

STRUNK'S

SOURCE READINGS IN MUSIC HISTORY

REVISED EDITION

LEO TREITLER

GENERAL EDITOR



VOLUME 4

THE BAROQUE ERA

EDITED BY MARGARET MURATA

# Source Readings In Music History The Baroque Era

**AW Rasmussen**



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*Source Readings in Music History* William Oliver Strunk, 1998 The definitive collection of great writings on music from ancient Greece through the twentieth century      *Source Readings in Music History: The Baroque era* William Oliver Strunk, Leo Treitler, 1998 Forty five years after the appearance of the first edition Oliver Strunk's monumental anthology of writings about music has been thoroughly revised and extended by a team of scholars working under the direction of musicologist Leo Treitler For this new edition seven specialists in music history have replaced some selections added others contributed new translations and provided additional notes and introductions An entire new section covering the twentieth century significantly enlarges the book's scope Readers can now acquire a comprehensive picture of Western musical thought and ideas through the ages Publisher description      *Source Readings in Music History. 3* ,1965      **Source**

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*Source Readings in Music History* William Oliver Strunk, 1981      **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      **The Performance of 16th-Century Music** Anne Smith, 2011-03-30 Modern musical training tends to focus primarily on performance practices of the Classical and Romantic periods and most performers come to the music of the Renaissance with well honed but anachronistic ideas and concepts As a result elemental differences between 16th century repertoire and that of later epochs tend to be overlooked yet it is just these differences which can make a performance truly stunning The Performance of 16th Century Music offers a remedy for the performer presenting the information and guidance that will enable them to better understand the music and advance their technical and expressive abilities Drawing from nearly 40 years of performing teaching and studying this repertoire and its theoretical sources renowned early music specialist Anne Smith outlines several major areas of technical knowledge and skill needed to perform the music of this period She takes the reader through part books and choirbooks solmization rhythmic inequality 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 and glorious potential

**The Cambridge History of Seventeenth-Century Music** Tim Carter, John Butt, 2005-12-22 The Cambridge History of Seventeenth Century Music seeks to provide the most up to date knowledge on seventeenth century music together with a vital questioning of the way in which such a history can be told or put together for our present purposes Written by a distinguished team of experts in the field the chapters not only address traditional areas of knowledge such as opera and church music but also look at the way this extremely diverse and dynamic musical world has been categorised in the past and how its products are viewed from various cultural points of view While this history does not depart entirely from the traditional study of musical works and their composers there is a strong emphasis on the institutions cultures and politics of the age together with an interrogation of the ways in which music related to contemporary arts sciences and beliefs

*The Harvard Dictionary of Music* Don Michael Randel, 2003-11-28 This classic reference work the best one volume music dictionary available has been brought completely up to date in this new edition Combining authoritative scholarship and lucid lively prose the Fourth Edition of The Harvard Dictionary of Music is the essential guide for musicians students and everyone who appreciates music The Harvard Dictionary of Music has long been admired for its wide range as well as its reliability This treasure trove includes entries on all the styles and forms in Western music comprehensive articles on the music of Africa Asia Latin America and the Near East descriptions of instruments enriched by historical background and articles that reflect today's beat including popular music jazz and rock Throughout this Fourth Edition existing articles have been fine tuned and new entries added so that the dictionary fully reflects current music scholarship and recent developments in musical culture Encyclopedia length articles by notable experts alternate with short entries for quick reference including definitions and identifications of works and instruments More than 220 drawings and 250 musical examples enhance the text This is an invaluable book that no music lover can afford to be without

**Musically Sublime** Kiene Brillenburg Wurth, 2009-08-25 Musically Sublime rewrites musically the history and philosophy of the sublime Music enables us to reconsider the traditional course of sublime feeling on a track from pain to pleasure Resisting the notion that there is a single format for sublime feeling Wurth shows how from the mid eighteenth century onward sublime feeling is instead constantly rearticulated in a complex interaction with musicality Wurth takes as her point of departure Immanuel Kant's Critique of Judgment and Jean-François Lyotard's aesthetic writings of the 1980s and 1990s Kant framed the sublime narratively as an epic of self-transcendence By contrast Lyotard sought to substitute open immanence for Kantian transcendence yet he failed to deconstruct the Kantian epic The book performs this deconstruction by juxtaposing eighteenth and nineteenth century conceptions of the infinite Sehnsucht the divided self and unconscious drives with contemporary readings of instrumental music Critically assessing Edmund Burke James Usher E.T.A. Hoffmann Novalis Friedrich Hölderlin Arthur Schopenhauer Richard Wagner and Friedrich Nietzsche this book re-presents the sublime as a feeling that defers resolution and hangs

suspended between pain and pleasure Musically Sublime rewrites the mathematical sublime as difference while it redresses the dynamical sublime as trauma unending undetermined unresolved Whereas most musicological studies in this area have focused on traces of the Kantian sublime in Handel Haydn and Beethoven this book calls on the nineteenth century theorist Arthur Seidl to analyze the sublime of rather than in music It does so by invoking Seidl's concept of *formwiderigkeit* form contrariness in juxtaposition with Romantic piano music post modernist musical minimalisms and Lyotard's postmodern sublime It presents a sublime of matter rather than form performative rather than representational In doing so Musically Sublime shows that the binary distinction Lyotard posits between the postmodern and romantic sublime is finally untenable

Ancient Rome in Early Opera Robert Ketterer, 2009 A grand portrait of early opera's use of Roman history from the perspectives of classical literature and musical history      **Monteverdi and the Marvellous** Roseen Giles, 2023-09-28 Explores the path breaking interaction between language and music in Monteverdi's madrigals through the provocative poetics of the marvellous      **The Cambridge Companion to Seventeenth-Century Opera ,      European Music, 1520-1640** James Haar, 2014 Chronological surveys of national musical cultures in Italy France the Netherlands Germany England and Spain genre studies Mass motet madrigal chanson instrumental music opera as well as essays on intellectual and cultural developments and concepts relevant to music music theory printing the Protestant Reformation and the corresponding Catholic movement humanism the concepts of Renaissance and Baroque      *Dramatic Experience* Katja Gvozdeva, Tatiana Korneeva, Kirill Ospovat, 2016-10-11 In *Dramatic Experience The Poetics of Drama and the Early Modern Public Sphere's* Katja Gvozdeva Tatiana Korneeva and Kirill Ospovat eds focus on a fundamental question that transcends the disciplinary boundaries of theatre studies how and to what extent did the convergence of dramatic theory theatrical practice and various modes of audience experience among both theatregoers and readers of drama contribute during the sixteenth to eighteenth centuries to the emergence of symbolic social and cultural spaces we call public spheres Developing a post Habermasian understanding of the public sphere the articles in this collection demonstrate that related if diverging conceptions of the public existed in a variety of forms locations and cultures across early modern Europe and in Asia

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