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The New Grove Dictionary of Music and Musicians is the most up-to-date body of musical knowledge ever gathered together.

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ANDREA FALCONIERI(1585-1656), IL PRIMO LIBRO DI CANZONE, SINFONIE, FANTASIE, Capricci, Brandi, Correnti, Gagliarde, Alemane, Volte, per Violini, e Viole, overi altro Stromento à uno, due e trè con il Basso Continuo - Napoli, Paolini & Ricci, 1650 COMPLETE EDITION - partitura, full score

This text examines the mercantile activities of the Scotto Press through both a historical study, which illuminates the wide world of mid-16th century Venetian music printing industry, and a catalogue, which details the firm's music editions.

Now in paperback! Cloth edition 0-8108-2964-9 originally published in 1995.

In the late sixteenth century, the French royal court was mobile. To distinguish itself from the rest of society, it depended more on its cultural practices and attitudes than on the royal and aristocratic palaces it inhabited. Using courtly song-or the air de cour-as a window, Jeanice Brooks offers an

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unprecedented look into the culture of this itinerant institution. Brooks concentrates on a period in which the court's importance in projecting the symbolic centrality of monarchy was growing rapidly and considers the role of the air in defining patronage hierarchies at court and in enhancing courtly visions of masculine and feminine virtue. Her study illuminates the court's relationship to the world beyond its own confines, represented first by Italy, then by the countryside. In addition to the 40 editions of airs de cour printed between 1559 and 1589, Brooks draws on memoirs, literary works, and iconographic evidence to present a rounded vision of French Renaissance culture. The first book-length examination of the history of air de cour, this work also sheds important new light on a formative moment in French history.

This classic work has served a generation of pianists, organists, and harpsichordists and remains a necessity for every serious keyboard musician today. It is a detailed chronological survey from the 14th century to the end of the 17th. Beginning with the earliest sources, Professor Apel examines national styles and individual composers as well as the careers of the many evolving musical forms and instruments. Much of the material is organized by period and by national style areas—from Poland to Portugal. A monument of scholarship, this indispensable reference work is also remarkably

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user-friendly and engagingly written throughout.

Antonio Gardano's publications are among the most important sources of sixteenth-century music. This final volume in Mary Lewis's three volume set completes the catalogue of Antonio Gardano's publications, covering the years 1560-1569.

This book, the first of its kind, is a study of Bolognese instrumental music during the height of the city's musical activity in the late seventeenth century. The period marked by a rapid expansion of the cappella musicale of the principal city church, San Petronio, by the founding of the Accademia Filarmonica, and by increasingly lavish patronage of musical events witnessed the proliferation of repertory for instrumental ensembles. This music not only reveals crucial stages in the development of the sonata and concerto but also recalls the elaborate church rituals and the opulent public and private celebrations in which they figured prominently. Moreover, the late seventeenth century saw the heyday of Bolognese music publishing, whose output of sonatas and related instrumental genres easily surpassed that of the once-dominating Venetian presses. The approach taken here departs from composer- and genre-centered monographs on Italian instrumental music in order to illuminate an array of topics that center on the Bolognese repertory: the social condition of instrumentalist-composers; the acumen of music publishers in the creation of the repertory; the diverse contexts of the instrumental dances; the influence of liturgical traditions on sonata topoi; the impact of psalmodic practice on tonal style; and the innovative climate that led to experiments with scoring and form in the earliest instrumental concertos. In sum, this book not only illustrates the historically significant and defining features of the music, but also links the surviving repertory to the flourishing musical culture in which it was

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created.

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Giovanni Battista Buonamente was among the most original and inventive Italian composers of the seventeenth century. Peter Allsop reveals his importance as part of a tradition that stands in direct antithesis to that of the Corellian sonata today regarded as the 'norm'. This development is traced in a series of likely teacher-pupil relationships from Salamone Rossi to Marco Uccellini, the most prolific Italian composers of instrumental ensemble music in the first half of the seventeenth century. The first half of the book sets out what is known of Buonamente's turbulent career as he moved from the courtly environments of the Gonzaga household and Habsburg court to several less auspicious posts at various religious institutions, ending his life as maestro di cappella at the mother house of his order, S. Francesco in Assisi. A fascinating picture emerges of the nature of musical patronage against a background of war and plague in this time of great political instability. The later chapters comprise detailed discussions, supported with over 100 music examples, of the unusually wide range of genres for which Buonamente wrote: sinfonias, free sonatas, sets of variations, canzonas, dances; and he was the first Italian to cultivate the ensemble suite to any extent. The book concludes with an examination of his influence on his probable pupil Marco Uccellini and the interest Buonamente instigated in canonic writing, which was passed via Uccellini to a succession of Modenese composers.

Lists concise information on musical theory, notation, style, performance practices, and composition from the middle of the Renaissance Period.

As a distinguished scholar of Renaissance music, James

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Haar has had an abiding influence on how musicology is undertaken, owing in great measure to a substantial body of articles published over the past three decades. Collected here for the first time are representative pieces from those years, covering diverse themes of continuing interest to him and his readers: music in Renaissance culture, problems of theory as well as the Italian madrigal in the sixteenth century, the figures of Antonfrancesco Doni and Giovanthomaso Cimello, and the nineteenth century's views of early music. In this collection, the same subject is seen from several angles, and thus gives a rich context for further exploration. Haar was one of the first to recognize the value of cultural study. His work also reminds us that the close study of the music itself is equally important. The articles contained in this book show the author's conviction that a good way to address large problems is to begin by focusing on small ones. Originally published in 1998. The Princeton Legacy Library uses the latest print-on-demand technology to again make available previously out-of-print books from the distinguished backlist of Princeton University Press. These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions. The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905.

Ruth I. DeFord's book explores how tactus, mensuration, and rhythm were employed to articulate form and shape in the period from c.1420 to c.1600. Divided into two

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parts, the book examines the theory and practice of rhythm in relation to each other to offer new interpretations of the writings of Renaissance music theorists. In the first part, DeFord presents the theoretical evidence, introduces the manuscript sources and explains the contradictions and ambiguities in tactus theory. The second part uses theory to analyse some of the best known repertoires of Renaissance music, including works by Du Fay, Ockeghem, Busnoys, Josquin, Isaac, Palestrina, and Rore, and to shed light on composers' formal and expressive uses of rhythm. DeFord's conclusions have important implications for our understanding of rhythm and for the analysis, editing, and performance of music during the Renaissance period.

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"Lasso's canzoni villanesche are offered for the first time with their Neapolitan models and instrumental intabulations for lute, cittern, and keyboard. Although printed at widely separated times during his life (1555 and 1581), the canzoni reflect Lasso's youthful enthusiasm for Neapolitan song traditions and comic arts of deception. An extensive preface to the edition concerns the inception, transmission, and reception of these engaging songs and discusses principles of their arrangement for a variety of mixed ensembles." --

Early seventeenth-century Italy saw a revolution in instrumental music. Large, varied, and experimental, the new instrumental repertoire was crucial for the Western tradition—but until now, the impulses that

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gave rise to it had yet to be fully explored. Curious and Modern Inventions offers fresh insight into the motivating forces behind this music, tracing it to a new conception of instruments of all sorts—whether musical, artistic, or scientific—as vehicles of discovery. Rebecca Cypess shows that early modern thinkers were fascinated with instrumental technologies. The telescope, the clock, the pen, the lute—these were vital instruments for leading thinkers of the age, from Galileo Galilei to Giambattista Marino. No longer used merely to remake an object or repeat a process already known, instruments were increasingly seen as tools for open-ended inquiry that would lead to new knowledge. Engaging with themes from the history of science, literature, and the visual arts, this study reveals the intimate connections between instrumental music and the scientific and artisanal tools that served to mediate between individuals and the world around them.

""Discusses the history of the lute, the archlute, and the theorbo and gives practical advice on technique, the choice of instrument for particular music, and the preparation of scores.""--Publisher's description."

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