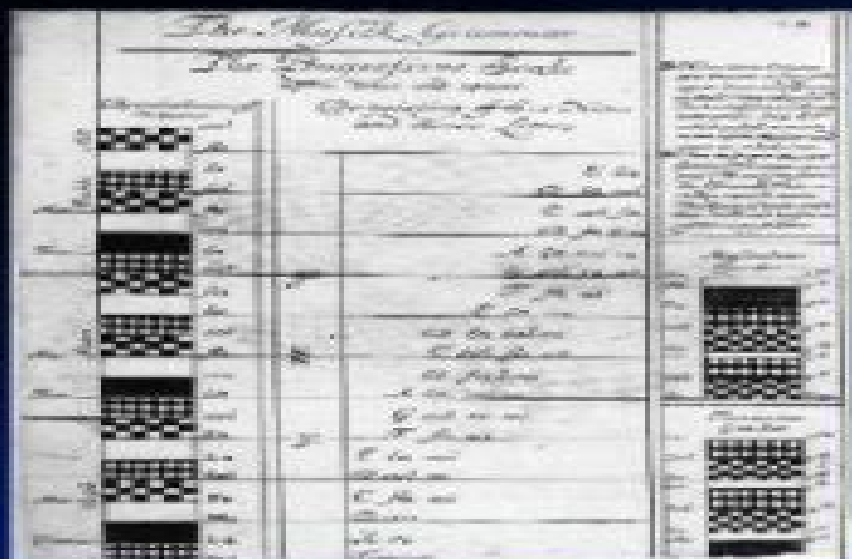


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MUSIC THEORY IN SEVENTEENTH-CENTURY ENGLAND



Rebecca Herissone

OXFORD MONOGRAPHS ON MUSIC

Music Theory In Seventeenth Century England

Benjamin Wardhaugh



Music Theory In Seventeenth Century England:

Music Theory in Seventeenth-century England Rebecca Herissone, 2000 Thus over the course of the seventeenth century there occurred a complete transformation in almost every aspect of theory by the 1720s many of the principles being described bore close relation to those still used today Nowhere was this metamorphosis clearer than in England where because of a traditional emphasis on practicality there was much more willingness to accept and encourage new theoretical ideas than on the continent *The Making of the Humanities* Rens Bod, Jaap Maat, Thijs Weststeijn, 2010 This first volume in The making of the humanities series focuses on the early modern period Specialists from various disciplines offer their view on the history of linguistics literary studies musicology historiography and philosophy **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

A Briefe Introduction to the Skill of Song by William Bathe Kevin C. Karnes, 2017-07-05 Although unjustly neglected by modern writers William Bathe's contributions to music pedagogy in late sixteenth century England were profound Bathe's *A Briefe Introduction to the Skill of Song* 1596 not only includes the first explication of a four syllable non hexachordal solmization method published by an English writer a system similar to that which would become the standard in England during the seventeenth century but also outlines a combinatorial method for composing canons that is remarkably forward looking in both conception and design In addition to providing the first modern edition of Bathe's treatise the volume examines the complicated compilation and publication histories of the book the historical and theoretical foundations of Bathe's contributions and the relationship between the 1596 book and Bathe's 1584 treatise *A Briefe Introduction to the True Arte of Musicke* the extant text of which is included as an appendix **The Ashgate Research Companion to Henry**

Purcell Rebecca Herissone, 2016-04-01 The Ashgate Research Companion to Henry Purcell provides a comprehensive and authoritative review of current research into Purcell and the environment of Restoration music with contributions from leading experts in the field Seen from the perspective of modern interdisciplinary approaches to scholarship the companion allows the reader to develop a rounded view of the environment in which Purcell lived the people with whom he worked the

social conditions that influenced his activities and the ways in which the modern perception of him has been affected by reception of his music after his death In this sense the contributions do not privilege the individual over the environment rather they use the modern reader's familiarity with Purcell's music as a gateway into the broader Restoration world Topics include a reassessment of our understanding of Purcell's sources and the transmission of his music new ways of approaching the study of his creative methods performance practice the multi-faceted theatre environment in which his work was focused in the last five years of his life the importance of the political and social contexts of late seventeenth century England and the ways in which the performance history and reception of his music have influenced modern appreciation of the composer The book will be essential reading for anyone studying the music and culture of the seventeenth century **Historical**

Dictionary of Baroque Music Joseph P. Swain, 2013-06-06 Although it lies far back running roughly from about 1600 to 1750 the Baroque period is far from forgotten and Baroque music is played widely today as well exercising numerous musicians and attracting rather substantial audiences It experienced the emergence of a new sort of music increasingly secular and increasingly good listening if you will and also the start of opera Some of the Baroque composers appear among the most popular of all time such as Bach Handel and Vivaldi So yes this is a book for researchers but it is also a good book for anyone who enjoys this music The Historical Dictionary of Baroque Music certainly fills a significant space in the whole sub-series on music since it tells us much more not only about the music but also the age that generated it This is done particularly well in an insightful introduction with the flow of events traced by the chronology The dictionary section fills in the missing details with over 400 entries on the most important composers and musicians some of the musical works themselves important places and institutions and a smattering of technical terms The bibliography directs us to further reading **Music Theory and Natural Order from the Renaissance to the Early Twentieth Century** Suzannah

Clark, Alexander Rehding, 2001 Music theory of almost all ages has relied on nature in its attempts to explain music The understanding of what nature is however is subject to cultural and historical differences In exploring ways in which music theory has represented and employed natural order since the scientific revolution this volume asks some fundamental questions not only about nature in music theory but also the nature of music theory In an array of different approaches ranging from physical acoustics to theology and Lacanian psychoanalysis these essays examine how the multifarious conceptions of nature located variously between scientific reason and divine power are brought to bear on music theory They probe the changing representations and functions of nature in the service of music theory and highlight the ever-changing configurations of nature and music as mediated by the music theoretical discourse **Sourcebook for Research in Music, Third Edition** Allen Scott, 2015-06-01 Since it was first published in 1993 the Sourcebook for Research in Music has become an invaluable resource in musical scholarship The balance between depth of content and brevity of format makes it ideal for use as a textbook for students a reference work for faculty and professional musicians and as an aid for librarians The

introductory chapter includes a comprehensive list of bibliographical terms with definitions bibliographic terms in German French and Italian and the plan of the Library of Congress and the Dewey Decimal music classification systems Integrating helpful commentary to instruct the reader on the scope and usefulness of specific items this updated and expanded edition accounts for the rapid growth in new editions of standard works in fields such as ethnomusicology performance practice women in music popular music education business and music technology These enhancements to its already extensive bibliographies ensures that the Sourcebook will continue to be an indispensable reference for years to come **'To fill, forbear, or adorne'** Rebecca Herissone,2017-07-05 This is the first study to provide a systematic and thorough investigation of continuo realization styles appropriate to Restoration sacred music an area of performance practice that has never previously been properly assessed Rebecca Herissone undertakes detailed analysis of a group of organ books closely associated with the major Restoration composers Purcell Blow and Humfrey and the London institutions where they spent their professional lives By investigating the relationship between the organ books two stave arrangements and full scores of the same pieces Herissone demonstrates that the books are subtle sources of information to the accompanist not just short or skeleton scores Using this evidence she formulates a model for continuo realization of this repertory based on the doubling of vocal parts an approach that differs significantly from that adopted by most modern editors and which throws into question much of the accepted continuo practice in modern performance of this repertory **Concepts of Creativity in**

Seventeenth-century England Rebecca Herissone,Alan Howard,2013 The first genuinely interdisciplinary study of creativity in early modern EnglandIn the seventeenth century the concept of creativity was far removed from most of the fundamental ideas about the creative act notions of human imagination inspiration originality and genius that developed in the eighteenth and nineteenth centuries Instead in this period students learned their crafts by copying and imitating past masters and did not consciously seek to break away from tradition Most new material was made on the instructions of a patron and had to conform to external expectations and basic tenets that we tend to take for granted such as the primacy and individuality of the author were apparently considered irrelevant in some contexts The aim of this interdisciplinary collection of essays is to explore what it meant to create buildings and works of art music and literature in seventeenth century England and to investigate the processes by which such creations came into existence Through a series of specific case studies the book highlights a wide range of ideas beliefs and approaches to creativity that existed in seventeenth century England and places them in the context of the prevailing intellectual social and cultural trends of the period In so doing it draws into focus the profound changes that were emerging in the understanding of human creativity in early modern society transformations that would eventually lead to the development of a more recognisably modern conception of the notion of creativity The contributors work in and across the fields of literary studies history musicology history of art and history of architecture and their work collectively explores many of the most fundamental questions about creativity posed by

the early modern English creative arts REBECCA HERISSONE is Head of Music and Senior Lecturer in Musicology at the University of Manchester ALAN HOWARD is Lecturer in Music at the University of East Anglia and Reviews Editor for Eighteenth Century Music Contributors Linda Phyllis Austern Stephanie Carter John Cunningham Marina Daiman Kirsten Gibson Raphael Hallett Rebecca Herissone Anne Hultzsch Freyja Cox Jensen Stephen Rose Andrew R Walkling Amanda Eubanks Winkler James A Winn **Synopsis of Vocal Musick by A.B. Philo-Mus.** Rebecca Herissone,2017-07-05

Synopsis of Vocal Musick by the unidentified A B was published in London in 1680 and appears to have only ever had one edition Its relatively short shelf life belies its importance to the history of early British music theory Unlike other English theoretical writings of the period the Synopsis derives many of its aspects from the continental theoretical tradition including the first references in English theory to the modern fractional time signatures that had been invented in Italy in the mid seventeenth century the first references in English to compound time and the first explanations of tempo terms such as Adagio and Presto In these respects the treatise forms an important link between English and continental theoretical traditions and may have encouraged the adoption of Italian principles which became a common feature of English writings by the early eighteenth century The treatise is essentially in two parts The first section of the book comprises rudimentary instruction on understanding notation and intervals descriptions of common vocal ornaments and instruction in the process of learning to sing The second part consists of a selection of psalms songs and catches which are provided as exercises for the singer though several of them require a reasonably advanced degree of skill These pieces provide valuable insight into the way both sacred and secular music might have been performed by amateur musicians in the Restoration period They include 14 rare English madrigal settings by the Italian composer Gastoldi further evidence of the Italian influence which pervades the text This is the first modern edition of the Synopsis and indeed the first edition to appear since its original publication **Music, Nature and Divine Knowledge in England, 1650-1750** Tom Dixon,2023

During a period of tumultuous change in English political religious and cultural life music signified the unspeakable presence of the divine in the world for many What was the role of music in the early modern subject's sensory experience of divinity While the English intellectuals Peter Sterry 1613-72 Richard Roach 1662-1730 William Stukeley 1687-1765 and David Hartley 1705-57 have not been remembered for their musicking this book explores how the musical reflections of these individuals expressed alternative and often uncustomary conceptions of God the world and the human psyche Music is always potentially present in their discourse emerging as a crucial form of mediation between states exoteric and esoteric material and spiritual outer and inner public and private rational and mystical Dixon shows how Sterry Roach Stukeley and Hartley's shared belief in truly universal salvation was articulated through a language of music implying a feminising influence that set these male individuals apart from contemporaries who often strictly emphasised the rational i.e. the supposedly masculine aspects of religion Musical discourse instead provided a link to a spiritual plane that brought these intellectuals closer to ultimate

reality. There was a discourse firmly rooted in the real existence of contemporary musical practices both in terms of the forms and styles implied in the writings under discussion and the physical circumstances in which these musical genres were created and performed. Through exploring ways in which the idea of music was employed in written transmission of elite ideas, this book challenges conventional classifications of a seventeenth-century Scientific Revolution and an eighteenth-century Enlightenment, defending an alternative narrative of continuity and change across a number of scholarly disciplines from seventeenth-century English intellectual history and theology to musicology and the social history of music.

Robert Armin and Shakespeare's Performed Songs Catherine A. Henze, 2017-06-26 After Robert Armin joined the Chamberlain's Men singing in Shakespeare's dramas, catapulted from 125 songs and 995 lines of singing per play to 344 songs and 2975 lines of singing, a virtually unnoticed phenomenon. In addition, many of the songs became seemingly improvisatory, similar to Armin's personal style as an author and solo comedian. In order to study Armin's collaborative impact, this interdisciplinary book investigates the songs that have Renaissance music that could have been heard on Shakespeare's stage. They occur in some of Shakespeare's most famous plays, including *Much Ado About Nothing*, *Twelfth Night*, *Hamlet*, and *The Tempest*. In fact, Shakespeare's plays as we have them are not complete. They are missing the music that could have accompanied the plays' songs. Significantly, Renaissance vocal music far beyond just providing entertainment was believed to alter the bodies and souls of both performers and auditors to agree with its characteristics, directly inciting passions from love to melancholy. By collaborating with early modern music editor and performing artist Lawrence Lipnik, Catherine Henze is able to provide new performance editions of seventeen songs, including spoken interruptions and cuts and rearrangement of the music to accommodate the dramatist's words. Next, Henze analyzes the complete songs' words and music according to Renaissance literary and music primary sources and applies the new information to interpretations of characters and scenes, frequently challenging commonly held literary assessments. The book is organized according to Armin's involvement with the plays before, during, and after the comic actor joined Shakespeare's company. It offers readers the tools to interpret not only these songs but also vocal music in dramas by other Renaissance playwrights. Moreover, *Robert Armin and Shakespeare's Performed Songs*, written with non-specialized terminology, provides a gateway to new areas of research and interpretation in an increasingly significant interdisciplinary field for all interested in Shakespeare and early modern drama.

Music, Myth and Story in Medieval and Early Modern Culture Katherine Butler, Samantha Bassler, 2019 The complex relationship between myths and music is here investigated. Myths and stories offer a window onto medieval and early modern musical culture. Far from merely offering material for musical settings, authoritative tales from classical mythology, ancient history, and the Bible were treated as foundations for musical knowledge. Such myths were cited in support of arguments about the uses, effects, morality, and preferred styles of music in sources as diverse as theoretical treatises, defences or critiques of music, art, sermons, educational literature, and books of moral conduct. Newly written literary stories too were believed capable of moral

instruction and influence and were a medium through which ideas about music could be both explored and transmitted How authors interpreted and weaved together these traditional stories or created their own reveals much about changing attitudes across the period Looking beyond the well known figure of Orpheus this collection explores the myriad stories that shaped not only musical thought but also its styles techniques and practices The essays show that music itself performed and created knowledge in ways parallel to myth and worked in tandem with old and new tales to construct social political and philosophical views This relationship was not static however as the Enlightenment dawned the once authoritative gods became comic characters and myth became a medium for ridicule Overall the book provides a foundation for exploring myth and story throughout medieval and early modern culture and facilitating further study into the Enlightenment and beyond

KATHERINE BUTLER is a senior lecturer in music at Northumbria University SAMANTHA BASSLER is a musicologist of cultural studies a teaching artist and an adjunct professor in the New York metropolitan area Contributors Jamie Apgar Katie Bank Samantha Bassler Katherine Butler Elina G Hamilton Sigrid Harris Ljubica Ilic Erica Levenson John MacInnis Patrick McMahon Aurora Faye Martinez Jacomien Prins Tim Shephard Jason Stoessel Fredia J Stone Davis Amanda Eubanks Winkler

From Modes to Keys in Early Modern Music Theory Michael R. Dodds, 2024 From Modes to Keys in Early Modern Music Theory addresses one of the broadest and most elusive open topics in music history the transition from the Renaissance modes to the major and minor keys of the high Baroque Through deep engagement with the corpus of Western music theory author Michael R Dodds presents a model to clarify the factors of this complex shift

Thomas Salmon: An essay to the advancement of musick and the ensuing controversy, 1672-3 Benjamin Wardhaugh, 2013 Thomas Salmon 1647 1706 is remembered today for the fury with which Matthew Locke greeted his first foray into musical writing the Essay to the Advancement of Musick 1672 and the near farcical level to which the subsequent pamphlet dispute quickly descended Beneath the unedifying invective employed by Salmon Locke and their supporters however serious and novel statements were being made about what constituted musical knowledge and what was the proper way to acquire it This volume is the first published scholarly edition of Salmon's writings on notation previously available only in microfilm and online facsimiles

John Birchensha: Writings on Music Christopher D.S. Field, Benjamin Wardhaugh, 2017-07-05 John Birchensha c 1605 1681 is chiefly remembered for the impression that his theories about music made on the mathematicians natural philosophers and virtuosi of the Royal Society in the 1660s and 1670s and for inventing a system that he claimed would enable even those without practical experience of music to learn to compose in a short time by means of a few easy certain and perfect Rules his most famous composition pupil being Samuel Pepys in 1662 His great aim was to publish a treatise on music in its philosophical mathematical and practical aspects which would have included a definitive summary of his rules of composition entitled Syntagma music Subscriptions for this book were invited in 1672 3 and it was due to be published by March 1675 but it never appeared and no final manuscript of it survives Consequently knowledge about his work has hitherto

remained extremely sketchy Recent research however has brought to light a number of manuscripts which allow us at last to form a more complete view of Birchensha s ideas Almost none of this material has been previously published The new items include an autograph treatise of c 1664 A Compendious Discourse of the Principles of the Practicall and an autograph notebook now in Brussels containing his six rules of composition with music examples presumably written for a pupil Bringing all this material together in a single volume will allow scholars to see how Birchensha s rules and theories developed over a period of fifteen years and to gain at least a flavour of the lost Syntagma music *Compositional Artifice in the Music of Henry Purcell* Alan Howard,2019-10-17 The first major study to propose an analytical approach to Purcell s music beginning from contemporary compositional aims and techniques *Damnably Practised: Witches, Dangerous Women, and Music in Seventeenth-Century English Broadside Ballads* Sarah F. Williams,2016-03-09 Broadside ballads folio sized publications containing verse a tune indication and woodcut imagery related cautionary tales current events and simplified myth and history to a wide range of social classes across seventeenth century England Ballads straddled and destabilized the categories of public and private performance spaces the material and the ephemeral music and text and oral and written traditions Sung by balladmongers in the streets and referenced in theatrical works they were also pasted to the walls of local taverns and domestic spaces They titillated and entertained but also educated audiences on morality and gender hierarchies Although contemporaneous writers published volumes on the early modern controversy over women and the English witch craze broadside ballads were perhaps more instrumental in disseminating information about dangerous women and their acoustic qualities Recent scholarship has explored the representations of witchcraft and malfeasance in English street literature until now however the role of music and embodied performance in communicating female transgression has yet to be investigated Sarah Williams carefully considers the broadside ballad as a dynamic performative work situated in a unique cultural context Employing techniques drawn from musical analysis gender studies performance studies and the histories of print and theater she contends that broadside ballads and their music made connections between various degrees of female crime the supernatural and cautionary tales for and about women *Transitions in Mid-Baroque Music* Carrie Churnside,2024 Featuring 102 music examples this edited collection features contributions by leading scholars from the UK United States Australasia and Europe on what characterized the period This collection focusses on the stylistic and cultural interchange that characterizes the musical period of the mid Baroque c 1650 1710 The idea of musical transition during this period is evident in two principal ways geographical and chronological the two often overlap Chapters examine geographical transition by tracing the exchange of regional and national styles while considering chronological evolution from the perspective of music theory performance practice source studies or specific repertoires Studies range across instrumental and vocal music both sacred and secular and encompass some of the main European traditions prevalent at the time Italian German French and English The collection features contributions by leading scholars from the UK the United

States Australasia and Europe Publisher s website

Unveiling the Magic of Words: A Overview of "**Music Theory In Seventeenth Century England**"

In a world defined by information and interconnectivity, the enchanting power of words has acquired unparalleled significance. Their power to kindle emotions, provoke contemplation, and ignite transformative change is really awe-inspiring. Enter the realm of "**Music Theory In Seventeenth Century England**," a mesmerizing literary masterpiece penned with a distinguished author, guiding readers on a profound journey to unravel the secrets and potential hidden within every word. In this critique, we shall delve to the book is central themes, examine its distinctive writing style, and assess its profound effect on the souls of its readers.

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Music Theory In Seventeenth Century England Introduction

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