

Western University

Scholarship@Western

---

Historical Perspectives

Bel Canto (HIP): An Introduction to Historically  
Informed Re-Creative Singing in an Age of  
Rhetorical Persuasion, c. 1500- c. 1830

---

2024

## 09 Sources Cited

Robert Toft

Follow this and additional works at: [https://ir.lib.uwo.ca/belcanto\\_historical](https://ir.lib.uwo.ca/belcanto_historical)

---

## Sources Cited

Robert Toft

For more extensive lists of references, see Robert Toft, *Bel Canto: A Performer's Guide* (Oxford University Press, 2013) and Robert Toft, *With Passionate Voice: Re-Creative Singing in Sixteenth-Century England and Italy* (Oxford University Press, 2014).

- Addison, John. c.1850. *Singing, Practically Treated in a Series of Instructions*. London: D'Almaine and Co.
- Algarotti, Francesco. 1767. *An Essay on the Opera*. London: L. Davis and C. Reymers.
- Anfossi, Maria. c.1840. *Trattato teorico-pratico sull'arte del canto ... A Theoretical and Practical Treatise on the Art of Singing*. London: By the Author.
- Anonymous. c.1630. *Il corago, o vero alcune osservazioni per metter bene in scena le composizioni drammatiche*. Ed. Paolo Fabbri and Angelo Pompilio. Florence: Olschki, 1983.
- Avison, Charles. 1753. *An Essay on Musical Expression*. London: C. Davis, 1753. Reprint, New York: Broude, 1967.
- Bacon, Richard M. 1824. *Elements of Vocal Science*. London: Baldwin, Cradock, and Joy. Ed. Edward Foreman. Champaign, Ill.: Pro Musica Press, 1966.
- Balfe, Michael William. c.1850. *Italian School of Singing*. London: Cramer, Beale, and Co.
- . 1857. *A New Universal Method of Singing*. London: Boosey and Sons.
- Caccini, Giulio. 1602. *Le nuove musiche*. Florence: Marescotti. Ed. H. Wiley Hitchcock. Madison, Wisc.: A-R Editions, 2009.
- . 1614. *Nuove musiche e nuova maniera di scriverle*. Florence: Pignoni. Ed. H. Wiley Hitchcock. Madison, Wisc.: A-R Editions, 1978.
- Castiglione, Baldassare. 1588. *The Courtier* [polyglot edition of *Il libro del cortegiano*]. London: John Wolfe. First published as *Il libro del cortegiano*. Venice: Aldo Romano & Andra d'Asola, 1528.
- Cavalieri, Emilio de. 1600. *Rappresentatione di Anima, et di Corpo*. Rome: Nicolò Mutij.
- Clement, Francis. 1587. *The Petie Schole*. London: Thomas Vautrollier. Facs., Leeds: Scholar Press, 1967.

- Corri, Domenico. c.1781. *A Select Collection of the Most Admired Songs, Duets, &c.*, 3 vols. Edinburgh: John Corri. Reprint, Richard Maunder. *Domenico Corri's Treatises on Singing*, vol. 1. New York: Garland Publishing, 1993.
- . 1810. *The Singer's Preceptor*. London: Longman, Hurst, Rees, and Orme. Reprint, Richard Maunder. *Domenico Corri's Treatises on Singing*, vol. 3. New York: Garland Publishing, 1995.
- Corri, Haydn. 1826. *The Delivery of Vocal Music Simplified*. Dublin: Bunting, Walsh, Pigott, and Sherwin.
- Duey, Philip. 1951. *Bel Canto in Its Golden Age*. New York: King's Crown Press.
- Elyot, Thomas. 1546. *The Boke Named the Governour*. London: Thomae Bertheleti.
- Ferrari, Adolfo. 1857. *The Formation and Cultivation of the Voice for Singing*. London: By the Author.
- Feski, J. 1833. *Caecilia* 15, p. 270 [paragraph on tempo variation]. Mainz, Paris, and Antwerp: B. Schott's Söhnen.
- Ffrangcon-Davies, David. 1905. *The Singing of the Future*. London: John Lane.
- Fraunce, Abraham. 1588. *The Arcadian Rhetorike*. London: Thomas Orwin.
- Frescobaldi, Girolamo. 1615. *Toccate e partite d'intavolatura di cimbalo, libro primo*. Rome: Borboni. 2nd enlarged edition, 1616.
- Friderici, Daniele. 1619. *Musica Figuralis*. Rostock.
- García (the Younger), Manuel. 1857. *New Treatise on the Art of Singing*. London: Cramer, Beale, and Chappell.
- Gardiner, William. 1832. *The Music of Nature*. London: Longman, Rees, Orme, Brown, Green, and Longman.
- Giustiniani, Vincenzo. c.1628. *Discorso sopra la musica*. Lucca: Archivio di Stato, MS O. 49. Ed. Angelo Solerti, *Le origini del melodramma*. Torino: Fratelli Bocca, 1903. Reprint, Hildesheim: Georg Olms, 1969.
- Griffith, Allan A. 1865. *Lessons in Elocution*. Chicago: Adams, Blackmer, and Lyon.

- Hamerton, William Henry. 1821. *Vocal Instructions*. London: By the Author.
- Hart, John. 1551. "The Opening of the Unreasonable Writing of our English Toung," 1551 (British Library, Royal MS 17.C.VII). Ed. in Bror Danielsson, *John Hart's Works of English Orthography and Pronunciation*, Stockholm Studies in English 5. Stockholm: Almqvist & Wiksell, 1955.
- Kitchiner, William. 1820. "Observations on Vocal Music," Preface to *Ivanhoe*. London: Goulding, D'Almaine, Potter, and Co.
- . 1821. *Observations on Vocal Music*. London: Hurst, Robinson, and Co.
- Lago, Giovanni del. 1540. *Breve introduttione di musica misurata*. Venice: Brandino & Ottaviano Scotto. Facs., Bologna: Forni, 1969.
- Lanza, Gesualdo. 1820. *Elements of Singing*. London: Chappell and Co.
- Le Camus, J. P. c.1835. *The Art of Singing*. London: Duff and Co.
- Maittaire, Michael. 1712. *The English Grammar*. London: H. Clements. Facs., Menston: Scholar Press, 1967.
- Mancini, Giambattista. 1774. *Pensieri, e riflessioni pratiche sopra il canto figurato*. Vienna: Stamparia di Ghelen.
- Maynard, Walter (pseud.) [Thomas W. Beale]. 1853. *Instructions in the Art of Singing after the Methods of the Best Italian Masters*. London: Cramer, Beale, and Co.
- Molineux, John. 1831. *The Singer's Systematic Guide to the Science of Music*. London: Goulding and D'Almaine.
- Nathan, Isaac. 1836. *Musurgia Vocalis*. London: Fentum.
- New Monthly Magazine*. 1821–1836. 48 vols. Ed. T. Campbell and E. G. E. L. Bulwer. London: Henry Colburn.
- Newton, William. 1861. *Newton's Anglo-Italian Elements of Singing*. London: J. Alfred Novello.
- Ophaug, Wencke. 2017. "The Diminished Vowel Space in Classical Singing and the Tug of War between 'Speech-True' and Modified Vowel Qualities." *Journal of Singing* 73/3 (January/February): 293-303.

- Ornithoparchus, Andreas. 1517. *Musice active micrologus*. Leipzig: Valentin Schumann. Trans. John Dowland, *Andreas Ornithoparcus His Micrologus, or Introduction*. London: Thomas Adams, 1609. Facs. of both eds. in one volume, New York: Dover, 1973.
- Peacham the Elder, Henry. 1577. *The Garden of Eloquence*. London: H. Jackson. Facs., Menston: Scholar Press, 1971.
- Peri, Jacopo. 1600. *L'Euridice*. Florence: Marescotti.
- Philipps, Thomas. 1826. *Elementary Principles and Practices of Singing*. Dublin: J. Willis and Co.; London: Longman, Rees, Orme, Brown, and Green.
- Poliziano, Angelo. 1498. *Omnia opera Angeli Politiani*. Venice: Aldus Manutius. Microform: *Italian Books before 1601*, Roll 207. Lexington, Ky.: Erasmus Press, 1965–.
- Potter, Sarah. 2014. "Changing Vocal Style and Technique in Britain During the Long Nineteenth Century." PhD dissertation, University of Leeds.
- Praetorius, Michael. 1619. *Syntagma musicum*. Wolfenbüttel: Elias Holwein. Facs., Kassel: Bärenreiter, 1958.
- Prizer, William F. 1999. "Una 'virtù molto conveniente a madonne': Isabella d'Este as a Musician." *Journal of Musicology* 17: 10-49.
- Quintilian. *The Institutio Oratoria of Quintilian*, ed. and trans. H. E. Butler. Cambridge, Mass.: Harvard University Press, 1920-22.
- Reed, Ephraim. 1820. *Musical Monitor*. Ithaca, NY: Mack and Searing.
- Robertson, Joseph. 1785. *An Essay on Punctuation*. London: J. Walter. Reprint, Menston: Scholar Press, 1969.
- Rossetti, Biagio. 1529. *Libellus de rudimentis musices*. Verona: Stefano e fratelli de Nicolinis de Sabio. Facs., New York: Broude, 1968.
- Sheridan, Thomas. 1781. *A Rhetorical Grammar of the English Language*. Dublin: Price, et al. Reprint, Menston: Scholar Press, 1969.
- The Singer's Assistant*. 1821. London: Chappell and Co.
- Smyth, Charles J. 1817. *Six Letters on Singing*. Norwich: Stevenson, Matchett, and Stevenson.

- Trissino, Giangiorgio. 1524. *I ritratti*. Rome: Arrighi.
- Turner John. 1833. *A Manual of Instruction in Vocal Music*. London: John W. Parker, 1833. Reprint, Kilkenny: Boethius Press, 1983.
- Vanneo, Stefano. 1533. *Recanetum de musica aurea*. Rome: Valerio Dorico. Facs., Kassel: Bärenreiter, 1969.
- Vicentino, Nicola. 1555. *L'antica musica ridotta alla moderna prattica*. Rome: Antonio Barre. Facs., Kassel: Bärenreiter, 1959. Trans. Maria Rika Maniates, *Ancient Music Adapted to Modern Practice*. New Haven: Yale University Press, 1996.
- Walker, John. 1781. *Elements of Elocution*. London: T. Cadell.
- Wass, John. 1855. *Universal Singing Method*. London: Boosey and Sons.
- Welsh, Thomas. c.1825. *Vocal Instructor or the Art of Singing*. London: Royal Harmonic Institution.
- Williams, Thomas E. 1834. *A Treatise on Singing*. London: By the Author.
- Wilson, Thomas. 1553. *The Arte of Rhetorique*. London: Richardus Graftonus. Ed. Thomas J. Derrick. New York: Garland, 1982.
- Wright, Thomas. 1604. *The Passions of the Minde in Generall*. London: Valentine Simmes. Facs. of the 1630 ed. [differs from the 1604 ed. mainly in the correction of typographical errors], Urbana: University of Illinois Press, 1971.
- Zarlino, Gioseffo. 1558. *Le institutioni harmoniche*. Venice: n.p. Facs., New York: Broude, 1965.
- Zenobi, Luigi. c.1600. *Lettere*. In Rome: Biblioteca Vallicelliana, MS R. 45 (*Raccolta di lettere varie Latine, et Italiane*), fols. 199r-204v. Ed. Bonnie J. Blackburn and Edward Lowinsky, "Luigi Zenobi and His Letter on the Perfect Musician." *Studi musicali* 22 (1993): 61-114.