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1558 - 1603

Alberti, Parsons, Strangers, Taverner,
White, Woodcock & Anonymes

HESPÉRION XX

Jordi Savall

Elizabethan Consort Music

Paul (editor) Doe



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The Sources of Elizabethan Consort Music Warrick Anthony Edwards, 1983 *Elizabethan consort music* Paul Doe, 1979 Elizabethan Consort Music, Vol. 1, Ed. P. Doe Paul (editor) Doe, 1979 Elizabethan consort music Paul (editor) Doe, 1979 **A Performer's Guide to Renaissance Music, Second Edition** Jeffery Kite-Powell, 2007-08-02 Vocal choral issues The solo voice in the Renaissance Ellen Hargis On singing and the vocal ensemble I Alexander Blachly On singing and the vocal ensemble II Alejandro Planchart Practical matters of vocal performance Anthony Rooley Wind string and percussion instruments Recorder Renaissance flute Herbert Myers Capped double reeds crumhorn Kortholt Schreierpfeif Jeffery Kite Powell Shawm and curtal Ross Duffin Racket rackets Rankett Ger cervelas Fr cervello It Jeffery Kite Powell Bagpipe Adam Knight Gilbert Cornett Douglas Kirk Sackbut Stewart Carter Bowed instruments Wendy Gillespie The violin David Douglass Plucked instruments Paul O Dette The harp Herbert Myers Early percussion Benjamin Harms Keyboard instruments Jack Ashworth Practical considerations instrumentation Proto continuo Jack Ashworth and Paul O Dette Mixed ensembles James Tyler Large ensembles Jeffery Kite Powell Rehearsal tips for directors Adam Knight Gilbert Performance editions Frederick Gable Performance practice Tuning and temperament Ross Duffin Pitch and transposition Herbert Myers Ornamentation in sixteenth century music Bruce Dickey Pronunciation guides Ross Duffin Aspects of theory Eight brief rules for composing a si placet altus ca 1470 1510 Adam Knight Gilbert Renaissance theory Sarah Mead Introduction to Renaissance dance Early Renaissance dance 1450 1520 Yvonne Kendall For the early music director Starting from scratch Jeffery Kite Powell Patrons and Musicians of the English Renaissance David C. Price, 1981-02-05 The author examines the secular music of the late Renaissance period primarily through families of varying importance *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 **Early English Viols: Instruments, Makers and Music** Michael Fleming, John Bryan, 2016-11-18 Winner of the Nicholas Bessaraboff Prize Musical repertory of great importance and

quality was performed on viols in sixteenth and early seventeenth century England This is reported by Thomas Mace 1676 who says that Your Best Provision for playing such music is a chest of old English viols and he names five early English viol makers than which there are no Better in the World Enlightened scholars and performers both professional and amateur who aim to understand and play this music require reliable historical information and need suitable viols but so little is known about the instruments and their makers that we cannot specify appropriate instruments with much precision Our ignorance cannot be remedied exclusively by the scrutiny or use of surviving antique viols because they are extremely rare they are not accessible to performers and the information they embody is crucially compromised by degradation and alteration Drawing on a wide variety of evidence including the surviving instruments music composed for those instruments and the documentary evidence surrounding the trade of instrument making Fleming and Bryan draw significant conclusions about the changing nature and varieties of viol in early modern England Dowland: Lachrimae (1604) Peter Holman, 1999-10-28 Dowland's Lachrimae 1604 is perhaps the greatest but most enigmatic publication of instrumental music from before the eighteenth century This new handbook the first detailed study of the collection investigates its publication history its instrumentation its place in the history of Renaissance dance music and its reception history Two extended chapters examine the twenty one pieces in the collection in detail discussing the complex internal relationships between the cycle of seven Lachrimae pavans the relationships between them and other pieces inside and outside the collection and possible connections between the Latin titles of the seven pavans and Elizabethan conceptions of melancholy The extraordinarily multi faceted nature of the collection also leads the author to illuminate questions of patronage the ordering and format of the collection pitch and transposition tonality and modality and even numerology Elizabethan songs and consort music King, Rose Consort of Viols, **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 one include A lost guide to Tinctoris's teachings recovered two English motets on Simon de Montfort the Mary Magdalene scene in the Visitatio sepulchri ceremonies and European politics and the distribution of music in the early fifteenth century *Cambridge Music Manuscripts, 900-1700* Iain Fenlon, 1982-08-05 This volume marks the exhibition Cambridge Music Manuscripts 900 1700 mounted in the Fitzwilliam Museum in 1982 It draws together fifty three manuscripts of polyphony and monophony from the college and university libraries of Cambridge all selected for their textual and historical importance A full technical description of each source is followed by a critical appraisal and in most cases at least one illustration is provided Many of these manuscripts have never been adequately described in print and this

book will be a valuable work of reference for musicologists historians and paleographers Its plates will also provide a varied selection of transcription exercises for students of notation

The Bassanos Roger Prior,2017-07-05 In the 1530s five Bassano brothers who were outstanding wind players and instrument makers emigrated from Venice to England Dr Lasocki's authoritative new book the first to be devoted to the family is a minutely researched account of these brothers their sons and a daughter and their grandsons The first half of the book discusses the everyday affairs of the family their relationships religion property law suits finances and standing in society Two chapters one written by Roger Prior are devoted to Emilia Bassano whose identification as the dark lady of Shakespeare's sonnets is supported by a wealth of evidence The second half of the book discusses the family's musical activities At the English Court the Bassanos made up a recorder consort that lasted 90 years they also played in the flute cornett and shawm sackbutt consorts As instrument makers their fame was spread throughout Europe The book's appendixes present information on the Venetian branch of the family and the musical activities of the English branch since 1665

The Almain in Britain, c.1549-c.1675 Ian Payne,2017-07-05 This complete scholarly edition of the collection of manuscript choreographies from c 1565 c 1675 associated with the Inns of Court is the first full length study of these sources to be published It offers practical reconstructions of the dances and provides a selection of musical settings simply but idiomatically arranged for four part instrumental ensemble or keyboard Part One centres on the manuscript sources which transmit the Almain and on the trends and influences that shaped its evolution in Britain from c 1549 to c 1675 taking account of both music and choreography In viewing the Almain within its broader historical context Ian Payne throws new light on the dance arguing that together with the measures which accompany it in the choreographies it owes an even greater debt to the English country dance than has hitherto been acknowledged a popular style that received its fullest expression in Playford's English Dancing Master of 1651 The second part of the book focuses on the dances themselves The steps are described in detail and reconstructions provided for the nine Almains and some of the other measures included in the manuscripts Part Three comprises a complete critical edition of the manuscripts These easily performable versions of the dances will be an invaluable aid to those wishing to learn the dances reconstruct them for stagings of Shakespeare's plays or Jacobean masques and for dance historians

The Life of Music Nicholas Kenyon,2021-06-08 Nicholas Kenyon explores the enduring appeal of the classical canon at a moment when we can access all music across time and cultures Immersed in music for much of his life as writer broadcaster and concert presenter former director of the BBC Proms Nicholas Kenyon has long championed an astonishingly wide range of composers and performers Now as we think about culture in fresh ways Kenyon revisits the stories that make up the classical tradition and foregrounds those which are too often overlooked This inclusive knowledgeable and enthusiastic guide highlights the achievements of the women and men amateurs and professionals who bring music to life Taking us from pianist Myra Hess's performance in London during the Blitz to John Adams's composition of a piece for mourners after New York's 9 11 attacks to Italian opera

singers singing from their balconies amidst the 2020 pandemic Kenyon shows that no matter how great the crisis music has the power to bring us together His personal celebratory account transforms our understanding of how classical music is made and shows us why it is more relevant than ever

Knowledge Building in Early Modern English Music Katie Bank, 2020-08-16 Knowledge Building in Early Modern English Music is a rich interdisciplinary investigation into the role of music and musical culture in the development of metaphysical thought in late sixteenth early seventeenth century England The book considers how music presented questions about the relationships between the mind body passions and the soul drawing out examples of domestic music that explicitly address topics of human consciousness such as dreams love and sensing Early seventeenth century metaphysical thought is said to pave the way for the Enlightenment Self Yet studies of the music s role in natural philosophy has been primarily limited to symbolic functions in philosophical treatises virtually ignoring music making s substantial contribution to this watershed period Contrary to prevailing narratives the author shows why music making did not only reflect impending change in philosophical thought but contributed to its formation The book demonstrates how recreational song such as the English madrigal confronted assumptions about reality and representation and the role of dialogue in cultural production and other ideas linked to changes in how knowledge was built Focusing on music by John Dowland Martin Peerson Thomas Weelkes and William Byrd this study revises historiography by reflecting on the experience of music and how music contributed to the way early modern awareness was shaped

Thematic Catalogues in Music Barry S. Brook, Richard J. Viano, 1997 In 1997 twenty five years after its first publication Thematic Catalogues in Music An Annotated Bibliography Pendragon Press 1972 appeared in a completely revised and expanded Second Edition It contains almost twice as many entries as its predecessor virtually every one of the original entries has been updated and the following noteworthy features have been added 1 A second introductory essay detailing trends and innovations in thematic cataloguing brought about by the revolution in technology of the past twenty years 2 Appendices listing thematic catalogues in series both by national organizations and publishers a detailed up to date country by country report of activities worldwide a listing of major computerized databanks 3 New double column format 4 Numerous illustrations and reproductions of pages from thematic catalogues of historical significance The second edition continues the policy of listing all known thematic catalogues and indexes including those in doctoral dissertations masters essays and computer databanks as well as in progress and unpublished works plus reviews and literature about thematic cataloguing The original numbering of the 1972 entries has been retained with new items appearing in proper alphabetical chronological sequence but with the addition of decimal numbers and or letters 363 1 or 960a Lastly the original historical introduction and special appendices of the first edition have been retained with emendations where needed

Networks of Music and Culture in the Late Sixteenth and Early Seventeenth Centuries David J. Smith, Rachelle Taylor, 2016-04-29 Peter Philips c 1560 1628 was an English organist composer priest and spy He was embroiled in multifarious intersecting musical social religious and political networks linking

him with some of the key international players in these spheres Despite the undeniable quality of his music Philips does not fit easily into an overarching progressive view of music history in which developments taking place in centres judged by historians to be of importance are given precedence over developments elsewhere which are dismissed as peripheral These principal loci of musical development are given prominence over secondary ones because of their perceived significance in terms of later music However a consideration of the networks in which Philips was involved suggests that he was anything but at the periphery of the musical cultural religious and political life of his day In this book Philips s life and music serve as a touchstone for a discussion of various kinds of network in the late sixteenth and early seventeenth centuries The study of networks enriches our appreciation and understanding of musicians and the context in which they worked The wider implication of this approach is a constructive challenge to orthodox historiographies of Western art music in the Early Modern Period

The Early History of the Viol Ian Woodfield, 1988-04-21 This book traces the development of the viol from its late medieval Spanish origins to the sixteenth century when it became the most widely played bowed instrument in western Europe Ian Woodfield examines the two most important ancestors of the instrument the Moorish rahab and the vihuela de mano From these two instruments emerged an early form of viol the Valencian vihuela de arco which spread rapidly across the Mediterranean during the papacy of Rodrigo Borgia The viol was enthusiastically accepted by the d Este and Gonzaga families and other Italian arbiters before migrating across the Alps and into the rest of Europe The author discusses all aspects of the viol during its Renaissance hey day the growing perfection of viol design at the hands of Italian craftsmen the gradual evolution of tuning systems the development of advanced playing techniques and the wide range of music both solo and consort The final chapter examines the growth of a viol playing tradition in sixteenth century England in particular in the London choir schools Dr Woodfield brings iconographic evidence and an interesting approach to this study which will be of interest to musicologists iconographers organologists and viol players Thomas Tallis John

Harley, 2016-02-24 John Harley s Thomas Tallis is the first full length book to deal comprehensively with the composer s life and works Tallis entered the Chapel Royal in the middle of a long life and remained there for over 40 years During a colourful period of English history he famously served King Henry VIII and the three of Henry s children who followed him to the throne His importance for English music during the second half of the sixteenth century is equalled only by that of his pupil colleague and friend William Byrd In a series of chronological chapters Harley describes Tallis s career before and after he entered the Chapel The fully considered biography is placed in the context of larger political and cultural changes of the period Each monarch s reign is treated with an examination of the ways in which Tallis met its particular musical needs Consideration is given to all of Tallis s surviving compositions including those probably intended for patrons and amateurs beyond the court and attention is paid to the context within which they were written Tallis emerges as a composer whose music displays his special ability in setting words and creating ingenious musical patterns A table places most of Tallis s

compositions in a broad chronological order

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Elizabethan Consort Music Introduction

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