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Titolo	The performance of 16th-century music [[electronic resource]] : learning from the theorists // by Anne Smith
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Nota di contenuto	Cover; About the Companion Web Site; Preface; Contents; 1. Introduction; 2. Part-Book versus Score Culture; 3. Solmization; 4. Metric Hierarchy, Articulation, and Rhythmic Flexibility; 5. Cadences; 6. Mode; 7. The Rhetoric of Counterpoint; 8. What Skills Were Expected of Professional Musicians?; 9. Score Culture; 10. Conclusion; Appendix: Modal Characteristics; Bibliography; Index
Sommario/riassunto	Most modern performers, trained on the performance practices of the Classical and Romantic periods, come to the music of the Renaissance with well-honed but anachronistic ideas. Fundamental differences between 16th-century repertoire and that of later epochs thus tend to be overlooked-yet it is just these differences which can make a performance truly stunning. The Performance of 16th-Century Music will enable the performer to better understand this music and advance their technical and expressive abilities. Early music specialist Anne Smith outlines several major areas of technical knowledge