



THE PERFORMANCE OF 16th-Century Music

LEARNING FROM THE THEORISTS

Anne Smith

The Performance Of 16th Century Music Learning From The Theorists

Michael R. Dodds



The Performance Of 16th Century Music Learning From The Theorists:

The ^A**Performance of 16th-Century Music** Anne Smith, 2011-03-30 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 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 A Companion to Music in Sixteenth-Century Venice , 2017-12-18 This book offers an overview of all facets of musical life in sixteenth century Venice It addresses the city's institutions churches confraternities and academies against the background of public and private occasions of music making Supported by a generous collection of archival literary and iconographical sources it treats both ceremonial life in the Serenissima and private forms of patronage The Companion also addresses the dense web of musical activity from chapel masters and singers to instrumentalists and instrument makers to music printers and theorists and the rich variety of styles and musical genres the frottola the madrigal motets and masses instrumental music polychoral music Venetian language polyphony broadening the geographical perspective beyond the Veneto to Istria and Dalmatia Contributors are Rodolfo Baroncini Sherri Bishop Bonnie J Blackburn David Bryant Ivano Cavallini Paolo Da Col Daniel Donnelly Rebecca Edwards Iain Fenlon Jonathan Glixon Don Harr n Jeffrey Kurtzman Giulio M Ongaro Francesco Passadore Elena Quaranta Katelijne Schiltz Eleanor Selfridge Field and Giovanni Zanovello **The Voice of Virtue** Melinda Latour, 2023 The Voice of Virtue illuminates the musical practices at the heart of the Neostoic movement that spread across French lands during the Wars of Religion in the latter half of the sixteenth century revealing that virtue as voiced in these Stoic practices proves to be both rational and fully invested in the sensory processes of the singing body 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

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