

CRISTLE COLLINS JUDD



Reading Renaissance Music Theory

Hearing with the Eyes

 CAMBRIDGE STUDIES IN MUSIC THEORY AND ANALYSIS

Reading Renaissance Music Theory Hearing With The Eyes

David Carson Berry



Reading Renaissance Music Theory Hearing With The Eyes:

Reading Renaissance Music Theory Cristle Collins Judd, 2000-11-30 This book examines a central group of music theory treatises that have formed the background to the study of Renaissance music Taking theorists music examples as a point of departure it explores fundamental questions about how music was read and by whom situating the reading in specific cultural contexts Numerous broader issues are addressed in the process the relationship of theory and praxis access to and use of printed musical sources stated and unstated agendas of theorists orality and literacy as it was represented via music print culture the evaluation of anonymous repertoires and the analysis of repertoires delineated by boundaries other than the usual ones of composer and genre In particular this study illuminates the ways in which Renaissance theorists choices have shaped later interpretation of earlier practice and reflexively the ways in which modern theory has been mapped on to that practice

Reading Renaissance Music Theory Cristle Collins Judd, 2000 *Musical Theory in the Renaissance* Cristle Collins Judd, 2017-07-05 This volume of essays draws together recent work on historical music theory of the Renaissance The collection spans the major themes addressed by Renaissance writers on music and highlights the differing approaches to this body of work by modern scholars including historical and theoretical perspectives consideration of the broader cultural context for writing about music in the Renaissance and the dissemination of such work Selected from a variety of sources ranging from journals monographs and specialist edited volumes to critical editions translations and facsimiles these previously published articles reflect a broad chronological and geographical span and consider Renaissance sources that range from the overtly pedagogical to the highly speculative Taken together this collection enables consideration of key essays side by side aided by the editor s introductory essay which highlights ongoing debates and offers a general framework for interpreting past and future directions in the study of historical music theory from the Renaissance

The Performance of 16th-Century Music Anne Smith, 2011-03-30 Modern musical training tends to focus primarily on performance practices of the Classical and Romantic periods and most performers come to the music of the Renaissance with well honed but anachronistic ideas and concepts As a result elemental differences between 16th century repertoire and that of later epochs tend to be overlooked yet it is just these differences which can make a performance truly stunning The Performance of 16th Century Music offers a remedy for the performer presenting the information and guidance that will enable them to better understand the music and advance their technical and expressive abilities Drawing from nearly 40 years of performing teaching and studying this repertoire and its theoretical sources renowned early music specialist Anne Smith outlines several major areas of technical knowledge and skill needed to perform the music of this period She takes the reader through part books and choirbooks solmization rhythmic inequality and elements of structure in relation to rhetoric of the time while familiarizing them with contemporary criteria and standards of excellence for performance Through The Performance of 16th Century Music today s musicians will gain fundamental insight into how 16th century polyphony

functions and the tools necessary to perform this repertoire to its fullest and glorious potential [Open Access Musicology](#) Louis Epstein, 2023-07-18 Multimedia rich scholarly essays intended for students and teachers of music history and ethnomusicology [Humanities](#) , 2002 [Echoes of an Invisible World](#) Jacomien Prins, 2014-11-27 In *Echoes of an Invisible World* Jacomien Prins offers an account of the transformation of the notion of Pythagorean world harmony during the Renaissance and the role of the Italian philosophers Marsilio Ficino 1433 1499 and Francesco Patrizi 1529 1597 in redefining the relationship between cosmic order and music theory By concentrating on Ficino's and Patrizi's work the book chronicles the emergence of a new musical reality between the fifteenth and sixteenth centuries a reality in which beauty and the complementary idea of celestial harmony were gradually replaced by concepts of expressivity and emotion that is to say by a form of idealism that was ontologically more subjective than the original Pythagorean and Platonic metaphysics **The Language of the Modes** Frans Wiering, 2013-10-11 *The Language of the Modes* provides a study of modes in early music through eight essays each dealing with a different aspect of modality The volume codifies all known theoretical references to mode all modally ordered musical sources and all modally cyclic compositions For many music students and listeners the language of the modes is a deep mystery accustomed as we are to centuries of modern harmony Wiering demystifies the modal world showing how composers and performers were able to use this structure to create compelling and beautiful works This book will be an invaluable source to scholars of early music and music theory in early music through eight essays each dealing with a different aspect of modality It codifies all known theoretical references to mode all modally ordered musical sources and all modally cyclic compositions This book will be an invaluable source to scholars of early music

Early Music History: Volume 27 Iain Fenlon, 2009-05-21 The study of music from the early Middle Ages to end of the seventeenth century [Art and Music in the Early Modern Period](#) Katherine A. McIver, 2017-07-05 The relationship between music and painting in the Early Modern period is the focus of this collection of essays by an international group of distinguished art historians and musicologists Each writer takes a multidisciplinary approach as he or she explores the interface between music performance and painting or between music and art theory The essays reflect a variety and range of approaches and offer methodologies which might usefully be employed in future research in this field The volume is dedicated to the memory of Franca Trinchieri Camiz an art historian who worked extensively on topics related to art and music and who participated in some of the conference panels from which many of these essays originate Three of Professor Camiz's own essays are included in the final section of this volume together with a bibliography of her writings in this field They are preceded by two thematic groups of essays covering aspects of musical imagery in portraits issues in iconography and theory and the relationship between music and art in religious imagery **Reforming Music** Chiara Bertoglio, 2017-03-06 Five hundred years ago a monk nailed his theses to a church gate in Wittenberg The sound of Luther's mythical hammer however was by no means the only aural manifestation of the religious Reformations This book describes

the birth of Lutheran Chorales and Calvinist Psalmody of how music was practised by Catholic nuns Lutheran schoolchildren battling Huguenots missionaries and martyrs cardinals at Trent and heretics in hiding at a time when Palestrina Lasso and Tallis were composing their masterpieces and forbidden songs were concealed smuggled and sung in taverns and princely courts alike Music expressed faith in the Evangelicals emerging worships and in the Catholics ancient rites through it new beliefs were spread and heresy countered analysed by humanist theorists it comforted and consoled miners housewives and persecuted preachers it was both the symbol of new conflicting identities and the only surviving trace of a lost unity of faith The music of the Reformations thus was music reformed music reforming and the reform of music this book shows what the Reformations sounded like and how music became one of the protagonists in the religious conflicts of the sixteenth century

Musical Representations, Subjects, and Objects Jairo Moreno, 2004-12-21 Jairo Moreno adapts the methodologies and nomenclature of Foucault's archaeology of knowledge and applies it through individual case studies to the theoretical writings of Zarino Descartes Rameau and Weber His conclusion summarizes the conditions musical philosophical and historical that make a certain form of thought about music necessary and possible at the time it emerges Musical Meaning and Interpretation Robert S Hatten editor **The Musical Human** Michael Spitzer, 2021-04-01 A RADIO 4 BOOK OF THE WEEK Full of delightful nuggets Guardian online Entertaining informative and philosophical An essential read All About History Extraordinary range All the world and more is here Evening Standard 165 million years ago saw the birth of rhythm 66 million years ago came the first melody 40 thousand years ago Homo sapiens created the first musical instrument Today music fills our lives How we have created performed and listened to music throughout history has defined what our species is and how we understand who we are Yet it is an overlooked part of our origin story The Musical Human takes us on an exhilarating journey across the ages from Bach to BTS and back to explore the vibrant relationship between music and the human species With insights from a wealth of disciplines world leading musicologist Michael Spitzer renders a global history of music on the widest possible canvas from global history to our everyday lives from insects to apes humans to artificial intelligence Michael Spitzer has pulled off the impossible a Guns Germs and Steel for music Daniel Levitin A thrilling exploration of what music has meant and means to humankind Ian Bostridge *Music in Print and Beyond* Craig A. Monson, Roberta Montemorra Marvin, 2013 Fresh and innovative takes on the dissemination of music in manuscript print and now electronic formats revealing how the world has experienced music from the sixteenth century to the present This collection of essays examines the diverse ways in which music and ideas about music have been disseminated in print and other media from the sixteenth century onward Contributors look afresh at unfamiliar facets of the sixteenth century book trade and the circulation of manuscript and printed music in the seventeenth to nineteenth centuries They also analyze and critique new media forms showing how a dizzying array of changing technologies has influenced what we hear whom we hear and how we hear The repertoires considered include Western art music from medieval to contemporary as well as popular

music and jazz Assembling contributions from experts in a wide range of fields such as musicology music theory music history and jazz and popular music studies Music in Print and Beyond Hildegard von Bingen to The Beatles sets new standards for the discussion of music's place in Western cultural life Contributors Joseph Auner Bonnie J Blackburn Gabriela Cruz Bonnie Gordon Ellen T Harris Lewis Lockwood Paul S Machlin Roberta Montemorra Marvin Honey Meconi Craig A Monson Kate van Orden Sousan L Youens Roberta Montemorra Marvin teaches at the University of Iowa and is the author of Verdi the Student Verdi the Teacher Istituto Nazionale di Studi Verdiani 2010 and editor of The Cambridge Verdi Encyclopedia Cambridge University Press 2013 Craig A Monson is Professor of Musicology at Washington University St Louis Missouri and is the author of Divas in the Convent Nuns Music and Defiance in Seventeenth Century Italy University of Chicago Press 2012 A Topical Guide to Schenkerian Literature David Carson Berry, 2004 To the growing list of Pendragon Press publications devoted to the work of Heinrich Schenker we wish to announce the addition of this much needed bibliography The author a student of Allen Forte has created a work useful to a wide range of researchers music theorists musicologists music librarians and teachers The Guide is the largest Schenkerian reference work ever published At nearly 600 pages it contains 3600 entries 2200 principal 1400 secondary representing the work of 1475 authors Fifteen broad groupings encompass seventy topical headings many of which are divided and subdivided again resulting in a total of 271 headings under which entries are collected **Musicology** David Beard, Kenneth Gloag, 2005 Musicology the Key Concepts provides a vital reference guide for students of contemporary musicology Its clear and accessible entries cover a comprehensive range of terms including aesthetics canon culture deconstruction ethnicity identity subjectivity value work Fully cross referenced and with suggestions for further reading this is an essential resource for all students of music

Adrian Willaert and the Theory of Interval Affect Timothy R. McKinney, 2016-03-23 In the writings of Nicola Vicentino 1555 and Gioseffo Zarlino 1558 is found for the first time a systematic means of explaining music's expressive power based upon the specific melodic and harmonic intervals from which it is constructed This theory of interval affect originates not with these theorists however but with their teacher influential Venetian composer Adrian Willaert 1490 1562 Because Willaert left no theoretical writings of his own Timothy McKinney uses Willaert's music to reconstruct his innovative theories concerning how music might communicate extramusical ideas For Willaert the appellations major and minor no longer signified merely the larger and smaller of a pair of like numbered intervals rather they became categories of sonic character the members of which are related by a shared sounding property of majoriness or minoriness that could be manipulated for expressive purposes This book engages with the madrigals of Willaert's landmark Musica nova collection and demonstrates that they articulate a theory of musical affect more complex and forward looking than recognized currently The book also traces the origins of one of the most widespread musical associations in Western culture the notion that major intervals chords and scales are suitable for the expression of happy affections and minor for sad ones McKinney concludes by

discussing the influence of Willaert's theory on the madrigals of composers such as Vicentino, Zarlino, Cipriano de Rore, Girolamo Parabosco, Perissone Cambio, Francesco dalla Viola and Baldassare Donato and describes the eventual transformation of the theory of interval affect from the Renaissance view based upon individual intervals measured from the bass to the Baroque view based upon invertible triadic entities **Gendering Musical Modernism** Ellie M.

Hisama, 2006-11-02 This book explores the work of three significant American women composers of the twentieth century: Ruth Crawford, Marion Bauer and Miriam Gideon. It offers information on both their lives and music and skillfully interweaves history and musical analysis in ways that both the specialist and the more general reader will find compelling. Ellie Hisama suggests that recognising the impact of a composer's identity on the music itself imparts valuable ways of hearing and understanding these works and breaks important new ground towards constructing a feminist music theory **Voice**

Machines Bonnie Gordon, 2023-05-31 An exploration of the castrato as a critical provocation to explore the relationships between sound, music, voice, instrument and machine. Italian courts and churches began employing castrato singers in the late sixteenth century. By the eighteenth century the singers occupied a celebrity status on the operatic stage. Constructed through surgical alteration and further modified by rigorous training, castrati inhabited human bodies that had been mechanized to produce sounds in ways that unmechanized bodies could not. The voices of these technologically enhanced singers, with their unique timbre, range and strength, contributed to a dramatic expansion of musical vocabulary and prompted new ways of imagining sound, the body and personhood. Connecting sometimes bizarre snippets of history, this multi-disciplinary book moves backward and forward in time, deliberately troubling the meaning of concepts like technology and human voice. **Voice Machines** attends to the ways that early modern encounters and inventions, including settler colonialism, emergent racialized worldviews, the printing press, gunpowder and the telescope, participated in making castrati. In Bonnie Gordon's revealing study, castrati serve as a critical provocation to ask questions about the voice, the limits of the body and the stories historians tell **Heinrich Glarean's Books** Iain Fenlon, Inga Mai Groote, 2013-08-22 This collection of essays investigates the work of Heinrich Glarean, one of the most influential humanists and music theorists of the sixteenth century. For the first time, Glarean's musical writings, including his masterwork *the Dodekachordon*, are considered in the wider context of his work in a variety of disciplines such as musicology, history, theology and geography. Contributors reference books from Glarean's private library, including rare and previously unseen material, to explore his strategies and impact as a humanist author and university teacher. The book also uses other newly discovered source material, such as course notes written by students and Glarean's preparations for his own lectures, to offer a fascinating picture of his reactions to contemporary debates. Providing a detailed analysis of Glarean's library as reconstructed from the surviving copies, *Heinrich Glarean's Books* offers new and exciting perspectives on the multidisciplinary work of an accomplished intellectual.

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