



Music In The Seventeenth Century

Stewart Carter



Music In The Seventeenth Century:

Music in the Seventeenth Century Lorenzo Bianconi, 1987-11-26 Examines musical life in the seventeenth century a period of profound change in the history of music

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 in the Seventeenth and Eighteenth Centuries Richard Taruskin, 2006-08-14 Music in the Seventeenth and Eighteenth Centuries the second volume Richard Taruskin's monumental history illuminates the explosion of musical creativity that occurred in the seventeenth and eighteenth centuries Examining a wealth of topics Taruskin looks at the elegant masques and consort music of Jacobean England the Italian concerto style of Corelli and Vivaldi and the progression from Baroque to Rococo to romantic style Perhaps most important he offers a fascinating account of the giants of this period Bach Handel Mozart Haydn and Beethoven 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

The Dissemination of Music in Seventeenth-century Europe Erik Kjellberg, 2010 In this volume fifteen musicologists from five countries present new findings and observations concerning the production distribution and use of music manuscripts and prints in seventeenth century Europe A special emphasis is laid on the D ben Collection one of the largest music collections of seventeenth century Europe preserved at the Uppsala University Library The papers in this volume were initially presented at an international conference at Uppsala University in September 2006 held on the occasion of the launching of The D ben Collection Database Catalogue on the Internet For the first time the entire collection had been made accessible worldwide covering a vast number of musical and philological aspects of all items in the collection

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

From Renaissance to Baroque Jonathan Wainwright, Peter Holman, 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

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

Music in the Service of the King: France in the Seventeenth Century Robert M. Isherwood, 1973 The arts particularly music are viewed in this work as an integral part of evolving royal absolutism during the reign of Louis XIV Drawing extensively on archival documents and musical scores the author views the historical association of music and monarchy as a continuous development beginning with the Valois and climaxing in Louis XIV's reign The king is pictured as a rational calculating man whose luxurious life style was politically motivated and who undertook the centralization of the arts to assure French artistic preeminence Elaborate costly musical productions were also used to distract the nobility to demonstrate French affluence to foreign powers and to embellish the royal image

From Renaissance to Baroque Jonathan P. Wainwright, 2001

Italian Violin Music of the Seventeenth Century Willi Apel, 1990 The emergence of pieces designated for specific instruments marked a significant change in musical practice The celebrated musicologist Willi Apel discusses virtually all the surviving printed works from the seventeenth century that are intended for the violin He describes the music of some sixty Italian composers of this period detailing the individual innovative aspects of

the pieces their form and issues of performance practice

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