



John Walter Hill

BAROQUE MUSIC

Music in Western Europe

1580 – 1750

A Norton Introduction to Music History

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Xiaolong Qi



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Baroque Music John Walter Hill, 2005 John Walter Hill's highly anticipated text presents a broad survey of the music of Western Europe from 1580 to 1750 **Historical Dictionary of Baroque Music** Joseph P. Swain, 2023-05-08 Named a Library Journal Best Reference of 2023 Bravo An invaluable source for scholars and concertgoers Library Journal In the history of the Western musical tradition the Baroque period traditionally dates from the turn of the 17th century to 1750 The beginning of the period is marked by Italian experiments in composition that attempted to create a new kind of secular musical art based upon principles of Greek drama quickly leading to the invention of opera The ending is marked by the death of Johann Sebastian Bach in 1750 and the completion of George Frideric Handel's last English oratorio Jephtha the following year The Historical Dictionary of Baroque Music Second Edition contains a chronology an introduction and an extensive bibliography The dictionary section has more than 500 cross referenced entries on composers instruments cities and technical terms This book is an excellent resource for students researchers and anyone wanting to know more about baroque music **Devotional Music in the Iberian World, 1450-1800** Tess Knighton, 2017-07-05 From the fifteenth century to the beginning of the nineteenth century devotional music played a fundamental role in the Iberian world Songs in the vernacular usually referred to by the generic name of villancico but including forms as varied as madrigals ensaladas tonos cantatas or even oratorios were regularly performed at many religious feasts in major churches royal and private chapels convents and in monasteries These compositions appear to have progressively fulfilled or supplemented the role occupied by the Latin motet in other countries and as they were often composed anew for each celebration the surviving sources vastly outnumber those of Latin compositions they can be counted in tens of thousands The close relationship with secular genres both musical literary and performative turned these compositions into a major vehicle for dissemination of vernacular styles throughout the Iberian world This model of musical production was also cultivated in Portugal and rapidly exported to the Spanish and Portuguese colonies in America and Asia In many cases the villancico repertory represents the oldest surviving source of music produced in these regions thus affording it a primary role in the construction of national identities The sixteen essays in this volume explore the development of devotional music in the Iberian world in this period providing the first broad based survey of this important genre **A Guide to Library Research in Music** Pauline Shaw Bayne, Edward Komara, 2020-02-20 A Guide to Library Research in Music introduces students to the process and techniques for researching and writing about music It provides examples of different types of writing offers a thorough introduction to music literature describes various information searching methods and library based organizational systems and explores the wide array of music resources This second edition discusses the latest innovations in library catalog searching new matters in digital technology and the expansion in musical genres for library research The book's organization allows for three independent tracks of study Part 1 treats essentials of the research process explaining starting point resources such as

library catalogs dictionaries and bibliographies It addresses scholarly documentation the use of style manuals and basics of copyright Part 2 develops skills and strategies for library and Internet based research describing database structures and library catalogs subject searching in catalogs and journal indexes keyword searching techniques related record searching and citation databases and the use of experts and thematic catalogs Part 3 discusses the organization of a music library emphasizing score collections books and journals in music literature and music teaching publications *An Introduction to Music Studies* J. P. E. Harper-Scott, Jim Samson, 2009-01-12 Why study music How much practical use is it in the modern world This introduction proves how studying music is of great value both in its own terms and also in the post university careers marketplace The book explains the basic concepts and issues involved in the academic study of music draws attention to vital connections across the field and encourages critical thinking over a broad range of music related issues Covers all main aspects of music studies including topics such as composition opera popular music and music theory Provides a thorough overview of a hugely diverse subject from the history of early music to careers in music technology giving a head start on the areas to be covered on a music degree New to neume Need a reminder about ripping glossaries give clear definitions of key musical terms Chapters are carefully structured and organized enabling easy and quick location of the information needed Baroque Piety: Religion, Society, and Music in Leipzig, 1650-1750 Tanya Kevorkian, 2017-07-05 Drawing upon a rich array of sources from archives in Leipzig Dresden and Halle Tanya Kevorkian illuminates culture in Leipzig before and during J S Bach s time in the city Working with these sources she has been able to reconstruct the contexts of Baroque and Pietist cultures at key periods in their development much more specifically than has been done previously Kevorkian shows that high Baroque culture emerged through a combination of traditional frameworks and practices and an infusion of change that set in after 1680 Among other forms of change new secular arenas appeared influencing church music and provoking reactions from Pietists who developed alternative meeting networking and liturgical styles The book focuses on the everyday practices and active roles of audiences in public religious life It examines music performance and reception from the perspectives of both ordinary people and elites Church services are studied in detail providing a broad sense of how people behaved and listened to the music Kevorkian also reconstructs the world of patronage and power of city councillors and clerics as they interacted with other Leipzig inhabitants thereby illuminating the working environment of J S Bach Telemann and other musicians In addition Kevorkian reconstructs the social history of Pietists in Leipzig from 1688 to the 1730s The Oxford Handbook of Musical Variation Jeffrey Swinkin, 2025 The Oxford Handbook of Musical Variation offers new research into what is arguably the most fundamental and essential musical process Over forty two chapters the book offers new insights into variational workings in music from Corelli to jazz and in both instrumental and vocal music Throughout the chapters also explore new ways of thinking about musical form rhythm and meter harmony expression and narrative music cognition and pedagogy through variation "Baroque Piety: Religion, Society, and Music in

Leipzig, 1650-1750 Tanya Kevorkian, 2017-07-05 Drawing upon a rich array of sources from archives in Leipzig Dresden and Halle Tanya Kevorkian illuminates culture in Leipzig before and during J S Bach's time in the city Working with these sources she has been able to reconstruct the contexts of Baroque and Pietist cultures at key periods in their development much more specifically than has been done previously Kevorkian shows that high Baroque culture emerged through a combination of traditional frameworks and practices and an infusion of change that set in after 1680 Among other forms of change new secular arenas appeared influencing church music and provoking reactions from Pietists who developed alternative meeting networking and liturgical styles The book focuses on the everyday practices and active roles of audiences in public religious life It examines music performance and reception from the perspectives of both ordinary people and elites Church services are studied in detail providing a broad sense of how people behaved and listened to the music Kevorkian also reconstructs the world of patronage and power of city councillors and clerics as they interacted with other Leipzig inhabitants thereby illuminating the working environment of J S Bach Telemann and other musicians In addition Kevorkian reconstructs the social history of Pietists in Leipzig from 1688 to the 1730s *Samuel Scheidt (1587-1654)* Konstanze Musketa, Wolfgang Ruf, 2006 *Historical Dictionary of Choral Music* Melvin P. Unger, 2023-08-14 A Library Journal Starred Review March 2024 praises the book as a remarkable resource that will please both musical professionals and amateurs along with teachers and their students and conductors and singers Throughout the ages people have wanted to sing in a communal context This desire apparently stems from a deeply rooted human instinct Consequently choral performance historically has often been related to human rituals and ceremonies especially rites of a religious nature *Historical Dictionary of Choral Music* Second Edition contains a chronology an introduction and an extensive bibliography The dictionary section has more than 1 300 cross referenced entries on composers conductors choral ensembles choral genres and choral repertoire This book is an excellent resource for students researchers and anyone wanting to know more about choral music **Readying Cavalli's Operas for the Stage** Ellen Rosand, 2017-07-05 After more than three centuries of silence the voice of Francesco Cavalli is being heard loud and clear on the operatic stages of the world The coincidence of productions at La Scala Milan and Covent Garden London in the same month September 2008 of two different operas signals a new stage in the recovery of these extraordinary works confined until now to special venues committed to early music opera festivals conservatory and university productions The works of the composer who is credited with having invented the genre of opera as we know it are finally enjoying a renaissance A new edition of Cavalli's twenty eight operas is in preparation and the composer and his works are at the center of a great deal of new scholarship ranging from the study of sources and production issues to the cultural context of opera of this period In the face of such burgeoning interest this collection of essays considers the Cavalli revival from various points of view In particular it explores the multiple issues involved in the transformation of an operatic manuscript into a performance Although focused on the works of Cavalli much of this material can transfer easily to other

operatic repertoires Following an introductory part reflecting back on four decades of Cavalli performances by some of the conductors responsible for the revival of interest in the composer the collection is divided into four further parts The Manuscript Scores Giasone Production and Interpretation Making Librettos and Cavalli Beyond Venice **Histories of Heinrich Schütz** Bettina Varwig, 2011-11-03 Bettina Varwig places the music of the celebrated Dresden composer Heinrich Schütz in a richly detailed tapestry of cultural political religious and intellectual contexts Four key events in Schütz's career the 1617 Reformation centenary the performance of his *Dafne* in 1627 the 1636 funeral composition *Musikalische Exequien* and the publication of his motet collection *Geistliche Chormusik* 1648 are used to explore his music's resonances with broader historical themes including the effects of the Thirty Years War contemporary meanings of classical mythology Lutheran attitudes to death and the afterlife as well as shifting conceptions of time and history in light of early modern scientific advances These original seventeenth century circumstances are treated in counterpoint with Schütz's fascinating later reinvention in nineteenth and twentieth century German musical culture providing a new kind of musicological writing that interweaves layers of historical inquiry from the seventeenth century to the present day Italian Theorbo Music James Akers, 2019-12-13 *Italian Theorbo Music* is a book of transcribed Theorbo works for classical guitar The transcriptions were undertaken by renowned guitarists lute and early instrument specialist James Akers This book contains works from three of the world's great stringed instrument composers Kapsberger Piccinini and Castaldi Twenty one musical works are presented with selected accompaniments and figured bass also offered specifically from the music of Giovanni Girolamo Kapsberger This book is a must for anyone who is either interested in the amazing Theorbo instrument and its music or those who are looking to learn more about the composers and their work As well as this *Italian Theorbo Music* also includes All music provided in music notation TAB Figured bass accompaniments guitar realisations examples Author video play through of selected works via QR code Narration of selected pieces composers biog via QR code Narration notes about the history of the Theorbo Free additional works available to download **American Book Publishing Record**, 2005 The British National Bibliography Arthur James Wells, 1968 **The British National Bibliography Cumulated Subject Catalogue**, 1968 □□□□, 1971 **Guide to Reprints** Albert James Diaz, 1972 **Arts & Humanities Citation Index**, 1980 A multidisciplinary index covering the journal literature of the arts and humanities It fully covers 1 144 of the world's leading arts and humanities journals and it indexes individually selected relevant items from over 6 800 major science and social science journals *Anthology of Baroque Music* Coffin, 2005

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