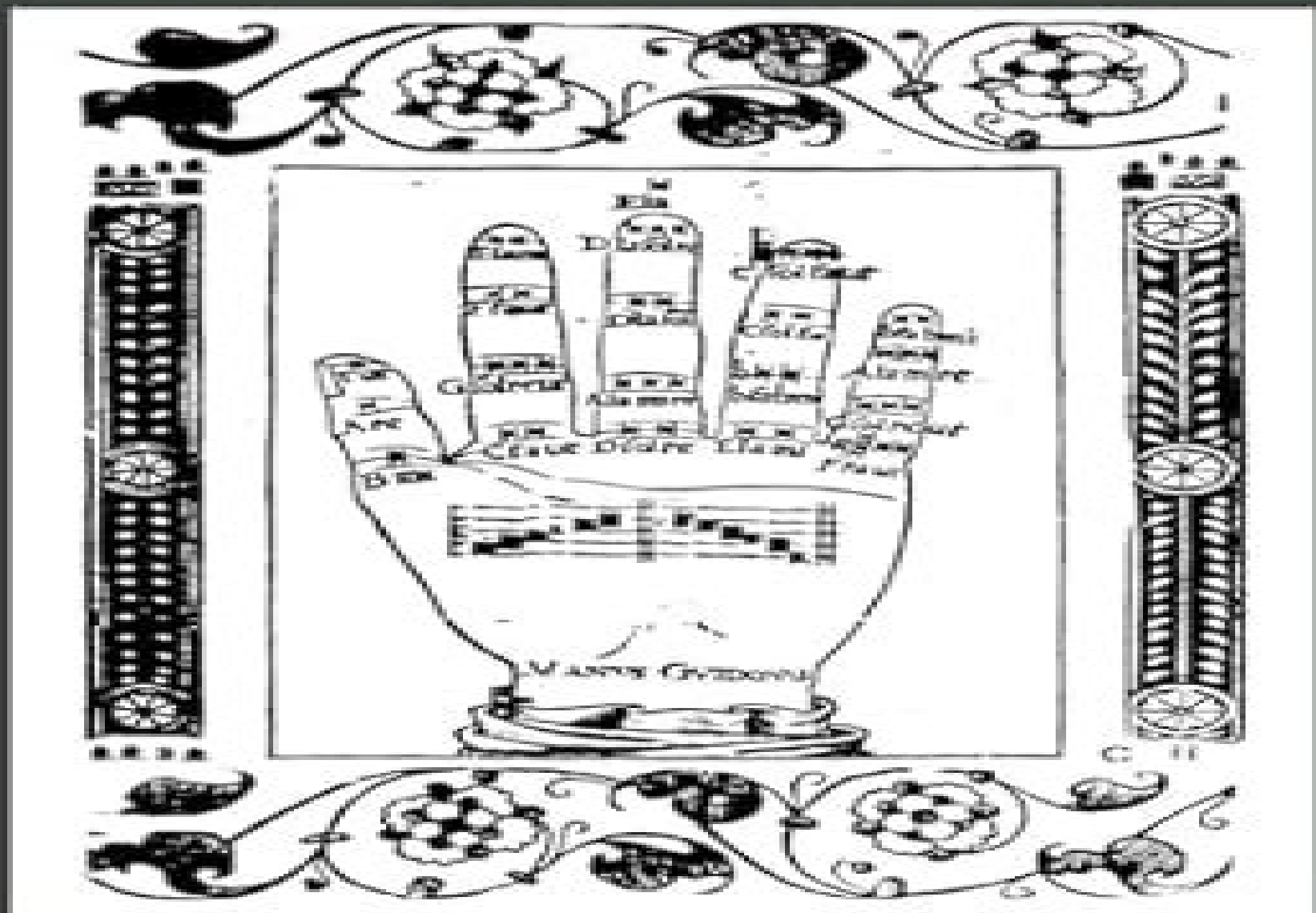


TONAL STRUCTURES IN EARLY MUSIC



EDITED BY CRISTLE COLLINS JUDD

Tonal Structures In Early Music Criticism And Analysis Of Early Music

Timothy R. McKinney



Tonal Structures In Early Music Criticism And Analysis Of Early Music:

Tonal Structures in Early Music Cristle Collins Judd, 1998 Discussion of tonal structure has been one of the most problematic and controversial aspects of modern study of Medieval and Renaissance polyphony These new essays written specifically for this volume consider the issue from historical analytical theoretical perceptual and cultural perspectives

Tonal Structures in Early Music Cristle Collins Judd, 2014-04-23 Discussion of tonal structure has been one of the most problematic and controversial aspects of modern study of Medieval and Renaissance polyphony These new essays written specifically for this volume consider the issue from historical analytical theoretical perceptual and cultural perspectives

Early Musical Borrowing Honey Meconi, 2004-03-01 A timely addition to Routledge's Criticism and Analysis of Early Music series this collection of essays examines the common compositional practice of borrowing or imitation in fifteenth and sixteenth century music addressing how and why borrowing was used the significance of borrowing the techniques of borrowing and its recognizable features The book provides a broad overview of this common practice and sheds light on previously unexplored aspects of early musical borrowing It functions as both an introduction to the subject as well as a guide for further research The contributors all highly regarded in their field offer new insights that will change the way we view borrowing

The Cambridge Companion to Medieval Music Mark Everist, 2011-03-03 From the emergence of plainsong to the end of the fourteenth century this Companion covers all the key aspects of medieval music Divided into three main sections the book first of all discusses repertory styles and techniques the key areas of traditional music histories next taking a topographical view of the subject from Italy German speaking lands and the Iberian Peninsula and concludes with chapters on such issues as liturgy vernacular poetry and reception Rather than presenting merely a chronological view of the history of medieval music the volume instead focuses on technical and cultural aspects of the subject Over nineteen informative chapters fifteen world leading scholars give a perspective on the music of the Middle Ages that will serve as a point of orientation for the informed listener and reader and is a must have guide for anyone with an interest in listening to and understanding medieval music

The Language of the Modes Frans Wiering, 2013-10-11 The Language of the Modes provides a study of modes in early music through eight essays each dealing with a different aspects of modality The volume codifies all known theoretical references to mode all modally ordered musical sources and all modally cyclic compositions For many music students and listeners the language of the modes is a deep mystery accustomed as we are to centuries of modern harmony Wiering demystifies the modal world showing how composers and performers were able to use this structure to create compelling and beautiful works This book will be an invaluable source to scholars of early music and music theory in early music through eight essays each dealing with a different aspects of modality It codifies all known theoretical references to mode all modally ordered musical sources and all modally cyclic compositions This book will be an invaluable source to scholars of early music

Form and Process in Music, 1300-2014 Jack Boss, Heather Holmquest, Russell Knight, 2016-02-08

Form and Process in Music 1300 2014 An Analytic Sampler draws together papers delivered at the 2014 meeting of the West Coast Conference of Music Theory and Analysis The conference spanned an unusually wide spectrum of musical styles including papers on European twelve tone music after the Second World War fourteenth century music pop music and jazz the music of living composers narrative and characterization and the history of music theory The title of the book reflects the large span of musical cultures that are represented within but also accounts for the common thread through all of these essays a strong emphasis on understanding the forms and processes of music through analysis The reader will find within it a compendium of analytic techniques for numerous musical styles

Citation and Authority in Medieval and Renaissance

Musical Culture Suzannah Clark, Elizabeth Eva Leach, 2005 Essays collected in honour of Margaret Bent examining how medieval and Renaissance composers responded to the tradition in which they worked through a process of citation of and commentary on earlier authors

Gender, Sexuality, and Early Music Todd C. Borgerding, 2013-10-28 This collection addresses questions of gender and sexuality as they relate to music from the middle ages to the early seventeenth century These essays present a body of scholarship that considers music as part of the history of sexuality stimulating conversation within musicology as well as bringing music studies into dialogue with feminist gender and queer theory Also includes 20 musical examples

Music in the Mirror Andreas Giger, Thomas J. Mathiesen, 2002-01-01 In *Music in the Mirror* thirteen distinguished scholars explore the concept of music music theory and music literature as mirror images of one another whether real or distorted Encompassing the history of music and music theory and literature from the Middle Ages to the present these essays in their reconsideration of the relationships among music theory and literature offer new approaches and articulate compelling visions for future research

Adrian Willaert and the Theory of Interval Affect Timothy R. McKinney, 2016-03-23 In the writings of Nicola Vicentino 1555 and Gioseffo Zarlino 1558 is found for the first time a systematic means of explaining music's expressive power based upon the specific melodic and harmonic intervals from which it is constructed This theory of interval affect originates not with these theorists however but with their teacher influential Venetian composer Adrian Willaert 1490 1562 Because Willaert left no theoretical writings of his own Timothy McKinney uses Willaert's music to reconstruct his innovative theories concerning how music might communicate extramusical ideas For Willaert the appellations major and minor no longer signified merely the larger and smaller of a pair of like numbered intervals rather they became categories of sonic character the members of which are related by a shared sounding property of majoriness or minoriness that could be manipulated for expressive purposes This book engages with the madrigals of Willaert's landmark *Musica nova* collection and demonstrates that they articulate a theory of musical affect more complex and forward looking than recognized currently The book also traces the origins of one of the most widespread musical associations in Western culture the notion that major intervals chords and scales are suitable for the expression of happy affections and minor for sad ones McKinney concludes by discussing the influence of Willaert's theory on the madrigals of

composers such as Vicentino, Zarlino, Cipriano de Rore, Girolamo Parabosco, Perissone Cambio, Francesco dalla Viola and Baldassare Donato and describes the eventual transformation of the theory of interval affect from the Renaissance view based upon individual intervals measured from the bass to the Baroque view based upon invertible triadic entities. *Tonal Consciousness and the Medieval West* Fiona McAlpine, 2008. Tonal consciousness in the sense of a clear intuition about which note or chord a piece of music will finish on is as much a part of our everyday experience of music as it is of contemporary music theory. This book asks to what extent such tonal consciousness might have operated in the minds of musicians of the Middle Ages given the different tone world found in the modes of Gregorian chant in troubadour and trouvère music in Minnesang and in the early polyphony based upon chant. The author's approach is analytical, focusing on modality and balancing up to date concepts and methods of music analysis with those insights into their own compositional needs and processes that the people of the Middle Ages provided themselves through their writings about music. The book examines a range of both music sources and theoretical sources from the ninth to the thirteenth centuries. This is a ground breaking contribution both to the study of medieval music and to music analysis. **Where Sight Meets Sound** Emily Zazulia, 2021. Late medieval composers delighted in complicating the relationship between their music's written and sung forms, often tasking singers with reading their music in unusual ways, from slowing down a melodic line to turning it backwards or upside down, even omitting certain notes or rests. These manipulations increasingly yielded music that was aurally all but unrecognizable as a derivative of the notated original. This book uses these unorthodox applications of notation to understand how late medieval composers thought about the tool of musical notation. It argues that these compositions foreground notation in ways that resonate with discourses about media and technology today. Medieval Sex Lives Elizabeth Eva Leach, 2023-12-15. *Medieval Sex Lives* examines courtly song as a complex cultural product and social force in the early fourteenth century, exploring how it illuminates the relationship between artistic production and the everyday lives of the elites for whom this music and poetry was composed and performed. In a focused analysis of the Oxford Bodleian Library's Douce 308 manuscript, a fourteenth century compilation that includes over five hundred Old French lyrics composed over two centuries alongside a narrative account of elaborate courtly festivities centered on a week-long tournament, Elizabeth Eva Leach explores two distinct but related lines of inquiry: first, why the lyric tradition of courtly love had such a long and successful history in Western European culture, and second, why the songs in the Bodleian manuscript would have been so important to the book's compilers, owners, and readers. The manuscript's lack of musical notation and authorial attributions make it unusual among Old French songbooks; its arrangement of the lyrics by genre invites inquiry into the relationship between this long musical tradition and the emotional and sexual lives of its readers. Combining an original account of the manuscript's contents and their likely social milieu with in-depth musical and poetic analyses, Leach proposes that lyrics, whether read or heard aloud, provided a fertile means of propagating and enabling various sexual scripts in the Middle Ages.

Drawing on musicology literary history and the sociology and psychology of sexuality *Medieval Sex Lives* presents a provocative hypothesis about the power of courtly songs to model inspire and support sexual behaviors and fantasies

Guillaume de Machaut Elizabeth Eva Leach, 2014-06-12 At once a royal secretary a poet and a composer Guillaume de Machaut was one of the most protean and creative figures of the late Middle Ages Rather than focus on a single strand of his remarkable career Elizabeth Eva Leach gives us a book that encompasses all aspects of his work illuminating it in a distinctively interdisciplinary light The author provides a comprehensive picture of Machaut s artistry reviews the documentary evidence about his life charts the different agendas pursued by modern scholarly disciplines in their rediscovery and use of specific parts of his output and delineates Machaut s own poetic and material presentation of his authorial persona Leach treats Machaut s central poetic themes of hope fortune and death integrating the aspect of Machaut s multimedia art that differentiates him from his contemporaries treatment of similar thematic issues music In restoring the centrality of music in Machaut s poetics arguing that his words cannot be truly understood or appreciated without the additional layers of meaning created in their musicalization Leach makes a compelling argument that musico literary performance occupied a special place in the courts of fourteenth century France *The Cambridge History of*

Fifteenth-Century Music Anna Maria Busse Berger, Jesse Rodin, 2015-07-16 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 [Knowledge Building in Early Modern English Music](#) Katie Bank, 2020-08-16

Knowledge Building in Early Modern English Music is a rich interdisciplinary investigation into the role of music and musical culture in the development of metaphysical thought in late sixteenth early seventeenth century England The book considers how music presented questions about the relationships between the mind body passions and the soul drawing out examples of domestic music that explicitly address topics of human consciousness such as dreams love and sensing Early seventeenth century metaphysical thought is said to pave the way for the Enlightenment Self Yet studies of the music s role in natural philosophy has been primarily limited to symbolic functions in philosophical treatises virtually ignoring music making s substantial contribution to this watershed period Contrary to prevailing narratives the author shows why music making did not only reflect impending change in philosophical thought but contributed to its formation The book demonstrates how

recreational song such as the English madrigal confronted assumptions about reality and representation and the role of dialogue in cultural production and other ideas linked to changes in how knowledge was built Focusing on music by John Dowland Martin Peerson Thomas Weelkes and William Byrd this study revises historiography by reflecting on the experience of music and how music contributed to the way early modern awareness was shaped *Machaut's Music* Elizabeth Eva Leach, 2003 Guillaume de Machaut was the foremost poet composer of his time Studies look at all aspects of his prodigious output Guillaume de Machaut 1300 1377 is regarded as the greatest French poet composer of the middle ages as he was during his lifetime A trained secretary with a passion for collecting copying and ordering his own work the number of surviving notated musical works attributed to him far exceeds that of any of his contemporaries All the main genres of song *lais* *virelais* *balades* and *rondeaux* together with Machaut's *motets* and his famous *Mass* cycle are considered here from a variety of perspectives These incorporate the latest scholarly understanding of both Machaut's poetry and music and the material form they take when notated in the surviving manuscripts The book thus presents a detailed picture of the current range of interpretative approaches to Machaut's music focusing variously on counterpoint *musica ficta* text setting *musico poetic* meanings citation and intertextuality tonality and compositional method Several of Machaut's works are discussed by a pair of contributors who reach conclusions at times mutually reinforcing or complementary at times contradictory and mutually exclusive That Machaut's music thrives on such constructive debate and disagreement is a tribute to his scope as an artist and his *musico poetic* achievement Contributors JENNIFER BAIN MARGARET BENT CHRISTIAN BERGER JACQUES BOOGAART THOMAS BROWN ALICE V CLARK JANE E FLYNN JEHOASH HIRSHBERG KARL KUEGLE ELIZABETH EVA LEACH DANIEL LEECH WILKINSON ETER M LEFFERTS WILLIAM PETER MAHRT KEVIN N MOLL VIRGINIA NEWES YOLANDA PLUMLEY OWEN REES ANNE STONE ELIZABETH EVA LEACH lectures in music at Royal Holloway University of London *The Modern Invention of Medieval Music* Daniel Leech-Wilkinson, 2002-10-17 Medieval music has been made and remade over the past two hundred years For the nineteenth century it was vocal without instrumental accompaniment but with barbarous harmony that no one could have wished to hear For most of the twentieth century it was instrumentally accompanied increasingly colourful and increasingly enjoyed At the height of its popularity it sustained an industry of players and instrument makers all engaged in recreating an apparently medieval performance practice During the 1980s it became vocal once more exchanging colour and contrast for cleanliness and beauty But what happens to produce such radical changes of perspective And what can we learn from them about the way we interact with the past How much is really known about the way medieval music sounded Or have modern beliefs been formed and sustained less by evidence than the personalities of scholars and performers their ideologies and their musical tastes **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

Reappraising the Seicento Andrew Cheetham, Joseph Knowles, Jonathan Wainwright, 2014-03-26 Reappraising the Seicento presents new perspectives on some relatively well researched areas of music history and adumbrates some more arcane aspects of the period offered by fledgling scholars and early career researchers in the field of musicology The scope of the title has the potential to warrant a tome on the subject but it is not the intention to provide a comprehensive survey of music in the seventeenth century Instead five essays are presented divided into two sections which represent the research activities of young scholars with an interest in the seicento In the first part of this book compositional procedure in seicento Italy is examined through two different analytical procedures Musical styles and fashions changed considerably throughout Europe in the seventeenth century at the forefront of these changes were Italian composers and performers who found fame and influence in their native countries as well as abroad In the second part of this book the dissemination of Italian music in seventeenth century England and the appropriation and assimilation of contemporary Italian compositional techniques by English composers are considered The phenomenal interest shown in Italian music by English patrons and musicians of the seventeenth century is placed into context and is revealed to be part of a larger historical trend

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