

FLORENTINE CAMERATA



The Florentine Camerata Documentary Studies And Translations

K Morrison



The Florentine Camerata Documentary Studies And Translations:

The Florentine Camerata Claude V. Palisca, 1989 *Musical Humanism and Its Legacy* Nancy Kovaleff Baker, Barbara Russano Hanning, 1992 *A History of Baroque Music* George J. Buelow, 2004-11-23 A History of Baroque Music is a detailed treatment of the music of the Baroque era with particular focus on the seventeenth century The author's approach is a history of musical style with an emphasis on musical scores The book is divided initially by time period into early and later Baroque 1600-1700 and 1700-1750 respectively and secondarily by country and composer An introductory chapter discusses stylistic continuity with the late Renaissance and examines the etymology of the term Baroque The concluding chapter on the composer Telemann addresses the stylistic shift that led to the end of the Baroque and the transition into the Classical period

Music and Ideas in the Sixteenth and Seventeenth Centuries Claude V. Palisca, 2010-10-01 This essential summation of Palisca's life work was nearly finished by his death in 2001 and it was brought to completion by Thomas J Mathiesen

The Sounds and Sights of Performance in Early Music Maureen Epp, 2017-07-05 The experience of music performance is always far more than the sum of its sounds and evidence for playing and singing techniques is not only inscribed in music notation but can also be found in many other types of primary source materials This volume of essays presents a cross section of new research on performance issues in music of the Middle Ages and Renaissance The subject is approached from a broad perspective drawing on areas such as dance history art history music iconography and performance traditions from beyond Western Europe In doing so the volume continues some of the many lines of inquiry pursued by its dedicatee Timothy J McGee over a lifetime of scholarship devoted to practical questions of playing and singing early music Expanding the bases of inquiry to include various social political historical or aesthetic backgrounds both broadens our knowledge of the issues pertinent to early music performance and informs our understanding of other cultural activities within which music played an important role The book is divided into two parts Viewing the Evidence in which visually based information is used to address particular questions of music performance and Reconsidering Contexts in which diplomatic commercial and cultural connections to specific repertoires or compositions are considered in detail This book will be of value not only to specialists in early music but to all scholars of the Middle Ages and Renaissance whose interests intersect with the visual aural and social aspects of music performance

The Cambridge Companion to Seventeenth-Century Opera, **Number to Sound** P. Gozza, 2013-03-09 Number 10 Sound The Musical Way 10 the Scientific Revolution is a collection of twelve essays by writers from the fields of musicology and the history of science The essays show the idea of music held by European intellectuals who lived from the second half of the 15th century to the early 17th physicians e.g. Marsilio Ficino scholars of musical theory e.g. Gioseffo Zarlino Vincenzo Galilei natural philosophers e.g. Francis Bacon Isaac Beeckman Marin Mersenne astronomers and mathematicians e.g. Johannes Kepler Galileo Galilei Together with other people of the time whom the Reader will meet in the course of the book these intellectuals share an idea of music that is far removed

from the way it is commonly conceived nowadays it is the idea of music as a science whose object musical sound can be quantified and demonstrated or enquired into experimentally with the methods and instruments of modern scientific enquiry In this conception music to be heard is a complex variable structure based on few simple elements e g musical intervals combined according to rules and criteria which vary along with the different ages However the varieties of music created by men would not exist if they were not based on certain musical models e g the consonances which exist in the mind of God or are hidden in the womb of Nature which man discovers and demonstrates and finally translates into the language of sounds

Music and the Renaissance Philippe Vendrix, 2017-07-05 This volume unites a collection of articles which illustrate brilliantly the complexity of European cultural history in the Renaissance On the one hand scholars of this period were inspired by classical narratives on the sublime effects of music and on the other hand were affected by the profound religious upheavals which destroyed the unity of Western Christianity and in so doing opened up new avenues in the world of music These articles offer as broad a vision as possible of the ways of thinking about music which developed in the fifteenth and sixteenth centuries

Seeing Opera Anew Joseph Cone, 2023-12-19 What people ultimately want from opera audience research suggests is to be absorbed in a story that engages their feelings even moves them deeply and that may lead them to insights about life and perhaps themselves How and why can this combination of music and drama do that What causes people to be moved by opera How is it that people may become more informed about living and their own lives Seeing Opera Anew addresses these fundamental questions Most approaches to opera present information solely from the humanities providing musical literary and historical interpretations but this book offers a stereo perspective adding insights from the sciences closely related to human life including evolutionary biology psychology anthropology and neuroscience It can be hoped that academic specialists less familiar with the science will find points of interest in this book's novel approach and that open minded students and inquisitive opera goers will be stimulated by its cultural and biological perspective

From Renaissance to Baroque Jonathan Wainwright, 2017-07-05 Historians of instruments and instrumental music have long recognised that there was a period of profound change in the seventeenth century when the consorts or families of instruments developed during the Renaissance were replaced by the new models of the Baroque period Yet the process is still poorly understood in part because each instrument has traditionally been considered in isolation and changes in design have rarely been related to changes in the way instruments were used or what they played The essays in this book are by distinguished international authors that include specialists in particular instruments together with those interested in such topics as the early history of the orchestra iconography pitch and continuo practice The book will appeal to instrument makers and academics who have an interest in achieving a better understanding of the process of change in the seventeenth century but the book also raises questions that any historically aware performer ought to be asking about the performance of Baroque music What sorts of instruments should be used At what pitch In which temperament In what numbers and or

combinations For this reason the book will be invaluable to performers academics instrument makers and anyone interested in the fascinating period of change from the Renaissance to the Baroque

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