammenspiel von Viola da gamba und Cembalo und liefert als Beispiele zahlreiche Kompositionen für diese Besetzung. Wer Alte Musik liebt, dem ist dieses Standardwerk bekannt. Wer aber hat sich je wirklich mit dem Text befasst? Die Neuausgabe erleichtert den Zugang durch ein synoptisches Layout: Eine Doppelseite präsentiert jeweils die spanischen und italienischen Originaltexte im Reprint sowie zusätzlich eine moderne deutsche und englische Übersetzung. Zudem erläutert Annette Otterstedt in ihrer Einleitung den Trattado und seine Entstehung,

Stimmungsverhältnisse sowie Fragen des Instruments. Der Notenteil wurde neu gesetzt, die separate Gambenstimme erleichtert das gemeinsame Musizieren mit dem Cembalo. Damit ist Ortiz' Text erstmalig einer internationalen Leserschaft in Original und Übersetzung zugänglich.

Echoing Helicon Tim Shephard, 2014-08-18 The private studioli of Italian rulers are among the most revealing interior spaces of the Renaissance. In them, ideals of sober recreation met with leisured reality in the construction of a private princely identity performed before the eyes of a select public. The decorative schemes installed in such rooms were carefully designed to prompt, facilitate and validate the performances through which that identity was constituted. *Echoing Helicon* reconstructs, through the (re)interpretation of painted and intarsia decoration, the role played by music, musicians and musical symbolism in those performances. Drawing examples from the Este dynasty - despotic rulers of Ferrara throughout the Renaissance who employed such musicians as Pietrobono, Tromboncino and Willaert, and such artists as Tura, Mantegna and Titian - author Tim Shephard reaches new conclusions about the integration of musical and visual arts within the courtly environment of renaissance Italy, and about the cultural work required of music and of images by those who paid for them. Relying on Renaissance-era source material from a wide range of disciplines as well as new approaches derived from critical and cultural theory, Shephard provides a fresh look at the music of this ninety-year period of the Italian Renaissance. While much has been written about the studiolo by historians of art and architecture, it has only recently become a growing area of interest among musicologists. As the first English language monograph devoted to the music of the studiolo, *Echoing Helicon* is a significant contribution to this developing area of research and essential reading for both musicologists and art historians specializing in the Italian Renaissance.

Logic and Language in the Middle Ages ,2012-10-19 This volume honours Sten Ebbesen with a series of essays on logical and linguistic analysis in the Middle Ages. Included are studies focusing on textual criticism, new finds of logical texts, and philosophical analysis and interpretation.

Gender, Age and Musical Creativity Catherine Haworth,Lisa Colton,2016-03-03 From the perennially young, precocious figure of 'little orphan Annie' to the physical and vocal ageing of the eighteenth-century castrato, interlinked cultural constructions of age and gender are central to the historical and contemporary depiction of creative activity and its audiences. *Gender, Age and Musical Creativity* takes an interdisciplinary approach to issues of identity and its representation, examining intersections of age and gender in relation to music and musicians across a wide range of periods, places, and genres, including female patronage in Renaissance Italy, the working-class brass band tradition of northern England, twentieth-century jazz and popular music cultures, and the contemporary 'New Music' scene. Drawing together the work of musicologists and practitioners, the collection offers new ways in which to conceptualise the complex links between age and gender in both individual and collective practice and their reception: essays explore juvenilia and 'late' style in composition and performance, the role of public and private institutions in fostering and sustaining creative activity throughout the course of musical careers, and the ways in which genres and scenes themselves age over time.

Le Guide Musical ,1913

Canons and Canonic Techniques, 14th-16th Centuries
Katelijne Schiltz,Bonnie J. Blackburn,2007 Although canons pervade music of the Middle Ages and the Renaissance, they have not received proportionate attention in the musicological literature. The contributions in this book shed light on canons and canonic techniques from a wide range of perspectives, such as

music theory and analysis, compositional and performance practice, palaeography and notation, as well as listening expectations and strategies. Especially in the case of riddle canons, insights from other disciplines such as literature, theology, iconography, emblematics, and philosophy have proved crucial for a better understanding and interpretation of how such pieces were created. The essays extend from the early period of canonic writing to the seventeenth century, ending with three contributions concerned with the reception history of medieval and Renaissance canons in music and writings on music from the Age of Enlightenment to the present. This book was awarded the Special Citation by the Society for Music Theory in November 2008.

The Viola da Gamba Bettina Hoffmann, 2018-04-19 The viola da gamba was a central instrument in European music from the late 15th century well into the late 18th. In this comprehensive study, Bettina Hoffmann offers both an introduction to the instrument -- its construction, technique and history -- for the non-specialist, interweaving this information with a wealth of original archival scholarship that experts will relish. The book begins with a description of the instrument, and here Hoffmann grapples with the complexity of various names applied to this and related instruments. Following two chapters on the instrument's construction and ancestry, the core of the book is given to a historical and geographical survey of the instrument from its origins into the classical period. The book closes with a look at the revival of interest in the 19th and 20th centuries.

Ottaviano Petrucci Stanley Boorman, 2006 This bibliographic study of the output of the Petrucci presses includes a study of technique and house-style, and provides a catalogue of editions and copies.

The Performance of 16th-Century Music Anne Smith, 2011-03-30 Most modern performers, trained on the performance practices of the Classical and Romantic periods,

come to the music of the Renaissance with well-honed but anachronistic ideas. Fundamental differences between 16th-century repertoire and that of later epochs thus tend to be overlooked-yet it is just these differences which can make a performance truly stunning. The Performance of 16th-Century Music will enable the performer to better understand this music and advance their technical and expressive abilities. Early music specialist Anne Smith outlines several major areas of technical knowledge and skill needed to perform the music of this period. She takes readers through the significance of part-book notation; solmization; rhythmic flexibility; and elements of structure in relation to rhetoric of the time; while familiarizing them with contemporary criteria and standards of excellence for performance. Through The Performance of 16th-Century Music, today's musicians will gain fundamental insight into how 16th-century polyphony functions, and the tools necessary to perform this repertoire to its fullest, most glorious potential.

Catalogue of Opera Librettos Printed Before 1800 Library of Congress. Music Division, 1914

Voice Machines Bonnie Gordon, 2023-05-31 An exploration of the castrato as a critical provocation to explore the relationships between sound, music, voice instrument, and machine. Italian courts and churches began employing castrato singers in the late sixteenth century. By the eighteenth century, the singers occupied a celebrity status on the operatic stage. Constructed through surgical alteration and further modified by rigorous training, castrati inhabited human bodies that had been “mechanized” to produce sounds in ways that unmechanized bodies could not. The voices of these technologically enhanced singers, with their unique timbre, range, and strength, contributed to a dramatic expansion of musical vocabulary and prompted new ways of imagining sound, the body, and personhood. Connecting sometimes bizarre snippets of history,

this multi-disciplinary book moves backward and forward in time, deliberately troubling the meaning of concepts like “technology” and “human.” *Voice Machines* attends to the ways that early modern encounters and inventions—including settler colonialism, emergent racialized worldviews, the printing press, gunpowder, and the telescope—participated in making castrati. In Bonnie Gordon’s revealing study, castrati serve as a critical provocation to ask questions about the voice, the limits of the body, and the stories historians tell.

A Dictionary of the English and Portuguese Languages

Antonio Vieyra, 1860

Curious and Modern Inventions Rebecca Cypess, 2016-03-22

Early seventeenth-century Italy saw a revolution in instrumental music. Large, varied, and experimental, the new instrumental repertoire was crucial for the Western tradition—but until now, the impulses that gave rise to it had yet to be fully explored. *Curious and Modern Inventions* offers fresh insight into the motivating forces behind this music, tracing it to a new conception of instruments of all sorts—whether musical, artistic, or scientific—as vehicles of discovery. Rebecca Cypess shows that early modern thinkers were fascinated with instrumental technologies. The telescope, the clock, the pen, the lute—these were vital instruments for leading thinkers of the age, from Galileo Galilei to Giambattista Marino. No longer used merely to remake an object or repeat a process already known, instruments were increasingly seen as tools for open-ended inquiry that would lead to new knowledge. Engaging with themes from the history of science, literature, and the visual arts, this study reveals the intimate connections between instrumental music and the scientific and artisanal tools that served to mediate between individuals and the world around them.

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