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Renaissance and Baroque Music Friedrich Blume, Herter Norton, M. D. (Mary Dows), 1968 **Renaissance and Baroque Music** Mary D. Herter Norton, 1968 Renaissance and Baroque Music Friedrich Blume, 2000 **Music and the Renaissance** Philippe Vendrix, 2017-07-05 This volume unites a collection of articles which illustrate brilliantly the complexity of European cultural history in the Renaissance On the one hand scholars of this period were inspired by classical narratives on the sublime effects of music and on the other hand were affected by the profound religious upheavals which destroyed the unity of Western Christianity and in so doing opened up new avenues in the world of music These articles offer as broad a vision as possible of the ways of thinking about music which developed in the fifteenth and sixteenth centuries

A History of Baroque Music George J. Buelow, 2004-11-23 A History of Baroque Music is a detailed treatment of the music of the Baroque era with particular focus on the seventeenth century The author's approach is a history of musical style with an emphasis on musical scores The book is divided initially by time period into early and later Baroque 1600-1700 and 1700-1750 respectively and secondarily by country and composer An introductory chapter discusses stylistic continuity with the late Renaissance and examines the etymology of the term Baroque The concluding chapter on the composer Telemann addresses the stylistic shift that led to the end of the Baroque and the transition into the Classical period Jacket **Music in the Baroque World** Susan Lewis Hammond, 2015-09-15 Music in the Baroque World History Culture Performance offers an interdisciplinary study of the music of Europe and the Americas in the seventeenth and first half of the eighteenth centuries It answers calls for an approach that balances culture history and musical analysis with an emphasis on performance considerations such as notation instruments and performance techniques It situates musical events in their intellectual social religious and political contexts and enables in depth discussion and critical analysis The companion web site provide links to scores and audio visual performances making this a complete course for the study of Baroque music Features An interdisciplinary approach that balances detailed analysis of specific pieces of music and broader historical overview and relevance A selection of historical documents at the end of each chapter that position musical works and events in their cultural context Extensive musical examples that show the melodic textural harmonic or structural features of baroque music and enhance the utility of the textbook for undergraduate and graduate music majors A global perspective with a chapter on Music in the Americas A companion score anthology and website with links to audio video content of key performances and research and writing guides Music in the Baroque World History Culture Performance tells stories of local traditions cultural exchange performance trends and artistic mixing It illuminates representative works through the lens of politics visual arts theology print culture gender domesticity commerce and cultural influence and exchange *Sourcebook for Research in Music* Phillip Crabtree, Donald H. Foster, 1993 This bibliography of bibliographies lists and describes sources from basic references to highly specialized materials Valuable as a classroom text and as a research tool for scholars librarians

performers and teachers *The Age of Milton* C. A. Patrides, Raymond B. Waddington, 1980 *English Renaissance Rhetoric and Poetics* Heinrich F. Plett, 2023-08-14 This volume is the first comprehensive reference work on English Renaissance rhetoric and poetics It is arranged in four sections A bibliographies B primary sources C secondary sources D indices Section B lists more than 500 books on rhetoric and poetics published in the British Isles and abroad between 1479 and 1660 Detailed information is provided on each of them transcription of the title page of the editio princeps call number of the library copy consulted further historical and modern editions together with the relevant secondary literature Section C covers the whole range of applied rhetoric and poetics totalling some 2 000 titles between 1900 and 1994 It deals systematically with such topics a General Studies Rhetorical Genres and Rhetoric Poetics and Individual Authors An introductory essay outlines the principles of the bibliography *The Cultural Life of the Early Polyphonic Mass* Andrew

Kirkman, 2010-04-22 Kirkman sheds new light on the polyphonic Mass exploring the hidden meanings within its music and its legacy today **Pierre de la Rue and Musical Life at the Habsburg-Burgundian Court** Honey Meconi, 2003 Pierre de la Rue composer at the grande chapelle of the Habsburg Burgundian court for nearly a quarter of a century composed for one of the leading musical institutions of his day Serving successive rulers Maximilian I Philip the Fair Juana of Castile Marguerite of Austria and the future Charles V La Rue surpassed a dozen composer colleagues in his creation of polyphony to meet the needs of the court and its extravagant liturgy Honey Meconi presents the first ever study in English of la Rue s life and career exploring aspects of his compositional output and highlighting the reawakening of modern scholarship to his unique contribution Extensive documentation of the events of his life and a complete record of the transmission of his music across Europe make this study essential for everyone studying the musical court in Europe at the turn of the 16th century

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Wisconsin Library Bulletin , 1967 *Letters to a Young Poet: The Norton Centenary Edition* Rainer Maria Rilke, 2023-05-23 A gorgeous edition of one of the most beloved classics of the twentieth century published in celebration of W W Norton s 100th anniversary This slim volume of letters from the poet and mystic Rainer Maria Rilke to a nineteen year old cadet and aspiring poet named Franz Xaver Kappus has touched millions of readers since it was first published in English

in 1934 The translator Mary Dows Herter Norton a polymath extraordinaire with expertise in music literature and science and who along with her husband William Warder Norton founded the company that bears his name played a crucial role in elevating Rilke's reputation in the English speaking world This Norton Centenary Edition commemorates Norton known as Polly to friends and colleagues and the 100th anniversary of the publishing company she co founded An admiring foreword by Damion Searls himself a recent translator of Rilke's Letters celebrates Polly's stylistic achievement and an afterword by Norton's President Julia A Reidhead honors her commitment to maintaining W W Norton Company's independence This handsome new edition of a beloved classic brings Rilke's enduring wisdom about life love and art to a new generation in the translation that first introduced him to the English speaking world Melody, Harmony, Tonality E. Eugene Helm, 2012-12-06 Where did the major scale come from Why does most traditional non Western music not share Western principles of harmony What does the inner structure of a canon have to do with religious belief Why in historical terms is J S Bach's music regarded as a perfect combination of melody and harmony Why do clocks in church towers strike dominant tonic dominant tonic What do cathedrals have to do with monochords How can the harmonic series be demonstrated with a rope tied to a doorknob and how can it be heard by standing next to an electric fan Why are the free ocean waves in Debussy's La Mer the turbulent river waves in Smetana's Moldau and the fountain ripples in Ravel's Jeux d'Eau pushed at times into four bar phrases Why is the metric system inherently unsuitable for organizing music and poetry In what way does Plato's Timaeus resemble the prelude to Wagner's Das Rheingold Just how does Beethoven's work perfectly illustrate fully functional tonality and why were long range works based on this type of tonality impossible before the introduction of equal temperament In this new century what promising materials are available to composers in the wake of harmonic experimentation and some would argue exhaustion The answers to these seemingly complicated questions are not the sole province of music professors or orchestra conductors In fact as E Eugene Helm demonstrates they can just as easily be explained to amateurs and their answers are important if we are to understand how Western music works The full range of Western music is explored through 21 concise chapters on such topics as melody harmony counterpoint texture melody types improvisation music notation free imitation canon and fugue vibration and its relation to harmony tonality and the place of music in architecture and astronomy Intended for amateurs and professionals concert goers and conductors Helm offers in down to earth language an explanation of the foundations of our Western music heritage deepening our understanding and the listening experience of it for all *Reader's Guide to Music* Murray Steib, 2013-12-02 The Reader's Guide to Music is designed to provide a useful single volume guide to the ever increasing number of English language book length studies in music Each entry consists of a bibliography of some 3-20 titles and an essay in which these titles are evaluated by an expert in the field in light of the history of writing and scholarship on the given topic The more than 500 entries include not just writings on major composers in music history but also the genres in which they worked from early chant to rock and roll and

topics important to the various disciplines of music scholarship from aesthetics to gay lesbian musicology *Musicology: The Key Concepts* David Beard, Kenneth Gloag, 2016-01-22 Now in an updated 2nd edition *Musicology The Key Concepts* is a handy A Z reference guide to the terms and concepts associated with contemporary musicology Drawing on critical theory with a focus on new musicology this updated edition contains over 35 new entries including Autobiography Music and Conflict Deconstruction Postcolonialism Disability Music after 9 11 Masculinity Gay Musicology Aesthetics Ethnicity Interpretation Subjectivity With all entries updated and suggestions for further reading throughout this text is an essential resource for all students of music musicology and wider performance related humanities disciplines **Greek and Latin Music Theory** Edward Nowacki, 2020 A long needed overview of and guide to the principles behind the treatises on music theory written in ancient Greece and Rome and continuing through the Middle Ages Long recognized as a foundation of musical composition criticism pedagogy and appreciation the literature of ancient and medieval music theory has maintained its strong position in the academic curriculum up to the present day Now blessed with fine English translations of many of the ancient and medieval authors modern students of music theory have advantages that their predecessors lacked just a few generations ago Yet the ancient writings by themselves do not yield to easy comprehension They need expository help In this collection of fifteen topical essays the author offers a contribution to that educational goal Covering a dense theoretical literature from the classical period of ancient Greece to the sixteenth century of the Common Era these essays present a detailed examination of subjects of concern not only to specialists in the history of theory but to scholars of the general history of ancient Greek music and the liturgical plainchant of the medieval West More than just a collection of specialized studies or a syllabus of obligatory learning these essays present a persistent reflection on the timelessness of theoretical questions that engaged our musical forebears and that still engage us today The author's approach is perennialist It teaches us things about our musical heritage that never go away the history of theory but to scholars of the general history of ancient Greek music and the liturgical plainchant of the medieval West More than just a collection of specialized studies or a syllabus of obligatory learning these essays present a persistent reflection on the timelessness of theoretical questions that engaged our musical forebears and that still engage us today The author's approach is perennialist It teaches us things about our musical heritage that never go away the history of theory but to scholars of the general history of ancient Greek music and the liturgical plainchant of the medieval West More than just a collection of specialized studies or a syllabus of obligatory learning these essays present a persistent reflection on the timelessness of theoretical questions that engaged our musical forebears and

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