
Tactus Mensuration And Rhythm In Renaissance Musi

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2020-08-23

HARRY SCHNEIDER

Renaissance Polyphony Oxford University Press

"This book examines a repertoire of homophonic vernacular partsongs composed around the turn of the seventeenth century, and considers how these partsongs exploit rhythm, meter, phrase structure, and form to craft harmonic trajectories. Giovanni Giacomo Gastoldi, Thomas Morley, Hans Leo Hassler, and their contemporaries engineered a particular kind of centricity that is distinctively tonal: they

strategically deployed dominant harmonies at regular periodicities and in combination with poetic, phrase structural, and formal cues, thereby creating expectation for tonic harmonies. Homophony provided an ideal venue for these experiments: spurred by an increasing demand for comprehensible texts, composers of partsongs developed rigid text setting procedures that promoted both metrical regularity and consistent phrase rhythm. This rhythmic consistency had a ripple effect: it encouraged composers to design symmetrical phrase structures and to build comprehensive, repetitive, and predictable formal structures. Thus, homophonic partsongs create and exploit trajectories

from dominants to tonics on multiple scales, from cadence to sub-phrase to phrase to form. Ultimately, this book argues for a model of tonality-and of tonality's history-that centers not pitch, but rhythm and meter. Metrically oriented harmonic trajectories encourage tonal expectation. And we can locate these trajectories in a variety of repertoires, including those that we traditionally understand as "modal." ""--
The Ballad in American Popular Music
Cambridge 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.

Music and the moderni, 1300-1350

Routledge

Topics are musical signs that rely on associations with different genres, styles, and types of music making. The concept of topics was introduced by Leonard Ratner in the 1980s to account for cross-references between eighteenth-century styles and genres. While music theorists and critics were busy classifying styles and

genres, defining their affects and proper contexts for their usage, composers started crossing the boundaries between them and using stylistic conventions as means of communication with the audience. Such topical mixtures received negative evaluations from North-German critics but became the hallmark of South-German music, which engulfed the Viennese classicism. Topic theory allows music scholars to gain access to meaning and expression of this music. The Oxford Handbook of Topic Theory consolidates this field of research by clarifying its basic concepts and exploring its historical foundations. The volume grounds the concept of topics in eighteenth-century music theory, aesthetics, and criticism. Documenting historical reality of individual topics on the basis of eighteenth-century sources, it relates topical analysis to other methods of music analysis conducted from the perspectives of composers, performers, and listeners. With a focus on eighteenth-century musical repertoire, The Oxford Handbook of Topic Theory lays the foundation under further investigation of topics in music of the nineteenth, twentieth, and twenty-first centuries.

El Maestro Cambridge University Press
 Music theorists labelled the musical art of the 1330s and 1340s as 'new' and 'modern'. A close reading of writings on music theory and the polyphonic repertory from the first half of the fourteenth century reveals a modern musical art that arose due to specific innovations in music notation. The French *ars nova* employed as its theoretical fundament a new system for arranging musical time proposed by the astronomer and mathematician Jean des Murs. Challenging prevailing accounts of the *ars nova*, this book presents the 'new art' within the intellectual context of its time, revises the datings of Jean des Murs's writings on music theory, and presents the intersection of theory and practice for a crucial era in the history of music. Through contemporaneous accounts, Desmond explores how individuals were involved in 'changing' music in early fourteenth-century France, and the technical developments they pursued that precipitated this stylistic change.

The Oxford Handbook of Music and Medievalism Oxford University Press
 Structure and Style, first published in 1962

and expanded in 1979, fills the need for new ways of analysis that put 20th-century music in perspective. It spans forms in use before 1600 through forms and techniques in use today. *Anthology of Musical Forms* provides musical examples of forms treated in *Structure and Style*. Some examples are analyzed throughout. Most are left for the student to analyze. These books reflect Leon Stein's impressive background as student, musician, and composer. Stein studied composition with Leo Sowerby, Frederick Stock (conductor of the Chicago Symphony) and orchestration with Eric DeLamarter, his assistant. He earned M. Mus and Ph.D degrees at DePaul University and was associated with its School of Music as director of the Graduate Division and chairman of the Department of Theory and Composition until his retirement in 1976. He has composed a wide variety of works, including compositions for orchestra, chamber combinations, two operas, and a violin concerto.

Hearing Homophony Boydell & Brewer Ideas and Styles in the Western Musical Tradition, Fourth Edition, explores the

conceptual frameworks that have shaped musical development from antiquity to the present. In a lively narrative that prompts readers to think both critically and creatively, Douglass Seaton uses historical documents from thinkers, artists, and musicians to add rich detail to the compelling story of Western music. This brief and accessible narrative of music history features numerous works of art, literature, and music that immerse students in the historical and intellectual contexts of musical styles. The thoroughly updated and revised fourth edition offers:

- New pedagogy including chapter-opening summaries and outlines; marginal cues to identify key ideas in each paragraph; and extended excerpts from key historical texts
- Increased and balanced coverage of women's roles in music history, ranging from discussions of key composers and performers like Isabella d'Este and Fanny Hensel to women's important roles as patrons
- A custom score anthology drawn from the *Oxford History of Western Music* offers students full scores and analysis for key works from the text
- A more user-friendly design makes it easier for students to quickly locate key information

- Updates to the narrative throughout, including the most recent research findings along with updates to the reception of key works

The Oxford Handbook of Topic Theory
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.

Dodecachordon Blue Snake Books
Claudio Monteverdi (1567-1643) is well known as the composer of the earliest operas still performed today. His *Orfeo*, *Il Ritorno d'Ulisse in Patria*, and *L'incoronazione di Poppea* are internationally popular nearly four centuries after their creation. These seminal works represent only a part of Monteverdi's music for the stage, however. He also wrote numerous works that, while not operas, are no less theatrical in their fusion of music, drama and dance. This is a survey of Monteverdi's entire output of music for the theatre - his surviving operas, other dramatic musical compositions, and lost works.

Beating Time & Measuring Music in the Early Modern Era Oxford University Press
Roger Mathew Grant is Assistant Professor of Music at Wesleyan University. A recent graduate of the University of Pennsylvania (PhD 2010) his research focuses on the relationships between eighteenth-century music theory, Enlightenment aesthetics, and early modern science. His journal

articles have appeared in *Music Theory Spectrum*, *Eighteenth-Century Music*, and the *Journal of Music Theory*. A former Junior Fellow of the University of Michigan's Society of Fellows, he was the fourth musicologist ever to hold a fellowship in the forty-year history of the Society.

Manuscripts and Medieval Song

Cambridge University Press
Explores the historical and cultural evolution of the theoretical language of the stage

Meter As Rhythm Cambridge University Press

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.

Music in the Early Twentieth Century

Oxford University Press, USA

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 repertories 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.

Arte de Tañer Fantasia Leuven University Press

The first book to explore the ballad's history and emotional appeal, surveying seventy years of the genre in modern America.

On Bach's Rhythm and Tempo 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.

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

Yale University Press

Music Theory operates with a number of fundamental terms that are rarely explored in detail. This book offers in-depth reflections on key concepts from a range of philosophical and critical approaches that reflect the diversity of the contemporary music theory landscape.

Beyond the Score Oxford University Press

Dr. Moshe Feldenkrais is best known for pioneering the somatic therapy that bears his name. Less well known is that he was also one of the earliest European practitioners of the martial art of judo and wrote a number of influential texts on the subject. Primary among these is *Higher Judo*, first published in 1952 and now reprinted with a new foreword that offers useful context and elaborates on Feldenkrais' comprehensive—and still timely—approach to the martial art and to the body. Judo was a natural choice for

Feldenkrais's fascination with body/mind exploration and how to promote optimal functioning through awareness. In *Higher Judo*, he presents judo as the art of using all parts of the body to promote general health, and as part of the "basic culture of the body." He reveals judo's potential for creating a sense of rhythm of movement and improving mental and physical coordination. *Higher Judo* covers specific movements and positions—the astride position, the six o'clock approach, falling techniques—in both the text and the clear line drawings. Even more importantly, it shows how such groundwork can help practitioners develop their mental and physical awareness to their full potential. *Tactus, Mensuration and Rhythm in Renaissance Music* Oxford University Press, USA

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

Tactus , Mensuration and Rhythm in Renaissance Music Sagwan 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,

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[The Oxford Handbook of Shakespeare and Music](#) Indiana 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.
The Cambridge History of Medieval Music Cambridge University Press
 In *Beyond the Score: Music as Performance*, author Nicholas Cook supplants the traditional musicological notion of music as writing, asserting instead that it is as performance that music is loved, understood, and consumed. This book reconceives music as an activity through which meaning is generated in real time, as Cook rethinks familiar assumptions and develops new approaches. Focusing primarily but not

exclusively on the Western 'art' tradition, Cook explores perspectives that range from close listening to computational analysis, from ethnography to the study of recordings, and from the social relations constructed through performance to the performing (and listening) body. In doing so, he reveals not only that the notion of music as text has hampered academic understanding of music, but also that it

has inhibited performance practices, placing them in a textualist straightjacket. *Beyond the Score* has a strong historical emphasis, touching on broad developments in twentieth-century performance style and setting them into their larger cultural context. Cook also investigates the relationship between recordings and performance, arguing that

we do not experience recordings as mere reproductions of a performance but as performances in their own right. *Beyond the Score* is a comprehensive exploration of new approaches and methods for the study of music as performance, and will be an invaluable addition to the libraries of music scholars-including musicologists, music theorists, and music cognition scholars-everywhere.