

New Look at 16th Century Counterpoint

Merriman, Margarita

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New Look At 16th Century Counterpoint

Robert Stewart



New Look At 16th Century Counterpoint:

A New Look at 16th-Century Counterpoint Margarita Merriman, 1982-04-22 Based on the style of Palestrina and other giants of the Renaissance golden age of choral music this volume provides a practical method for gaining mastery of modal counterpoint emphasizing musical creativity and encouraging the student to set words almost from the beginning suggesting options such as traditional Latin texts English translations and sacred and secular verse The author assumes previous mastery of music fundamentals

A Practical Approach to 16th Century Counterpoint Robert Gauldin, 2013-03-04 Practical work in writing counterpoint Gauldin emphasizes the acquisition of writing skills in the contrapuntal discipline and the simulation of sixteenth century sacred polyphonic idioms in this volume The author follows a didactic method of a non species or direct approach While no previous contrapuntal training is necessary to absorb this material some acquaintance with Baroque polyphonic terminology proves helpful Key features include musical examples illustrating specific devices are taken from musical literature or composed by the author demonstrates the possibility of employing a single given pitch series within the contexts of different compositional techniques includes a collection of complete or excerpted movements drawn from musical literature at the conclusion of each major textual division emphasizes Palestrina and the Counter Reformation sacred style discusses various compositional procedures of the late Renaissance including paraphrase cantus firmus familiar style parody polychoral technique and chromaticism

The Principles and Practice of Modal Counterpoint Douglass Green, Evan Jones, 2010-11-01 Covering modal music from Gregorian chant through the seventeenth century The Principles and Practice of Modal Counterpoint is a comprehensive textbook combining stylistic composition theory and analysis music history and performance By supplementing a modified species approach with a wealth of complete musical examples and historical information this textbook thoroughly joins principle with practice providing a truly immersive experience in the study of modal counterpoint and familiarizing students with modal repertoire

An Introduction to Sixteenth Century Counterpoint and Palestrina's Musical Style Robert Stewart, 1994-01-01 This is a music theory text that presents a systematic approach to polyphonic composition in the ecclesiastical style of Palestrina It is designed for use in beginning and intermediate level courses in modal counterpoint and helps students develop a systematic and reliable method to compare individual composers and stylistic trends of the Renaissance It contains a comprehensive collection of Palestrina's works as well as selections from Lassus Tear out exercises can be used in conjunction with the text

Basic Contrapuntal Techniques H. Owen Reed, Greg A. Steinke, Paul O. Harder, 2003 A revision of the classic 1964 edition exploring counterpoint techniques beyond the stylistic base of the baroque tradition This practical 194 page book contains a glossary of terms a bibliography for further study and a subject index There is also an index of musical examples and the included CDs contain recordings of musical examples from the text Includes perforated exercise pages for students

Toms Luis de Victoria Eugene Casjen Cramer, 2013-10-28 With over 1 700 entries this book is the most comprehensive listing to date of writings about Tomas Luis

de Victoria and his music as well as recordings and modern editions of his works Among the features of this guide are a chronology of Victoria's life and publications a publication history of the 181 authenticated works and a listing of the 22 prints and 279 manuscripts from the late 16th century to the middle of the 19th century that contain Victoria's works whether they be lost spurious or dubious Comprehensive title and name subject indexes facilitate the retrieval of the information given in the annotations accompanying each of the sources surveyed

A Practical Approach to Sixteenth-century Counterpoint Robert Gauldin, 1985 The author emphasizes acquisition of writing skills in the contrapuntal discipline and the simulation of sixteenth century sacred polyphonic idioms in this volume The author follows a didactic method of a non species or direct approach While no previous contrapuntal training is necessary to absorb this material some acquaintance with Baroque polyphonic terminology proves helpful Key features include musical examples illustrating specific devices taken from musical literature or composed by the author demonstration of the possibility of employing a single given pitch series within the contexts of different compositional techniques a collection of complete or excerpted movements drawn from musical literature at the conclusion of each major textual division emphasis of Palestrina and the Counter Reformation sacred style discussion of various compositional procedures of the late Renaissance including paraphrase cantus firmus familiar style parody polychoral technique and chromaticism

Yearbook of the Alamire Foundation, 2008

Journal of Music Theory Pedagogy, 2009

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

Salomone Rossi Don Harrán, 1999 Salomone Rossi c 1570 c 1628 occupies a unique place in Renaissance music culture he was the earliest outstanding Jewish composer to work in the European art music tradition In the field of instrumental music he established the trio sonata as a standard combination of voices for 17th century chamber music and developed the sonata into a vehicle of virtuoso display In his vocal works he wrote music to texts of some of the most fashionable poets of his day including Battista Guarini Gabriello Chiabrera and Ottavio Rinuccini The mannerist poet Giovan Battista Marino particularly captured his attention with 33 settings of Marino's verses among them the remarkable Canzone de baci in eight strophes Rossi stands in the vanguard of contemporary literary developments Rossi composed a book of duets and trios Madrigaletti that paved the way for similar chamber works by Agostino Steffani and others from the late 17th and early 18th centuries Last but not least Rossi carved out his own niche in the history of sacred music by composing the first and only collection of polyphonic settings of Hebrew texts his Songs of Solomon before the mid nineteenth century As a Jewish composer working for the Gonzaga

dukes in Mantua yet remaining faithful to his own religious community Rossi has a biography fraught with difficult and often exciting questions of a socio cultural order How Rossi solved or appears to have solved the problem of conflicting interests is a subject worthy of inquiry not only because we want to know more about Rossi but also because Rossi can stand as a paradigm for other Jewish figures who contemporary with him moved between different cultures

Mathematics and Computation in Music Carlos Agon, Emmanuel Amiot, Moreno Andreatta, Gerard Assayag, Jean Bresson, John Manderau, 2011-06-18 This book constitutes the refereed proceedings of the Third International Conference on Mathematics and Computation in Music MCM 2011 held in Paris France in June 2011 The 24 revised full papers presented and the 12 short papers were carefully reviewed and selected from 62 submissions The MCM conference is the flagship conference of the Society for Mathematics and Computation in Music This year's conference aimed to provide a multi disciplinary platform dedicated to the communication and exchange of ideas amongst researchers involved in mathematics computer science music theory composition musicology or other related disciplines Areas covered were formalization and geometrical representation of musical structures and processes mathematical models for music improvisation and gestures theory set theoretical and transformational approaches computational analysis and cognitive musicology as well as more general discussions on history philosophy and epistemology of music and mathematics

Music in the History of the Western Church Edward Dickinson, 1902

Fugue in the Sixteenth Century Paul Walker, 2021 Examining the roots of the classical fugue pre Bach Paul Walker's *Fugue in the Sixteenth Century* explores the three principal fugal genres of the period motet ricercar and canzonza through musical examples and close analysis

Beating Time and Measuring Music in the Early Modern Era Roger Mathew Grant, 2014-10-21 *Beating Time Measuring Music in the Early Modern Era* chronicles the shifting relationships between ideas about time in music and science from the sixteenth through the early nineteenth centuries Centered on theories of musical meter the book investigates the interdependence between theories of meter and conceptualizations of time from the age of Zarlino to the invention of the metronome These formulations have evolved throughout the history of Western music reflecting fundamental reevaluations not only of music but also of time itself Drawing on paradigms from the history of science and technology and the history of philosophy author Roger Mathew Grant illustrates ways in which theories of meter and time informed by one another have manifested themselves in the field of music During the long eighteenth century treatises on subjects such as aesthetics music theory mathematics and natural philosophy began to reflect an understanding of time as an absolute quantity independent of events This gradual but conclusive change had a profound impact on the network of ideas connecting time meter character and tempo Investigating the impacts of this change Grant explores the timekeeping techniques musical and otherwise that implemented this conceptual shift both technologically and materially Bringing together diverse strands of thought in a broader intellectual history of temporality Grant's study fills an unexpected yet conspicuous gap in the history of music theory and is essential

reading for music theorists and composers as well as historical musicologists and practitioners of historically informed performance **Handbook for Creative Church Musicians** Harold Owen, 2001 Music from the Earliest Notations to the Sixteenth Century Richard Taruskin, 2006-08-14 The universally acclaimed and award winning Oxford History of Western Music is the eminent musicologist Richard Taruskin's provocative erudite telling of the story of Western music from its earliest days to the present Each book in this superlative five volume set illuminates through a representative sampling of masterworks the themes styles and currents that give shape and direction to a significant period in the history of Western music This first volume in Richard Taruskin's majestic history Music from the Earliest Notations to the Sixteenth Century sweeps across centuries of musical innovation to shed light on the early forces that shaped the development of the Western classical tradition Beginning with the invention of musical notation more than a thousand years ago Taruskin addresses topics such as the legend of Saint Gregory and Gregorian chant Augustine's and Boethius's thoughts on music the liturgical dramas of Hildegard of Bingen the growth of the music printing business the literary revolution and the English madrigal the influence of the Reformation and the Counter Reformation and the operas of Monteverdi Laced with brilliant observations memorable musical analysis and a panoramic sense of the interactions between history culture politics art literature religion and music this book will be essential reading for anyone who wishes to understand this rich and diverse period Teaching Approaches in Music Theory Michael R. Rogers, 2004 Drawing on decades of teaching experience and the collective wisdom of dozens of the most creative theorists in the country Michael R Rogers's diverse survey of music theory one of the first to comprehensively survey and evaluate the teaching styles techniques and materials used in theory courses is a unique reference and research tool for teachers theorists secondary and postsecondary students and for private study This revised edition of Teaching Approaches in Music Theory An Overview of Pedagogical Philosophies features an extensive updated bibliography encompassing the years since the volume was first published in 1984 In a new preface to this edition Rogers references advancements in the field over the past two decades from the appearance of the first scholarly journal devoted entirely to aspects of music theory education to the emergence of electronic advances and devices that will provide a supporting if not central role in the teaching of music theory in the foreseeable future With the updated information the text continues to provide an excellent starting point for the study of music theory pedagogy Rogers has organized the book very much like a sonata Part one Background delineates principal ideas and themes acquaints readers with the author's views of contemporary musical theory and includes an orientation to an eclectic range of philosophical thinking on the subject part two Thinking and Listening develops these ideas in the specific areas of mindtraining and analysis including a chapter on ear training and part three Achieving Teaching Success recapitulates main points in alternate contexts and surroundings and discusses how they can be applied to teaching and the evaluation of design and curriculum Teaching Approaches in Music Theory emphasizes thoughtful examination and critique of the underlying and often tacit assumptions behind textbooks

materials and technologies Consistently combining general methods with specific examples and both philosophical and practical reasoning Rogers compares and contrasts pairs of concepts and teaching approaches some mutually exclusive and some overlapping The volume is enhanced by extensive suggested reading lists for each chapter **Women and Music in Sixteenth-Century Ferrara** Laurie Stras,2018-09-27 Rethinks and retells the history of music in sixteenth century Ferrara putting women of the court and convent at the narrative centre The Evolution of Organ Music in the 17th Century John R. Shannon,2014-01-10 The 17th century was the century of the organ in much the same way the 19th century was the century of the piano Almost without exception the major composers of the century wrote for the instrument and most of them were practicing organists themselves This historical book surveys analyzes and discusses the major national styles of 17th century European organ music Due to the extraordinarily extensive body of literature produced during this 100 year period this text includes 350 musical examples to illustrate the various styles The book also includes brief discussions of the various national styles of organ building an appendix about the various notational methods used in the 17th century and a chapter on Spain and Portugal written by Andre Lash an expert on the subject

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