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INFORMATION TO USERS

PIETRO FRANCESCO TOSI: OPINIONI DE' CANTORI ANTICHI E MODERNI, O SIENO OSSERVAZIONI SOPRA IL CANTO FIGURATO Tosi (ca 1635-1732) was an Italian composer, vocal teacher, and writer on music In 1692, the eminent castrato gave a series of weekly concerts in London and taught vocal music Between 1705 and 1711 he became composer at the Viennese court

Introduction - Cambridge University Press

Within the context of the Opinioni de' cantori antichi e moderni as a whole, there is an implicit distinction in Tosi's description between Cuzzoni as representative of the older, 'pathetic' style (which Tosi evidently preferred), and Faustina as marking out the technical virtuosity of the new¹² While Tosi expresses a desire to see these

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Vocal Registration: History, Analysis, and Modern ...

Tosi, a singer and teacher, wrote *Opinioni de' cantori antichi e moderni* in 1723. It is an important treatise in singing that reflects the vocal practices of the seventeenth and the beginning of the eighteenth century. This may be the first indication of a terminology problem concerning vocal registers.

The Uses of Rubato in Music, Eighteenth to Twentieth Centuries

Pier Francesco Tosi, *Opinioni de' cantori antichi, e moderni o sieno Osservazioni sopra il canto Figurato* (Bologna: dalla Volpe, 1723), 99-33-34
 Sandra P. Rosenblum, *beat by altering their rhythmic values—lengthening some and shortening others in an improvisatory manner—while the ...*

TRATTATI E METODI

Etienne Loulié *Agrements de Chant* 1696
 Pier Francesco Tosi *Opinioni de' Cantori antichi e moderni* 172
 Giambattista Mancini *Riflessioni pratiche sul canto figurato* Vienna, 1774
 Milano, 1777
 Argomenti legati ai trattati quali: I modi, Esacordi e Solmisazione, Retorica e Teoria degli Affetti

XVI. DE UITVOERING VAN RECITATIEVEN

8 Pier Francesco Tosi, *Opinioni de' cantori antichi, e moderni o sieno osservazioni sopra il canto figurato*, Bologna 1723, vertaald door Johann Friedrich Agricola,

The Reed Of God Caryl Houselander Taoxueore

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1) Título do Trabalho: Técnica de leitura da partitura ...

muito famoso e requisitado, não só nas Cortes italianas como também em outras cortes da Europa. É lembrado principalmente como autor do tratado *Opinioni de' cantori antichi e moderni, o sieno osservazioni sopra il canto figurato sobre práticas de canto*, publicado em Bolonha (Itália) no ano de 1723. Este tratado teve um grande

Remarques Curieuses sur l'Art de bien Chanter

2 Bartolomeo Ramis de Pareia, *Musica Practica*, ed. Clement Miller (Stuttgart: American Institute of Musicology/Hänssler-Verlag, 1993) 3
 Pier Francesco Tosi, *Opinioni de' Cantori Antichi, e Moderni: o sieno Osservazioni sopra il Canto Figurato* (1723; repr., New York: Broude Brothers, 1968)

Form and Function of the Classical Cadenza

of Pier Francesco Tosi's *Opinioni de' cantori antichi e moderni* (1723) with some additions of his own 5
 Heinrich Knodt, "Zur Entwicklungsgeschichte der Kadenzen im Instrumentalkonzert," *Sammelbdnde der internationalen Musik-Gesellschaft* XV (1913/14), 392-6
 Carl Phillip Emmanuel Bach, *Essay on the True Art of Playing Keyboard Instruments*,

I I I I - L-1-

on the vocal art, in his "*Opinioni de' Cantori antichi e moderni*," published at Bologna exactly 200 years ago. According to his English translator, one John Ernest Galliard (second edition, 1743), it was not the "places" alone that gave concern to the singers (and teachers), but the rather annoying fact that the composers "in the

Understanding the Art of Vocal Embellishment in Handel's ...

pratiche sul canto figurato [1777] (Bologna: Forni, 1970), 51; and Pietro Francesco Tosi, *Opinioni de Cantori Antichi e Moderni* [1723] (New York: Broude Brothers, 1968), 59-11
 Winton Dean, *Handel and the Opera Seria* (Berkeley and Los Angeles: University of California Press, 1969), 28-29

Portaria N.º 6463 de 22 de setembro de 2020

(Opinioni de' cantori antichi, e moderni... - Pier Francesco Tosi) 4) Sabedoria vocal - (Vocal Wisdom - Giovanni Battista Lamperti) 5) O ritmo, a música e a educação - (Le rythme, la musique et l'éducation - Émile Jaques-Dalcroze) 6) Montaigne Epistolar: cartas completas de Michel de Montaigne - (originais de Michel de

Il solfeggio napoletano e gli schemi galanti: una sintesi

syllables PF Tosi's Opinioni de' cantori antichi e moderni (1723) emphasizes the young musician's need to 'sofeggiar la scaletta', while JF Agricola's expanded translation, Anleitung zur Singkunst (1757), explains that what the Italians called 'sofeggiren' is the same as that which

La contenance angloise - Naxos Music Library

his Opinioni de' cantori antichi e moderni: "Whoever does not know how to steal the Time in Singing, knows not how to Compose, nor to Accompany him - self, and is destitute of the best Taste and greatest Knowledge The stealing of Time, in the Pathetick, is an honourable Theft in one that sings better than others, provided he makes a

Considerazioni sulla tecnica del canto - I Cantori di S. Carlo

Opinioni de' Cantori Antichi e Moderni, Bologna, Lelio dalla Volpe, 1723 - Rist con note ed esempi di Luigi Leonesi, Napoli, Di Gennaro & Morano, 1904; rist anast Bologna, Forni ed, 1985 A pag 65 si legge: «Il Maestro può correggerne lo Scolaro con quegl'insegnamenti da cui si impara di far un buon uso del respiro, di provvedersene

by ABBIGAIL KATHARINE COTÉ

The cornerstone of these treatises, Pier Francesco Tosi's Opinioni de' Cantori Antichi e Moderni, described singing in terms of musical style and performance, with limited discussion on methodology, and provided the basis for many future treatises on singing Tosi limited his discussion on phonation to the instructions "attack and sing

Las composiciones de Francesco Antonio Pistocchi (1659 ...

1732) -en el capítulo «Dell'Arie» de su texto Opinioni de' cantori antichi, e moderni, o sieno Osservazioni sopra il canto figurato- opinaba sobre Pistocchi: 1 Las listas de las composiciones de Pistocchi presentes en los tres diccionarios musicales antes mencionados son parciales (Chiarelli, 1988; Dubowy, 2007; Schnoebelen, 2001)