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Autore	Tosi Pier Francesco <approximately 1653-1732, >
Titolo	Introduction to the art of singing // by Johann Friedrich Agricola ; translated and edited by Julianne C. Baird [[electronic resource]]
Pubbl/distr/stampa	Cambridge : , : Cambridge University Press, , 1995
ISBN	1-139-08559-X 0-511-83443-8 0-511-51830-7
Descrizione fisica	1 online resource (ix, 298 pages) : digital, PDF file(s)
Collana	Cambridge musical texts and monographs
Disciplina	783/.043
Soggetti	Singing Performance practice (Music)
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Title from publisher's bibliographic system (viewed on 05 Oct 2015). Translation of: Anleitung zur Singkunst : aus dem italienischen des Herrn Peter Franz Tosi / mit Erläuterungen und Zusätzen von Johann Friedrich Agricola (Berlin : G.L. Winter, 1757).
Nota di bibliografia	Includes bibliographical references (p. 280-287) and index.
Nota di contenuto	Introduction: Agricola's treatise -- Introduction to the Art of Singing. 1. Observations for the use of the singing teacher. 2. Concerning appoggiaturas. 3. Concerning trills. 4. Concerning divisions. 5. Concerning recitative. 6. Remarks intended especially for the music student. 7. Concerning arias. 8. Concerning cadenzas. 9. Remarks for the use of the professional singer. 10. Concerning improvised variations of melodies.
Sommario/riassunto	Agricola published Introduction to the Art of Singing in Germany, in 1757, consisting of the 1723 treatise of the Italian singing teacher and castrato, Tosi, to which Agricola added his own running commentary. The Introduction was recognized as invaluable not only for teachers and their pupils but also for advanced singers and professionals. This present edition, translated with introduction and annotations by the celebrated singer Julianne Baird, makes Agricola's work available in English. Tosi's work was the first basic treatise on singing; Agricola, a pupil of J. S. Bach at the court of Frederick the Great, brought Tosi's work 'up to date'. His commentaries are so extensive that the

Introduction stands on its own as an important document in the history of performance practice.
