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Medieval Instrumental Dances Medieval Instrumental Dances Three Dances from Terpsichore by Michael Praetorius **Dance and Instrumental Diferencias in Spain During the 17th and Early 18th Centuries: History and background, music and dance** Dance and Instrumental Diferencias in Spain During the 17th and Early 18th Centuries **Contra Dance Encyclopedia** **Cave Dance** **Dances of the People** The Instrumental Consort Repertory of the Late Fifteenth Century **Roots of Black Music** **Three dances** **Nell Gwyn** **Bolognese Instrumental Music, 1660-1710** **Bolognese Instrumental Music, 1660-1710** **Soirée Musicale** Seventeenth-century Instrumental Dances in Uppsala, University Library IMhs 409 Country Dance Tunes **German Instrumental Music of the Late Middle Ages** **Cantiga's Renaissance Festival Favorites** **Minstrelsy, Music, and the Dance in the English and Scottish Popular Ballads** *Country Dance Tunes from the English Dancing Master (1650-)*. Folk Music **Country Dance Tunes** *Early Music History: Volume 13* Seventeenth-century Instrumental Dances in Uppsala University Library IMhs 409: Commentary **Narcissus** *Dance and Drama in French Baroque Opera* **The Grey House Performing Arts Directory** **Blame it on the Waltz** *Seventeenth-century Instrumental Dances in Uppsala, University Library IMhs 409* **University of Nebraska Studies in Language, Literature and Criticism** Dance and Instrumental Diferencias in Spain During the 17th and Early 18th Centuries: The notes in Spanish and other languages from the sources **The Naming of Characters in the Works of Charles Dickens** Ballad Theory and Technique **University of Nebraska Studies in Language, Literature, and Criticism** Studies in Language, Literature and Criticism **Dance in the N? Theater** **Grove's Dictionary of Music and Musicians** *Two Paired Dances, for Flexible Instrumental Ensemble* **Folk Music** **A History of the Pianoforte and Pianoforte Players**

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The Contra Dance Encyclopedia is a handbook for musicians who want to play for contra dances. Music from American fiddle tunes to the Irish tradition are presented in sets suitable for playing for dances (as well as sessions, concerts, and other gigs). There is also an extensive section of tunes grouped into Reels, Jigs, and Waltzes that can be used. Included is a short history of contra dance, as well as ideas on putting together a dance band. Instrumental and stylistic techniques for guitar, mandolin, whistle, and fiddle are discussed, as well as band dynamics and orchestration. • This book describes

instrumental music and its context in German society of the late middle ages - from about 1350 to 1520. Players at that time improvised, much like jazz musicians of our day, but because they did not use notated music, only scant remnants of their activity have survived in written sources, and much has been left obscure. This book attempts to reconstruct an image of their music, discussing the instruments, ensembles, and performance practices of the time. What emerges from this study is a fundamental reappraisal of late medieval culture. A musical life is reconstructed which was not only extraordinary in its own time, but which also laid the foundations of an artistic culture that later produced such giants as Schütz, Bach, Mozart and Beethoven. Players of all kinds of instruments including flute, fiddle, mandolin, recorder, whistle, guitar, harp and more can use this collection of music which is popular at modern renaissance festivals. The music is presented simply, with melody lines and chord symbols, allowing for a wide range of interpretation. In addition to many period dance tunes, the book contains a selection of vocal numbers with lyrics included. Each selection is accompanied by text to suggest ideas for performance, place the music in a modern festival context and provide useful information to those interested in studying historical sources of early music. Cantiga's arrangements of some of the tunes in this book can be heard on the companion recording. They are played at a listening tempo by the ensemble: Wooden flute or recorder, fiddle, cello, harp and percussion. Concerned with the study of music from the early Middle Ages to the seventeenth century. Includes articles on French 16th-century music, theatre and poetry The intimately related phenomena of dance and instrumental variation were prominent features of Spanish culture during the 17th and early 18th centuries. These variations (*diferencias*) on a set piece of music or choreographed movement permeated the activities of professional and amateur musicians, secular and sacred festivities, and were cultivated by the aristocracy as well as the lower class. The incorporation of variation into the instrumental music which accompanied dance enabled the instrumentalists to produce pieces of sufficient length and diversity to accommodate the needs of the dancers on different occasions. As to the two volumes which will complete this set, Volume 2 supplies a complete inventory and transcription of the extant instrumental dance pieces and variation sets (495 pieces plus 228 *pasacalles*), and Volume 3 will contain the original notes in Spanish. The *Terpsichore* is a compendium of more than 300 instrumental dances published in 1612 by the German composer Michael Praetorius. The collection takes its name from the muse of dance. In his introduction Praetorius takes credit for arranging the music rather than composing the tunes. The collection is based on French dance repertoire of the time, although some of the tunes have been identified as coming from elsewhere in Europe, for example England and Spain. The publication was rediscovered in the twentieth century by the early music movement. Recordings include a selection performed by the Early Music Consort (which was released in 1973),^[2] and others from the New London Consort etc. 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 created. This authoritative and fascinating study of the origins of black music reflects the author's own life experiences growing up in Ethiopia, fieldwork in Africa, and a wealth of research in the US. Tracing the development of songs, instrumental music, dance, blues, and jazz, the book includes biographical sketches of some of the most outstanding musicians of Africa and North America. Essential for all with an interest in black music. Examines the evolving practices in music, librettos, choreographed dance, and staging throughout the history of French Baroque opera. This book contains the full Labanotation score of "Soiree Musicale" with detailed study and performance notes, historical background and photographs. The first Tudor ballet to be made available in published form, "Tudor's Soiree Musicale" marks the first step towards preserving the work of this internationally celebrated choreographer, who pointed the way to a deeper psychological insight into the art of ballet. "Soiree Musicale" is a charming, lively piece which is suited to classroom study and stage performance. Although technically demanding when performed to full tempo, the dances allow for a degree of personal interpretation which can surmount technical problems. Ann Hutchinson Guest was a founder and for twenty years director of the New York City Dance Notation Bureau. She has been at the forefront of the development and use of Labanotation, spearheading new ideas in teaching methods incorporating notation. She is presently director of the Lan In Europe the tradition of secular dance has continued unbroken until the present. In the late Middle Ages it was an important and frequent event—for the nobility a gracious way to entertain guests, for the peasantry a welcome relaxation from the toils of the day. Now back in print, this collection presents compositions that are known or suspected to be instrumental dances from before ca. 1420. The 47 pieces vary in length and style and come from French, Italian, English, and Czech sources. Timothy McGee relates medieval dances to the descriptions found

in literary, theoretical, and archival sources and to the depictions in the iconography of the Middle Ages. In a section on instrumental performance practices, he provides information about ornamenting the dances and improvising in a historically appropriate style. This comprehensive edition brings together in one volume a repertory that has been scattered over many years and countries. 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 created. *Cave Dance* is inspired by Flamenco dance performances the author experienced while in Malaga, Spain. The dramatic, flamboyant, and virtuosic performances take place in the Sacromonte district caves which have been converted into Romani entertainment venues. This piece is derived from recordings the author made featuring various combinations of folk dances that are strung together into a performance. Hence, the constantly shifting tempos and feels that occur within the piece. Some of the dances featured female dancers and some male; some were with instrumental accompaniment and others just with hand claps or castanets. The *Grey House Performing Arts Directory* is the most comprehensive resource covering the Performing Arts, providing current information on over 9,000 Dance Companies, Instrumental Music Programs, Opera Companies, Vocal Groups, Theater Companies, Performing Arts Series, Artist Management Groups and Performing Arts Facilities. In addition to mailing addresses, phone and fax numbers, e-mail addresses and web sites, dozens of other fields of available information include mission statement, key contacts, facilities, seating capacity, season, attendance and more. This directory also provides an important Information Resources section that covers hundreds of Performing Arts Associations, Magazines, Newsletters, Trade Shows, Directories, Databases and Industry Web Sites. Five indexes provide immediate access to this wealth of information: Entry Name Index, Executive Name Index,

Performance Facilities Index, Geographic Index and Information Resources Index. The Grey House Performing Arts Directory pulls together thousands of Performing Arts Organizations, Facilities and Information Resources into an easy-to-use source -this kind of comprehensiveness and extensive detail is not available in any other resource on the market place today. In Europe the tradition of secular dance has continued unbroken until the present. In the late Middle Ages it was an important and frequent event—for the nobility a gracious way to entertain guests, for the peasantry a welcome relaxation from the toils of the day. Now back in print, this collection presents compositions that are known or suspected to be instrumental dances from before ca. 1420. The 47 pieces vary in length and style and come from French, Italian, English, and Czech sources. Timothy McGee relates medieval dances to the descriptions found in literary, theoretical, and archival sources and to the depictions in the iconography of the Middle Ages. In a section on instrumental performance practices, he provides information about ornamenting the dances and improvising in a historically appropriate style. This comprehensive edition brings together in one volume a repertory that has been scattered over many years and countries. Though individual pieces from the late fifteenth century are widely accepted as being written for instruments rather than voices, they are traditionally considered as exceptions within the context of a mainstream of vocal polyphony. After a rigorous examination of the criteria by which music of this period may be judged to be instrumental, Dr Jon Banks isolates all such pieces and establishes them as an explicit genre alongside the more commonly recognized vocal forms of the period. The distribution of these pieces in the manuscript and early printed sources of the time demonstrate how central instrumental consorts were to musical experience in Italy at this time. Banks also explores the social background to Italian music-making, and particularly the changing status of instrumentalists with respect to other musicians. Convincing evidence is put forward in particular for the lute ensemble to be a likely performance context for many of the surviving sources. The book is not intended to be a prescriptive account for the role of instruments in late medieval music, but instead restores an impressive but largely overlooked consort repertory to its rightful place in the history of music. The Notes in Spanish provides the original text and quotations, already presented in English in Volume I, in their original Spanish.

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