

Observations On The Florid Song Or Sentiments On The Ancient And Modern

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Explore insightful observations on the unique characteristics of the florid song, offering profound sentiments and a comparative analysis of ancient and modern musical forms. This detailed examination delves into historical perspectives, evolving artistic expressions, and the underlying philosophies shaping diverse musical traditions.

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Observations on the Florid Song

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Observations on the Florid Song; Or, Sentiments on the Ancient and Modern Singers

Excerpt from Observations on the Florid Song: Or, Sentiments on the Ancient and Modern Singers Chromatick, and Olympiens, or Olym pus, the Enharmonick Scale. How ever, we read in holy Writ, that In bal, of the Race Of Cain, fuit Pater Canentium C ithard 6' Organo, th Father Of all such as handle the Harp and Organ; Instruments, in all Pro bability consisting Of several harmo nious Sounds; from whence one may infer, Musick to have had its Birth ve ry soon after the World. About the Publisher Forgotten Books publishes hundreds of thousands of rare and classic books. Find more at www.forgottenbooks.com This book is a reproduction of an important historical work. Forgotten Books uses state-of-the-art technology to digitally reconstruct the work, preserving the original format whilst repairing imperfections present in the aged copy. In rare cases, an imperfection in the original, such as a blemish or missing page, may be replicated in our edition. We do, however, repair the vast majority of imperfections successfully; any imperfections that remain are intentionally left to preserve the state of such historical works.

Observations on the Florid Song, or sentiments on the ancient and modern singers ... translated into English by Gailliard ... To which are added explanatory annotations and examples in musick

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Observations on the Florid Song

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Observations on the Florid Song

The 18th century was a wealth of knowledge, exploration and rapidly growing technology and expanding record-keeping made possible by advances in the printing press. In its determination to preserve the century of revolution, Gale initiated a revolution of its own: digitization of epic proportions to preserve these invaluable works in the largest archive of its kind. Now for the first time these high-quality digital copies of original 18th century manuscripts are available in print, making them highly accessible to libraries, undergraduate students, and independent scholars. The eighteenth-century fascination with Greek and Roman antiquity followed the systematic excavation of the ruins at Pompeii and Herculaneum in southern Italy; and after 1750 a neoclassical style dominated all artistic fields. The titles here trace developments in mostly English-language works on painting, sculpture, architecture, music, theater, and other disciplines. Instructional works on musical instruments, catalogs of art objects, comic operas, and more are also included. ++++ The below data was compiled from various identification fields in the bibliographic record of this title. This data is provided as an additional tool in helping to insure edition identification: ++++ British Library T113965 London: printed for J. Wilcox, 1743. xviii, [2], 184p., VI plates: engr. music; 12°

Observations on the Florid Song

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Observations on the Florid Song

Opinioni de' cantori antichi, e moderni o sieno osservazioni sopra il canto figurato (1723) -- Extended Edition. As the first full-length treatise ever to be published on singing, Tosi revealed to the world the secret method that accounted for the unworldly vocal abilities of the famous castrati. Living in a Europe alight with the virtuosic Baroque operas of Handel, Scarlatti and Porpora, Tosi revealed that it was extensive training in the old Italian school of singing that cultivated the beautiful tone and expression of their voices, as well as the infamous *mezza di voce*, trills and runs. What's more, Tosi revealed that the method worked equally well for any voice type, male or female, provided that its principles and techniques were adhered to with exactness and consistency. Written by one of the most famous singers and voice teachers of the early 18th century, Tosi's *Opinioni* has remained an indispensable text on the *bel canto* singing method, as well as Baroque stylistic techniques.

Observations on the Florid Song, Or Sentiments on the Ancient and Modern Singers

Early Modern Emotions is a student-friendly introduction to the concepts, approaches and sources used to study emotions in early modern Europe, and to the perspectives that analysis of the history of emotions can offer early modern studies more broadly. The volume is divided into four sections that guide students through the key processes and practices employed in current research on the history

of emotions. The first explains how key terms and concepts in the study of emotions relate to early modern Europe, while the second focuses on the unique ways in which emotions were conceptualized at the time. The third section introduces a range of sources and methodologies that are used to analyse early modern emotions. The final section includes a wide-ranging selection of thematic topics covering war, religion, family, politics, art, music, literature and the non-human world to show how analysis of emotions may offer new perspectives on the early modern period more broadly. Each section offers bite-sized, accessible commentaries providing students new to the history of emotions with the tools to begin their own investigations. Each entry is supported by annotated further reading recommendations pointing students to the latest research in that area and at the end of the book is a general bibliography, which provides a comprehensive list of current scholarship. This book is the perfect starting point for any student wishing to study emotions in early modern Europe.

Observations on the Florid Song, Or, Sentiments on the Ancient and Modern Singers - Primary Source Edition

This book highlights the experiences of castrato singers in Britain during the long eighteenth-century. These singers stood apart from traditional cultural and sexual norms of the period by nature of their altered bodies. The work investigates the fears surrounding the possibility of Catholic influence in the nation, and the ability of sensual Italian operatic music to feminize the male population and weaken the country's leaders. The castrato as a possible romantic rival to "normal" men is also discussed, while the contributions of the castrati to cultural leadership in the areas of teaching, concert direction and social influence are examined. This book will appeal to music historians and those interested in cultural and gender studies.

Observations on the Florid Song

Will appeal to all music, literature, and art lovers seeking to deepen their knowledge of an increasingly popular repertoire.

Observations on the Florid Song; Or, Sentiments on the Ancient and Modern Singers. Written in Italian by Pier. Francesco Tosi, to Which Are Added, Explanatory Annotations, and Examples in Musick the Second Edition

"A Complete History of Music for Schools, Clubs, and Private Reading" is a great source of information on the history of music from ancient times to publishing. This work aims to give an overall picture of how music evolved in the world. It traces the development of the musical art across different countries. Broken into 60 lessons, it will be great both as a class manual and as a reader's companion.

Observations on the Florid Song, Or, Sentiments on the Ancient and Modern Singers, Written in Italian, Translated Into English

Every discipline tends to develop its own particular language and ways of communicating. This is true also about the various disciplines that talk about and describe the human voice - particularly as it relates to singing. The aim of this book is to bridge any gaps in communication, foster better understanding of the singing voice and encourage collaboration between those involved in performance, teaching, therapy and medicine. Because there is increasing interest in research in all these disciplines, creating a "common ground" for communication about the singing voice is essential for mutual understanding and for effective prevention and treatment of disorders in singers. One object for the artistic and scientific professions is to understand each other better by finding a vocabulary and terminology which they can share and use effectively. Difficulty in communication often arises when a singer or teacher of singing attempts to describe something sensory in nature by use of imagery and sign-language to non-singers, including the health and medical professions; and, in the same way, the use of obscure and sometimes frightening terminology by those in the medical sciences when offering explanations to singers. Teaching and simple language was and is needed from both sides. A number of advances are helping to create rapid change in bridging gaps in communication and in adding new information: 1. The formation of Associations for Performing Arts Medicine on a national and international scale are bringing new awareness to those who work with singers and other artists.

Observations on the Florid Song Or, Sentiments on the Ancient and Modern Singers

Hawkins' pioneering contribution to music history remains of significant interest today despite its unfavourable comparison to Burney's in his lifetime.

Observations on the Florid Song, Or, Sentiments on the Ancient and Modern Singers

The Ashgate Research Companion to Henry Purcell provides a comprehensive and authoritative review of current research into Purcell and the environment of Restoration music, with contributions from leading experts in the field. Seen from the perspective of modern, interdisciplinary approaches to scholarship, the companion allows the reader to develop a rounded view of the environment in which Purcell lived, the people with whom he worked, the social conditions that influenced his activities, and the ways in which the modern perception of him has been affected by reception of his music after his death. In this sense the contributions do not privilege the individual over the environment: rather, they use the modern reader's familiarity with Purcell's music as a gateway into the broader Restoration world. Topics include a reassessment of our understanding of Purcell's sources and the transmission of his music; new ways of approaching the study of his creative methods; performance practice; the multi-faceted theatre environment in which his work was focused in the last five years of his life; the importance of the political and social contexts of late seventeenth-century England; and the ways in which the performance history and reception of his music have influenced modern appreciation of the composer. The book will be essential reading for anyone studying the music and culture of the seventeenth century.

Observations on the Florid Song, Or Sentiments on the Ancient and Modern Singers

The plan of arrangement used in this book has in view a combination of the recitation and lecture systems, and affords an opportunity for teachers to apply the best principles of both. The paragraph headings should be thoroughly fixed in mind and close attention should be given to the words in heavy type and Italics that occur in the body of a paragraph; together they form a convenient outline for the lesson. The questions at the end of each lesson are to be used to test the pupils' mastery of the lesson material; all available works of reference should be consulted for fuller information than the limited space of one book will admit of, each member of the class preparing one or more abstracts to be read before the class. The review outlines and suggestions are to be used in the same way, special attention being given to written answers such as would be required in an examination. With a view of furnishing the reader a considerable amount of material on the growth of music as an art, biographical sketches have been made short, especially since so many excellent works of that description are available at a small price. Emphasis has been laid on the work of the men who developed music, on the influences which shaped their careers and the permanent value of their contributions to music. A clear knowledge of how music reached its present state is not to be had by studying books, biographical and critical; the works of the composers must be examined, played and sung, compared, analyzed as to methods of construction (Form) and expression (Melody, Harmony and Rhythm), so that the student may appreciate the change from simple, elementary processes to the free, polyphonic style found in the complex modern piano and orchestral scores. Reference is made to representative [Pg vi] compositions by classical and modern composers, which are part of the average teaching repertoire.

Observations on the Florid Song (1723)

Historically informed performance (HIP) has provoked heated debate amongst musicologists, performers and cultural sociologists. In *The Art of Re-enchantment: Making Early Music in the Modern Age*, author Nick Wilson answers many salient questions surrounding HIP through an in-depth analysis of the early music movement in Britain from the 1960s to the present day.

Early Modern Emotions

Artistic Practice as Research in Music: Theory, Criticism, Practice brings together internationally renowned scholars and practitioners to explore the cultural, institutional, theoretical, methodological, epistemological, ethical and practical aspects and implications of the rapidly evolving area of artistic research in music. Through various theoretical positions and case studies, and by establishing robust connections between theoretical debates and concrete examples of artistic research projects, the authors discuss the conditions under which artistic practice becomes a research activity; how practice-led research is understood in conservatoire settings; issues of assessment in relation to musical performance as research; methodological possibilities open to music practitioners entering academic environments as researchers; the role of technology in processes of musical composition as

research; the role and value of performerly knowledge in music-analytical enquiry; issues in relation to live performance as a research method; artistic collaboration and improvisation as research tools; interdisciplinary concerns of the artist-researcher; and the relationship between the affordances of a musical instrument and artistic research in musical performance. Readers will come away from the book with fresh insights about the theoretical, critical and practical work being done by experts in this exciting new field of enquiry.

Catalogue of a miscellaneous collection of music vocal and instrumental, ancient and modern...

Choral Monuments provides extensive material about eleven epoch-making choral masterworks that span the history of Western culture. Included are: *Missa Pange lingua* (Josquin Desprez); *Missa Papae Marcelli* (G. P. da Palestrina); *B Minor Mass* (J. S. Bach); *Messiah* (G. F. Handel); *The Creation* (Joseph Haydn); *Symphony #9* (Ludwig van Beethoven); *St. Paul* (Felix Mendelssohn); *Ein deutsches Requiem* (Johannes Brahms); *Messa da Requiem* (Giuseppe Verdi); *Mass* (Igor Stravinsky); and *War Requiem* (Benjamin Britten). The works are presented in separate chapters, with each chapter divided into three basic sections—history, analysis, and performance practice. Discussions of history are focused on relevancies—the genesis of the designated work in reference to the composer's total choral output, the work's place within the musical environment and social climate of its time, and essential features of the work that make it noteworthy. In addition, the compositional history addresses three other factors: the work's public reception and critical response, both at the time of its composition and in ensuing years; the history of score publications, detailing the various differences between editions; and the texts of the composition. The material regarding textual treatment, which often includes the complete texts of the works being discussed, concentrates on primary concerns of the text's usage; also included in the discussion are noteworthy aspects of texts separate from the music as well as biographical details of librettists and poets, if appropriate. The analysis section of each chapter outlines and describes musical forms and other types of compositional organization, including parody technique, mirror structures, and motto repetitions, as well as salient compositional characteristics that directly relate and contribute to the work's artistic stature. Numerous charts and musical examples illustrate the discussions. The discussion of performance practices includes primary source quotations about a wide range of topics, from performing forces, tempo, and phrasing of each work to specific issues such as tactus, text underlay, *musica ficta*, metric accentuation, and ornamentation.

Observations on the Castrati in Britain

I have attempted to prepare this volume in such a way as to provide a source of information on the normal physiology of speech and song as well as on the disorders of those functions. To the extent that I have succeeded it should be of interest to physiologists, physicians, and teachers and students of the VOIce. The book is by no means a text on laryngology, nor is it a treatise on the physiology of breathing mechanics, nor yet is it a manual telling how to teach or learn voice production. If none of these, what is it? It is a discussion of the application of breathing mechanics to phonation of interest to the respiratory physiologist, of certain aspects of physiology and medicine of interest to the teacher or student of voice, and of the problems of voice production and its maladies of interest to the laryngologist. I have undergone a number of experiences during the past 50 years which I believe have qualified me to undertake this task with some special hope of success. In my youth I studied voice for twelve years with four outstanding teachers and performed publicly as a lieder singer, in oratorio, chorus, and opera. Later I trained for and entered the medical profession in the specialty of otolaryngology. Later still I engaged in research on the physiology of breathing mechanics and phonation, especially singing.

Musical Bibliography

One of the most influential figures in the twentieth-century revival of early music, Arnold Dolmetsch (1858–1940) was the first to apply academic attention to the issue of authentic historical performance. His groundbreaking study, *The Interpretation of the Music of the 17th and 18th Centuries*, first appeared in 1915 and remains a landmark of musicology. An outstanding musician, teacher, and maker of Baroque-style instruments, Dolmetsch sought the correct interpretation of Baroque music in order to heighten its expressive intent and emotional impact. In this study, he quotes extensively from both familiar and lesser-known treatises of the seventeenth and eighteenth centuries, adding enlightening comments to each quotation and providing illuminating conclusions. Topics include tempo, rhythm, ornamentation, figured bass realization, wrist positioning, and fingering, and musical instruments of the period. A rare appendix of musical examples, originally published separately, appears in this new

edition of the first book to address in a comprehensive and scholarly manner the problems of performing Baroque music. More than a text on performance practices, this classic offers glimpses of what Baroque music meant—both as an art and a science—to musicians of the era.

(Dis)embodying Myths in Ancien Régime Opera

The *Castrato* is a nuanced exploration of why innumerable boys were castrated for singing between the mid-sixteenth and late-nineteenth centuries. It shows that the entire foundation of Western classical singing, culminating in *bel canto*, was birthed from an unlikely and historically unique set of desires, public and private, aesthetic, economic, and political. In Italy, castration for singing was understood through the lens of Catholic blood sacrifice as expressed in idioms of offering and renunciation and, paradoxically, in satire, verbal abuse, and even the symbolism of the castrato's comic cousin *Pulcinella*. Sacrifice in turn was inseparable from the system of patriarchy—involving teachers, patrons, colleagues, and relatives—whereby castrated males were produced not as nonmen, as often thought nowadays, but as idealized males. Yet what captivated audiences and composers—from Cavalli and Pergolesi to Handel, Mozart, and Rossini—were the extraordinary capacities of castrato voices, a phenomenon ultimately unsettled by Enlightenment morality. Although the castrati failed to survive, their musicality and vocality have persisted long past their literal demise.

A Complete History of Music for Schools, Clubs, and Private Reading

“A major contribution . . . not only to Puccini studies but also to the study of nineteenth-century Italian opera in general.” —*Nineteenth-Century Music Review* In this groundbreaking survey of the fundamentals, methods, and formulas that were taught at Italian music conservatories during the 19th Century, Nicholas Baragwanath explores the compositional significance of tradition in Rossini, Bellini, Donizetti, Verdi, Boito, and, most importantly, Puccini. Taking account of some 400 primary sources, Baragwanath explains the varying theories and practices of the period in light of current theoretical and analytical conceptions of this music. *The Italian Traditions and Puccini* offers a guide to an informed interpretation and appreciation of Italian opera by underscoring the proximity of archaic traditions to the music of Puccini. “Dense and challenging in its detail and analysis, this work is an important addition to the growing corpus of Puccini studies. . . . Highly recommended.” —*Choice*

Dynamics of the Singing Voice

Performed throughout Europe during the 1700s, Italian heroic opera, or *opera seria*, was the century's most significant musical art form, profoundly engaging such figures as Handel, Haydn, and Mozart. *Opera and Sovereignty* is the first book to address this genre as cultural history, arguing that eighteenth-century *opera seria* must be understood in light of the period's social and political upheavals. Taking an anthropological approach to European music that's as bold as it is unusual, Martha Feldman traces Italian opera's shift from a mythical assertion of sovereignty, with its festive forms and rituals, to a dramatic vehicle that increasingly questioned absolute ideals. She situates these transformations against the backdrop of eighteenth-century Italian culture to show how *opera seria* both reflected and affected the struggles of rulers to maintain sovereignty in the face of a growing public sphere. In so doing, Feldman explains why the form had such great international success and how audience experiences of the period differed from ours today. Ambitiously interdisciplinary, *Opera and Sovereignty* will appeal not only to scholars of music and anthropology, but also to those interested in theater, dance, and the history of the Enlightenment.

English Glee and Part-songs

A General History of the Science and Practice of Music