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Albert Seay

Cristle Collins Judd



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Plainsong in the Age of Polyphony Thomas Forrest Kelly, 1992-01-16 It is the variation in plainsong its living quality that these essays address

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[National Union Catalog](#) , 1983 Includes entries for maps and atlases

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The Polyphony of Saint Martial and Santiago

de Compostela: Text Theodore Karp, 1992 Theodore Karp proposes a fundamental reinterpretation of two major repertoires of twelfth century sacred music that associated with the long destroyed abbey of Saint Martial de Limoges and the manuscript preserved in the Cathedral Archive of Santiago de Compostela Together these comprise the most important collection of polyphonic music before the celebrated School of Notre Dame Scholars have disagreed about the rules for transcribing this early medieval music Karp's commentary in Volume One along with an edition of the music in Volume Two offers a new set principles for the understanding of its harmony rhythm notation and text underlay Professor Karp's interpretation though likely to prove controversial is scrupulously and convincingly defended The transcriptions themselves will be welcomed by performing musicians to whom an important repertory now becomes readily available Monographic Series Library of Congress, 1982 Rhetorical and Structural Functions of Mode in Selected Motets of Josquin Des Prez Steven Charles Krantz, 1989 *With Passionate Voice* Robert Toft, 2014-12-01 Musicians in the 16th century had a vastly different understanding of the structure and performance of music than today's performers In order to transform inexpressively notated music into passionate declamation Renaissance singers treated scores freely and it was expected that each would personalize the music through various modifications which included ornamentation Their role was one of musical re creation rather than of simple interpretation the score represented a blueprint not a master plan upon which they as performer built the music As is now commonly recognized this flexible approach to scores changed over the centuries the notation on the page itself became an ostensible musical Urtext and performers began following it much more closely their sole purpose being to reproduce what was thought to be the composer's intentions Yet in recent years scholars and performers are once again freeing themselves from the written page but the tools for doing so have long been out of reach *With Passionate Voice* gives these tools to modern singers of Renaissance music enabling them to learn and master the art of re creative singing Providing a much needed historically informed perspective author Robert Toft discusses the music of composers ranging from Marchetto Cara to John Dowland in the context of late Renaissance rhetoric modal theory and its antecedents in language and performance traditions Focusing on period practice in England and Italy the two countries which produced the music of greatest interest to today's performers Toft reconstructs the style of sung delivery through contemporary treatises on music rhetoric and oratory Toft remains faithful to the ways these principles were explained in the period and thus breathes new life into this vital art form *With Passionate Voice* is sure to be essential for vocalists teachers and coaches of early music repertoire **Imago Musicae**, 1996 **Vulgari orecchie, purgate orecchie** Katelijne Schiltz, 2003 Rivista italiana di musicologia, 2004 **Revue de musicologie**, 1983

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