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Titolo	English choral practice 1400-1650 // edited by John Morehen [[electronic resource]]
Pubbl/distr/stampa	Cambridge : , : Cambridge University Press, , 1995
ISBN	0-511-55241-6
Descrizione fisica	1 online resource (xiii, 246 pages) : digital, PDF file(s)
Collana	Cambridge studies in performance practice ; ; 5
Disciplina	782.5/0942
Soggetti	Choral music - England Performance practice (Music) - England Choirs (Music) - England Church music - England Latin language - Church Latin - Pronunciation English language - Early modern, 1500-1700 - Pronunciation English language - Middle English, 1100-1500 - Pronunciation
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Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Title from publisher's bibliographic system (viewed on 05 Oct 2015).
Nota di bibliografia	Includes bibliographical references and indexes.
Nota di contenuto	To chorus from quartet: the performing resource for English church polyphony, c. 1390-1559 -- Editing and performing musica speculativa -- The sound of Latin in England before and after the Reformation -- English pronunciation c. 1500-c. 1625 -- Byrd, Tallis and Ferrabosco -- John Baldwin and changing concepts of text underlay -- Sacred songs in the chamber -- The education of choristers in England during the sixteenth century -- The 'burden of proof': the editor as detective.
Sommario/riassunto	This is the first book to survey the performing practices in English choral music in the fifteenth, sixteenth and seventeenth centuries, including the period of the English Reformation. The essays, all written by specialists in the field, consider in depth such areas as the growth and development of the 'church' choir, related issues of vocal tessitura, performing pitch, the systems of pronunciation appropriate for Latin- and English-texted music, and the day-to-day training of choristers. There is also an investigation of the local circumstances under which many of the important manuscripts of the period were compiled, which reveals an unsuspectedly close interrelationship between domestic

music and music for the church. In addition, a study of surviving sources reveals that they give little more than a general guide as to their composers' and copyists' intentions.
