



Baroque Music

**Chris Woodstra, Gerald Brennan, Allen
Schrott**

Baroque 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 Jacket

Historical Dictionary of Baroque Music Joseph P. Swain, 2013-06-06 Although it lies far back running roughly from about 1600 to 1750 the Baroque period is far from forgotten and Baroque music is played widely today as well exercising numerous musicians and attracting rather substantial audiences It experienced the emergence of a new sort of music increasingly secular and increasingly good listening if you will and also the start of opera Some of the Baroque composers appear among the most popular of all time such as Bach Handel and Vivaldi So yes this is a book for researchers but it is also a good book for anyone who enjoys this music The Historical Dictionary of Baroque Music certainly fills a significant space in the whole sub series on music since it tells us much more not only about the music but also the age that generated it This is done particularly well in an insightful introduction with the flow of events traced by the chronology The dictionary section fills in the missing details with over 400 entries on the most important composers and musicians some of the musical works themselves important places and institutions and a smattering of technical terms The bibliography directs us to further reading

Baroque Music Victor Rangel-Ribeiro, 2016-11-16 This clear accessible approach to the standard repertoire offers professional and amateur musicians practical advice for performing the music of Bach Handel Vivaldi Telemann and other composers of the Baroque era

Companion to Baroque Music Julie Anne Sadie, 1998 Baroque music not long ago considered the province of the specialist now occupies a central place in the interests of any music lover Not just Bach and Handel but Vivaldi and Monteverdi Couperin and Rameau Purcell and Sch tz are familiar and loved figures There is place now for a survey that offers fresh perspectives on these men and the times in which they lived That is what the Companion to Baroque Music is designed to offer to all those who are attracted by the music of that crucial century and a half 1600-1750 which we call the Baroque era Julie Anne Sadie herself scholar performer and critic brings to this survey two novel features First it is underpinned by a keen awareness of music as sound intended to be played heard and relished by the listener as witness the group of articles contributed by well known specialists such as Nigel Rogers and David Fuller on the central issues of performance Secondly it is concerned not only with what the music is like but why it is as it is and the series of essays again by specialists such as Michael Talbot on Italy and Peter Holman on England which places each region's music in its social and cultural contexts helps to explain its character The lexicographical part of the book in which the life of every

significant musician of the era is charted and his or her work outlined is subdivided geographically so as to convey with particular sharpness the special character of music making in each part of Europe and a system of cross references defines the ebb and flow of influences as composers travelled from city to city or court to court disseminating their tastes their styles their ideas A detailed chronology enables the reader to take in at a glance the sequence of musical events across the entire period The Companion to Baroque Music which contains a foreword by Christopher Hogwood offers both reliable reference material and lively enlightening reading to all those amateur and professional from the skilled practical musician to the person who has never played anything more demanding than a piece of stereo equipment who love the music of the era that culminated in the great masterworks of Bach and Handel

Music in the Baroque Era - From Monteverdi to Bach Manfred F. Bukofzer, 2013-04-16 This vintage book contains a comprehensive treatise of Baroque music It was written for the music student and music lover with the aim of acquainting them with this great period of music history and helping them to gain a historical understanding of music without which baroque music cannot be fully appreciated and enjoyed Written in simple plain language and full of fascinating information about baroque music this text will appeal to those interested in music but who have little previous knowledge of baroque and it would make for a most worthy addition to collections of music related literature The chapters of this book include Early Baroque in Italy The Beginnings of the Concertato Style Gabrieli The Phases of Baroque Music Tradition and progress in Sacred Music The Netherlands School and Its English Background et cetera We are republishing this antiquarian volume now in an affordable modern edition complete with a new prefatory biography of the author

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

All Music Guide to Classical Music Chris Woodstra, Gerald Brennan, Allen Schrott, 2005-09 Offering comprehensive coverage of classical music this guide surveys more than eleven thousand albums and presents biographies of five hundred composers and eight hundred performers as well as twenty three essays on forms eras and genres of classical music Original **Music**

in the Baroque World Susan Lewis Hammond, 2015-09-15 Music in the Baroque World History Culture Performance offers an interdisciplinary study of the music of Europe and the Americas in the seventeenth and first half of the eighteenth centuries It answers calls for an approach that balances culture history and musical analysis with an emphasis on performance considerations such as notation instruments and performance techniques It situates musical events in their intellectual social religious and political contexts and enables in depth discussion and critical analysis The companion web site provide links to scores and audio visual performances making this a complete course for the study of Baroque music Features An interdisciplinary approach that balances detailed analysis of specific pieces of music and broader historical overview and relevance A selection of historical documents at the end of each chapter that position musical works and events in their cultural context Extensive musical examples that show the melodic textural harmonic or structural features of baroque music and enhance the utility of the textbook for undergraduate and graduate music majors A global perspective with a chapter on Music in the Americas A companion score anthology and website with links to audio video content of key performances and research and writing guides Music in the Baroque World History Culture Performance tells stories of local traditions cultural exchange performance trends and artistic mixing It illuminates representative works through the lens of politics visual arts theology print culture gender domesticity commerce and cultural influence and exchange

Baroque Music Claude V. Palisca, 1991 This book invites the reader to study with ear and eye some typical examples of the music of the baroque period Is is not a comprehensive survey or a gallery of the most famous composers and their works Certain important figures are hardly named while others lesser known are treated at length and this goes also for the various categories of composition The emphasis is upon giving the reader an entry into the most significant manners of composition through concrete examples The reader will gain a method of approaching the principle styles and genres keys to intimate understanding and further exploration The approach to analysis is based as much as possible on criteria and terminology common in the baroque period from Preface

Baroque Music Peter Walls, 2017-07-05 Research in the 20th and 21st centuries into historical performance practice has changed not just the way performers approach music of the 17th and 18th centuries but eventually the way audiences listen to it This volume beginning with a 1915 Saint Sa lecture on the performance of old music sets out to capture musicological discussion that has actually changed the way Baroque music can sound The articles deal with historical instruments pitch tuning temperament the nexus between technique and style vibrato the performance implications of musical scores and some of the vexed questions relating to rhythmic alteration It closes with a section on the musicological challenges to the ideology of the early music movement mounted principally in the 1990s Leading writers on historical performance practice are represented Recognizing that significant developments in historically inspired performance have been led by instrument makers and performers the volume also contains representative essays by key practitioners

Musica Poetica: Musical-Rhetorical Figures in German Baroque Music Dietrich Bartel, 1997-07-01

Musica Poetica provides an unprecedented examination of the development of Baroque musical thought. The initial chapters which serve as an introduction to the concept and teachings of musical rhetorical figures explore Martin Luther's theology of music, the development of the Baroque concept of *musica poetica*, the idea of the affections in German Baroque music, and that music's use of the principles and devices of rhetoric. Dietrich Bartel then turns to more detailed considerations of the musical rhetorical figures that were developed in Baroque treatises and publications. After brief biographical sketches of the major theorists, Bartel examines those theorists' interpretation and classification of the figures. The book concludes with a detailed presentation of the musical rhetorical figures in which each theorist's definitions are presented in the original language and in parallel English translations. Bartel's clear, detailed analysis of German Baroque musical rhetorical figures combined with his careful translations of interpretations of those figures from a wide range of sources make this book an indispensable introduction and resource for all students of Baroque music.

Harvard Dictionary of Music Willi Apel, 1969
Contains nearly 1000 pages of precise and accessible information on all musical subjects
Performing Baroque Music Mary Cyr, 2017-07-05
Listeners, performers, students, and teachers will find here the analytical tools they need to understand and interpret musical evidence from the baroque era. Scores for eleven works, many reproduced in facsimile to illustrate the conventions of 17th and 18th century notation, are included for close study. Readers will find new material on continuo playing as well as extensive treatment of singing and French music. The book is also a concise guide to reference materials in the field of baroque performance practice with extensive annotated bibliographies of modern and baroque sources that guide the reader toward further study. First published by Ashgate at that time known as Scholar Press in 1992 and having been out of print for some years, this title is now available as a print on demand title.

Music of the Baroque David Schulenberg, 2008
An era of continuous and far-reaching musical evolution, the Baroque period witnessed the invention of opera and oratorio and the emergence of such instrumental genres as the sonata, suite, and concerto which continue to engage composers today. An ideal instructional package for courses in music history and literature, *Music of the Baroque*, Second Edition, and its accompanying anthology of scores offer a vivid introduction to European music from 1600 through 1750. Integrating historical and cultural context with composer biography, music analysis, and performance practice, the text surveys Baroque music while analyzing in depth more than forty works from the principal traditions of the period. An opening chapter on late Renaissance vocal music and a closing chapter on galant instrumental music provide bridges to earlier and later European music. Thoroughly revised and updated to reflect current scholarship, this second edition of *Music of the Baroque* offers expanded coverage of instrumental music with new sections on French lute music and the Italian trumpet *sinfonia*, along with enhanced discussion of chamber music from Salomone Rossi to Biber and Corelli. French sacred music also receives renewed attention. Offering models for musical criticism and analysis in a variety of compositional styles, author David Schulenberg analyzes familiar works like Monteverdi's *Orfeo* and a Bach cantata as well as lesser-known compositions.

including works by Barbara Strozzi and Elizabeth Claude Jacquet de La Guerre Additional Features Incorporates a wealth of pedagogical resources including synopses of operatic works biographical timelines for major composers numerous illustrations musical examples and analytical tables highlighting and explanations of technical terms upon first appearance and carefully formulated definitions of each new concept Revised to incorporate the latest in Baroque music scholarship including an updated bibliography and many new music examples and illustrations Accompanied by a companion anthology that contains more than fifty pieces for analysis Supplemented by the author's website www.wagner.edu/faculty/dschulenberg/oupcont.html which provides a discography for pieces included in the anthology Designed for undergraduate and graduate students Music of the Baroque Second Edition is also essential reading for anyone who desires an up to date introduction to the serious study of Baroque music

Ornamentation in Baroque and Post-baroque Music Frederick Neumann, 1983-12-21 Ornaments play an enormous role in the music of the seventeenth and eighteenth centuries and ambiguities in their notation as well as their frequent omission in the score have left doubt as to how composers intended them to be interpreted Frederick Neumann himself a violinist and conductor questions the validity of the rigid principles applied to their performance In this controversial work available for the first time in paperback he argues that strict constraints are inconsistent with the freedom enjoyed by musicians of the period The author takes an entirely new look at ornamentation and particularly that of J S Bach He draws on extensive research in England France Germany Italy and the United States to show that prevailing interpretations are based on inadequate evidence These restrictive interpretations have been far reaching in their effect on style By questioning them this work continues to stimulate a reorientation in our understanding of Baroque and post Baroque music

[Essays on the Performance of Baroque Music](#) Mary Cyr, 2024-10-28 In this collection of essays Mary Cyr explores some of the written and unwritten performance conventions that applied to French and English music of the 17th and early 18th centuries Using composers own notations marks added by 18th century performers historical treatises and pictorial evidence she investigates both vocal and instrumental genres including opera cantatas instrumental chamber music and solo music for the viol and violin Some of the performance conventions remain controversial such as the use of gesture by the French opera chorus and others are still little known such as the use of the double bass for rhythmic and harmonic support in early 18th century French opera As many of these essays demonstrate French Baroque music allowed performers a wider latitude of nuance and expression than is often assumed today The essays in this volume will be of particular interest to scholars and performers who are interested in adopting a historically informed approach to performing music by Henry Purcell Elizabeth Claude Jacquet de La Guerre Jean Philippe Rameau and their contemporaries Several studies also deal with attributions sources and the discovery of a cantata by Rameau

The Ornamentation of Baroque Music Manfredo Zimmermann, 2021-07-05 Everything you want to know about embellishing Music of the Baroque Era is taught systematically and well founded here from the different essential ornaments such as trill

mordent appoggiatura slide etc up to the free melodic ornaments cadenzas and improvised grounds In addition you will find valuable information tips constructive exercises historical examples and much more Exclusively you get a live recorded harpsichord basso continuo accompaniment for all exercises which supports you harmonically and rhythmically For pupils students amateurs and professional musicians

The Music of the Baroque Edith Borroff, 1970 *Mapeh in Action Iv' 2008 Ed. ,*

Baroque Music in Post-War Cinema Donald Greig, 2021-03-04 Studies of pre existing music in narrative cinema often focus on a single film composer or director The approach here adopts a wider perspective placing a specific musical repertoire baroque music in the context of its reception to explore its mobilisation in post war cinema It shows how various revivals have shaped musical fashion and how cinema has drawn on resultant popularity and in turn contributed to it Close analyses of various films raise issues of baroque musical style and form to question why eighteenth century music remains an exception to dominant film music discourses Account is taken of changing modern performance practice and its manifestation in cinema particularly in the biopic This question of the reimagining of baroque repertoire leads to consideration of pastiches and parodies to which cinema has been particularly drawn and subsequently to the role that neobaroque music has played in more recent films

Baroque Music Book Review: Unveiling the Power of Words

In some sort of driven by information and connectivity, the energy of words has are more evident than ever. They have the capability to inspire, provoke, and ignite change. Such could be the essence of the book **Baroque Music**, a literary masterpiece that delves deep into the significance of words and their effect on our lives. Published by a renowned author, this captivating work takes readers on a transformative journey, unraveling the secrets and potential behind every word. In this review, we shall explore the book is key themes, examine its writing style, and analyze its overall effect on readers.

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