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 Music and Riddle Culture in the Renaissance
 An Etymology of Latin and Greek
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 The Oxford Handbook of Shakespeare and Music
 Ars Cantandi
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 Practica Musicae
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 The Cambridge History of Medieval Music
 The Parmenidean Ascent
 Artistic Experimentation in Music
 Composing Community in Late Medieval Music
 Tempo and Tactus in the German Baroque
 The Notation of Polyphonic Music 900 1600 (Paperback)
 Renaissance Polyphony
 The Oxford Handbook of Critical Concepts in Music Theory
 Dictionary of Terms in Music / Wörterbuch Musik

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DEMARION MATHEWS

Uncovering Music of Early European Women (1250-1750) Cambridge University Press

Throughout the Renaissance, composers often expressed themselves in a language of riddles and puzzles, which they embedded within the music and lyrics of their compositions. This is the first book on the theory, practice and cultural context of musical riddles during the period. Katelijne Schiltz focuses on the compositional, notational, practical, social and theoretical aspects of musical riddle culture c.1450-1620, from the works of Antoine Busnoys, Jacob Obrecht and Josquin des Prez to Lodovico Zacconi's manuscript collection of *Canoni musicali*. Schiltz reveals how the riddle both invites and resists interpretation, the ways in which riddles imply a process of transformation and the consequences of these aspects for the riddle's conception, performance and reception. Lavishly illustrated and including a comprehensive catalogue by Bonnie J. Blackburn of enigmatic inscriptions, this book will be of interest to scholars of music, literature, art history, theology and the history of ideas.

Music and Riddle Culture in the Renaissance Cambridge University Press

Through forty-five creative and concise essays by an international team of authors, this Cambridge History brings the fifteenth century to life for both specialists and general readers. Combining the best qualities of survey texts and scholarly literature, the book offers authoritative overviews of

central composers, genres, and musical institutions as well as new and provocative reassessments of the work concept, the boundaries between improvisation and composition, the practice of listening, humanism, musical borrowing, and other topics. Multidisciplinary studies of music and architecture, feasting, poetry, politics, liturgy, and religious devotion rub shoulders with studies of compositional techniques, musical notation, music manuscripts, and reception history. Generously illustrated with figures and examples, this volume paints a vibrant picture of musical life in a period characterized by extraordinary innovation and artistic achievement.

An Etymology of Latin and Greek Cambridge University Press

"All practising musicians with an interest in the baroque owe it to themselves to be exposed to the ideas contained in this book." —Continuo "This is a book from an excellent musician in the early field who turns out also to be a most persistent scholar . . ." —Early Music " . . . the book offers a vast quantity of data from a wide range of sources. . . . George Houle is to be congratulated for his honest presentation of the entire spectrum." —Music Educators Journal The treatment of meter in performance has evolved dramatically since 1600. Here is a practical guide for the performer, with many quotations from early manuals and treatises, and abundant examples.

Tactus , Mensuration and Rhythm in Renaissance Music Yale University Press

Ruth I. DeFord's book explores how *tactus*, mensuration, and rhythm were employed to articulate form and shape in the period from c.1420 to c.1600. Divided into two parts, the book examines the theory and practice of rhythm in relation to each other to offer new interpretations of the writings of

Renaissance music theorists. In the first part, DeFord presents the theoretical evidence, introduces the manuscript sources and explains the contradictions and ambiguities in tactus theory. The second part uses theory to analyse some of the best known repertoires of Renaissance music, including works by Du Fay, Ockeghem, Busnoys, Josquin, Isaac, Palestrina, and Rore, and to shed light on composers' formal and expressive uses of rhythm. DeFord's conclusions have important implications for our understanding of rhythm and for the analysis, editing, and performance of music during the Renaissance period.

The Oxford Handbook of Shakespeare and Music Indiana University Press

In this book Christopher Hasty presents a striking new theory of musical duration. Drawing on insights from modern "process" philosophy, he advances a fully temporal perspective in which meter is released from its mechanistic connotations and recognized as a concrete, visceral agent of musical expression. Part one of the book reviews oppositions of law and freedom, structure and process, determinacy and indeterminacy in the speculations of theorists from the eighteenth century to the present. Part two reinterprets these contrasts to form a highly original account of meter that engages diverse musical repertoires and aesthetic issues.

Ars Cantandi Oxford University Press

"This compendium reflects the latest international research into the many and various uses of music in relation to Shakespeare's plays and poems, the contributors' lines of enquiry extending from the Bard's own time to the present day. The coverage is global in its scope, and includes studies of Shakespeare-related music in countries as diverse as China, the Czech Republic, France, Germany, India, Italy, Japan, Russia, South Africa, Sweden, and the Soviet Union, as well as the more familiar Anglophone musical and theatrical traditions of the UK and USA. The range of genres surveyed by the book's team of distinguished authors embraces music for theatre, opera, ballet, musicals, the concert hall, and film, in addition to Shakespeare's ongoing afterlives in folk music, jazz, and popular music. The authors take a range of diverse approaches: some investigate the evidence for performative practices in the Early Modern and later eras, while others offer detailed analyses of representative case studies, situating these firmly in their cultural contexts, or reflecting on the political and sociological ramifications of the music. As a whole, the volume provides a wide-ranging compendium of cutting-edge scholarship engaging with an extraordinarily rich body of music without parallel in the history of the global arts"--

Arte de Tañer Fantasia Alfred Music

The Parmenidean Ascent is a full-throated and wide-ranging defense of an extreme form of monism or the denial of all distinctions, a form of monism rarely seen since the time of the pre-Socratic philosopher, Parmenides. At once historically sensitive and deeply engaged with trends in recent and contemporary metaphysics, philosophy of action, epistemology, and philosophy of language, The Parmenidean Ascent aims, on rationalist grounds and in a skeptical spirit, to challenge the content of and to overturn the methods of much of contemporary philosophy.

Manuscripts and Medieval Song Oxford University Press

Ruth I. DeFord offers new insights on Renaissance theories of rhythm and their application to the analysis and performance of music.

Practica Musicae Walter de Gruyter

Explores the historical and cultural evolution of the theoretical language of the stage

Anthology of Musical Forms - Structure & Style (Expanded Edition) Cambridge University Press

The first substantial study of Victoria's Requiem, among the most prominent Renaissance musical works, encompassing its genesis, style, and impact.

Tactus, Mensuration and Rhythm in Renaissance Music Cambridge University Press

This in-depth exploration of key manuscript sources reveals new information about medieval songs and sets them in their original contexts.

A Performer's Guide to Renaissance Music, Second Edition Boydell & Brewer

In *Hearing Homophony*, Megan Kaes Long presents a groundbreaking model for understanding tonality and its origins, examining it through the lens of popular songs of late-Renaissance Western Europe.

The Musical Shape of the Liturgy Cambridge University Press

This engaging study introduces Renaissance polyphony to a modern audience. It helps readers of all ages and levels of experience make sense of what they are hearing. How does Renaissance music work? How is a piece typical of its style and type; or, if it is exceptional, what makes it so? The makers of polyphony were keenly aware of the specialized nature of their craft. How is this reflected in the music they wrote, and how were they regarded by their patrons and audiences? Through a combination of detailed, nuanced appreciation of musical style and a lucid overview of current debates, this book offers a glimpse of meanings behind and beyond the notes, be they playful or profound. It will enhance the listening experience of students, performers and music lovers alike.

Bach Interpretation Routledge

Spanning a millennium of musical history, this monumental volume brings together nearly forty leading authorities to survey the music of Western Europe in the Middle Ages. All of the major aspects of medieval music are considered, making use of the latest research and thinking to discuss everything from the earliest genres of chant, through the music of the liturgy, to the riches of the vernacular song of the trouvères and troubadours. Alongside this account of the core repertory of monophony, *The Cambridge History of Medieval Music* tells the story of the birth of polyphonic music, and studies the genres of organum, conductus, motet and polyphonic song. Key composers of the period are introduced, such as Leoninus, Perotinus, Adam de la Halle, Philippe de Vitry and Guillaume de Machaut, and other chapters examine topics ranging from musical theory and performance to institutions, culture and collections.

New Josquin Edition Cambridge University Press

The *Oxford Handbook of Music and Medievalism* provides a snapshot of the diverse ways in which medievalism--the retrospective immersion in the

images, sounds, narratives, and ideologies of the European Middle Ages--powerfully transforms many of the varied musical traditions of the last two centuries. Thirty-three chapters from an international group of scholars explore topics ranging from the representation of the Middle Ages in nineteenth-century opera to medievalism in contemporary video game music, thereby connecting disparate musical forms across typical musicological boundaries of chronology and geography. While some chapters focus on key medievalist works such as Orff's *Carmina Burana* or Peter Jackson's *Lord of the Rings* films, others explore medievalism in the oeuvre of a single composer (e.g. Richard Wagner or Arvo Pärt) or musical group (e.g. Led Zeppelin). The topics of the individual chapters include both well-known works such as John Boorman's film *Excalibur* and also less familiar examples such as Eduard Lalo's *Le Roi d'Ys*. The authors of the chapters approach their material from a wide array of disciplinary perspectives, including historical musicology, popular music studies, music theory, and film studies, examining the intersections of medievalism with nationalism, romanticism, ideology, nature, feminism, or spiritualism. Taken together, the contents of the *Handbook* develop new critical insights that venture outside traditional methodological constraints and provide a capstone and point of departure for future scholarship on music and medievalism.

Hearing Homophony Oxford University Press

The tale of young Hannah, who loves above all else to sing. What worse curse could have been visited upon her than this: she has been sent to live with her aunt and uncle in a sorrowful town where music itself is banned from its grim and cobbled streets. What woe has befallen this town? Why are there no children? Why are there no rats? Hannah will discover the answers to these dread questions in the wilderness wastes, under a mountain. There she discovers a secret orchestra, held captive by an ancient conductor, who remembers his glorious youth - when no-one could resist the beauty he could make with his flute. Could our Hannah be the bridge between two ancient enemies? Might the ghosts of the rats come to her aid? And, most importantly, will she sing once again?

The Early Music Revival Cambridge University Press

"Professor William Mahrt of Santford Univeristy and the Church Music Association of America has written a sweeping book--one that it is at once scholarly and practical--on that most controversial topic of music and the liturgy. He provides an over-whelming argument that every parish must have high standrads for liturgical music and he makes the full case for Gregorian chant as the model and the ideal of that liturgical music." - back cover

Maestro Indiana University Press

Guides modern performers and scholars through the intricacies of German Baroque metric theory, via analyses of treatises and organ music by J.S.

Bach and other leading composers, such as Buxtehude, Bruhns, and Weckman.

Musicology: The Key Concepts University of Michigan Press

Essential reading for anyone interested in artistic research applied to music This book is the first anthology of writings about the emerging subject of artistic experimentation in music. This subject, as part of the cross-disciplinary field of artistic research, cuts across boundaries of the conventional categories of performance practice, music analysis, aesthetics, and music pedagogy. The texts, most of them specially written for this volume, have a common genesis in the explorations of the Orpheus Research Centre in Music (ORCiM) in Ghent, Belgium. The book critically examines experimentation in music of different historical eras. It is essential reading for performers, composers, teachers, and others wanting to inform themselves of the issues and the current debates in the new field of artistic research as applied to music. The publication is accompanied by a CD of music discussed in the text, and by an online resource of video illustrations of specific issues. Contributors Paulo de Assis (ORCiM), Richard Barrett (Institute of Sonology, The Hague), Tom Beghin (McGill University), William Brooks (University of York, ORCiM), Nicholas G. Brown (University of East Anglia), Marcel Cobussen (University of Leiden), Kathleen Coessens (Vrije Universiteit Brussel, ORCiM); Paul Craenen (Director Musica, Impulse Centre for Music), Darla Crispin (Norwegian Academy of Music), Stephen Emmerson (Queensland Conservatorium, Griffith University, Brisbane), Henrik Frisk (Malmö Academy of Music), Bob Gilmore (ORCiM), Valentin Gloor (ORCiM), Yolande Harris (Center for Digital Arts and Experimental Media - DXARTS), University of Washington, Seattle), Mieko Kanno (Royal Conservatoire of Scotland), Andrew Lawrence-King (Guildhall School of Music and Drama, London, Royal Danish Academy of Music, Copenhagen, University of Western Australia), Catherine Laws (University of York, ORCiM), Stefan Östersjö (ORCiM), Juan Parra (ORCiM), Larry Polansky (University of California, Santa Cruz), Stephen Preston, Godfried-Willem Raes (Logos Foundation, Ghent), Hans Roels (ORCiM), Michael Schwab (ORCiM, Royal College of Art, London, Zurich University of the Arts), Anna Scott (ORCiM), Steve Tromans (Middlesex University), Luk Vaes (ORCiM), Bart Vanhecke (KU Leuven, ORCiM)

Monteverdi's Musical Theatre Cambridge University Press

What makes hundreds of listeners cheer ecstatically at the same instant during a live concert by Egyptian diva Umm Kulthum? What is the unspoken language behind a taqsım (traditional instrumental improvisation) that performers and listeners implicitly know? How can Arabic music be so rich and diverse without resorting to harmony? Why is it so challenging to transcribe Arabic music from a recording? Inside *Arabic Music* answers these and many other questions from the perspective of two "insiders" to the practice of Arabic music, by documenting a performance culture and a know-how that is largely passed on orally. Arabic music has spread across the globe, influencing music from Greece all the way to India in the mid-20th century through radio and musical cinema, and global popular culture through Raqs Sharqi, known as "Bellydance" in the West. Yet despite its popularity and influence, Arabic music, and the maqam scale system at its heart, remain widely misunderstood. Inside *Arabic Music* de-mystifies maqam with an approach that draws theory directly from practice, and presents theoretical insights that will be useful to practitioners, from the beginner to the expert - as well as those interested in the related Persian, Central Asian, and Turkish makam traditions. Inside *Arabic Music's* discussion of maqam and improvisation widens general understanding of music as well, by bringing in ideas from Saussurean linguistics, network theory, and Lakoff and Johnson's theory of cognition as metaphor, with an approach parallel to Gjerdingen's analysis of Galant-period music - offering a lens into the deeper relationships among music, culture, and human community.